



# City Lights

## Stretching It

It is 6:50 on a Friday morning. In the cold parking lot of Kyocera, International, fourteen stern-eyed men wearing powder-blue Eisenhower jackets stand in a circle, chatting quietly. They are executives of the Kyocera Mesa branch of the Japanese electronics firm Kyocera Ceramics Company, Limited. But they are not standing outside to discuss company business. There are here to exercise.

The president of the plant, Kasey Hasegawa, arrives a few minutes late, and Steve Kulchin of the personnel department claps his hands athletically and says, "Hookay!" The middle-aged executives spread out and follow Kulchin's lead. They swing their arms in a circle, and then reverse direction; they bend slightly at the knees; they bend even more slightly at the waist; they do something that looks like it should be called "Brushing Away the Flies," and another that might be labeled "Rowing the Boat." Through it all, Kulchin keeps the beat. "Around the world, six, seven, eight," he chants.

Then he stops, looks at the execs, and says with an air of experience, "Okay, let's do twenty yobos." The men raise their arms like mugging victims, stand on their toes, and shout "One, two, three..." Five minutes later, 500 employees who have just arrived for the 7:00 a.m. shift mill about the parking lot in front of a wooden stage. Each day a different executive speaks to them. Today it is Take Yuhimono, a plant supervisor. "Today, I decided to talk a little about myself," he announces. "I came to this country as a student seven years ago from Japan. Obviously, I was living in Los Angeles for six years until I came here as an engineer. My main function is to design engineering components. Finally, let me tell you one thing I think good work will be created by good communication and a thoughtful mind."

Then there is a drawing for a twenty-five-dollar award from the company credit union. A muffled groan issues forth when the winner proves to be a salesman who is based in New York.

Steve Kulchin jumps up on the stage again and all the workers follow him through the now-standardized exercise routine. Of course, it wasn't always so standard. The company, which moved to its Balboa Avenue location nine years ago, did not have an exercise program until two years ago. It began slowly, without uniformity among the various members of the personnel department who led the calisthenics. But the idea quickly caught hold. An exercise routine was developed, and, even though the program is voluntary, nearly all the employees fall out and take part. "I thought it was fantastic," Kulchin says. "To start the day with the



Photograph by David Corder

blood really circulating was really great. Now it's even taken on a mental attitude that helps get me ready for the day."

Laura Elfenbein, in the company's advertising department, says the exercises can't be too strenuous or else some of the employees would be unable to do them. "It's not to break out in a sweat or to build muscles," Elfenbein explains. "Part of the reason for this is that, by doing something together every day, the employees feel closer and unified."

Kulchin, standing on the platform, swings his arms in front of him as the employees follow. They Row the Boat, Brush Away Flies, go Around the World, and prepare for ten brisk yobos. "One, two, three..." they all yell, then march closely and in a unified manner to work. —M.O.

**Chalk Shows**  
A new form of graffiti has in recent months been making its presence felt throughout the streets of our city, one which is sanctioned by local government agencies. The offending graffiti takes its shape in crudely marked arrows made of chalk powder to guide participants in an organized long-distance run. The chalk arrows, in theory, are ephemeral, but in reality last long after the runners' blisters have calmed. And while wind and rain will eventually dissipate the powdery guides, the still, dry weather of San Diego does a frustratingly wonderful job of preserving them.

Officer Charles Gost of the San Diego Police Department's

traffic division says organizers of marathons, half-marathons, and lesser runs must have a permit from the police to use public streets, and they must have permits from the parks and recreation department to use the city's parks.

Gost says there are no aesthetic restrictions as to how the chalk markings may be applied, nor any regulations that require the organizers to remove the markings when the race is finished. "Usually the lines fade away after a day or two," Gost says.

But that is not necessarily so. Two weekends ago the Leukemia Society sponsored something called a Turkey Trot, which led runners over the Coronado Bridge, through downtown, and into Balboa Park. In the area of the Cactus Gardens, on the east side of Park Boulevard across from the park fountain, thick, muddy marks of chalk, in the shape of crippled arrows, sometimes three abreast, directed runners in circles and then over the nearby footbridge. The arrows were even drawn onto the middle of the bridge — last one of the runners became confused and leapt onto the busy thoroughfare below.

And through the pebbly, asphalt parking lot on the other side. A week after the run, the lines were still there, marring the cultivated beauty of the garden and defacing sidewalks elsewhere in the park.

Some groups, like the San Diego Track Club, have one of those machines that draws the lines," says Officer Gost.

"Other clubs just go along with a can of chalk and dump it on the sidewalk. But as of right now, we haven't had any complaints."

—M.O.

## May I Comment On That?

Hello, and thanks for calling! You've reached the San Diego Comment Line, so without further delay, let's get to our comments.

"Hello, children, hello. This is Ulacla Benjamin welcoming you to your own page. Today we are going to have a story. One day Lucky, the magic pike, went to visit Daisy Bumble in her tumble-down cottage. He found her in the bedroom. Roughly, he grabbed her heaving shoulders and threw her onto the bed, hurriedly ripping off her, uh... (Sigh.) Children, let's read another story, okay?"

Click, buzz.

"Hey, hey, hey to Muddy Waters. Hello? Hello? Dis Chico Escuela. Beisbol been berra berra good to me." Click, buzz.

"Oh, fift. Is this on now? This is Hawkery. I'm calling from Del Cerro. Who is this man? Who is this man that wants people's comments? I mean, he sounds like Mister Rogers."

That last comment was uncalled for. Patrick Bischoff, the creator of the San Diego Comment Line, has a fine voice, something like a newscaster on a mellow FM radio station. The eighteen-year-old Mesa College student began the comment line in October, and operates it out of his home in Hillcrest. The idea behind it is that people dial 297-9738 to listen to their fellow San Diegans spout off about

anything that comes to mind. "I got help on this idea from Brian Feedback, who started a comment line in Los Angeles four years ago," says Bischoff. "People call on a second line to place their comments on a ten-minute tape. There is some editing to do. Some people are a little rude, but I've only had one comment that I didn't play back."

Some of the calls are just plain silly ("Hi, this is Tina from University City, and my comment for the week is doo doo, dah dah dab"), or otherwise irrelevant (one caller spent two minutes boasting about tennis star Bjorn Borg, counting off the netter's triumphs). Some, though, are downright serious, such as this comment from Albert of San Diego: "I'm calling about the New Right, the Moral Majority. I wonder if it means the rest of us are the Immoral Minority."

Albert then compared the new conservatism to the Third Reich, and said it benefits only white, heterosexual males with money. "And if you don't fit in that category, keep your eyes and ears open real clearly about what is happening here on the social and political scene."

But by far the most popular topic is the American hostage situation in Iran. Some samples.

Doris from San Carlos: "I think the hostages will be released because the Iranians don't have a chance against the Americans."

Tina from the hostages: "I don't think the hostages will be released, because it's been so long already."

Mark from Del Cerro: "I just think it's disgusting."

Ara from Point Loma: "They're not going to get released."

John from Coronado: "Environment doesn't really

have a lot to do with where people are at, so the hostages are already released."

Al from San Diego: "I don't think the hostages are going to get released. I think we should send some missiles over there and blow the crap out of them." (One assumes Al is referring to the captors, and not the hostages, out of whom he recommends blowing the crap.)

Bischoff enjoys his role as master of telephonic ceremonies. "I've been told by many people that I should be a DJ, but I've always wanted to get a job in telecommunications with the phone company. The closest thing the phone company has to the Comment Line is a sports line, but they charge fifty cents. I'm not making one cent on this. It's just for fun."

—M.O.

## Pedways To Tomorrow

Today, the casual visitor to the north part of University City remarks two major features: the University Towne Centre and the vast open spaces surrounding it. Tomorrow — or so it will seem — that's going to change. An astonishing number of major development projects have already been approved for the area and construction is about to begin.

As soon as it does, the casual visitor will observe that the University Towne Centre will stand in the midst of one of San Diego's most densely developed areas, one crammed with multistory office buildings, condominiums, and apartments.

"You won't see any more single-family detached buildings built in University City. We just can't afford the land," R.H. Hamstra declares. Hamstra is a private citizen whose life for eleven years has been interwoven with the question of just what north University City will look like in the future.

A psychologist now semi-retired from industrial consulting, he has served for all those years as the chairman of the area's community planning group. That group has a reputation as being the most unusual in San Diego. Whereas most community planning groups routinely fight development, often with notable lack of success, Hamstra's group is renowned for the cooperation it has netted from would-be developers.

Hamstra's critics explain this readily — they accuse him of being a powerful planning group chairman of being the developers' pawn. Not surprisingly, Hamstra rejects that contention. He states forthrightly that University City should, indeed must, become a densely developed "urban node."

"If that vision is the sort likely to make a developer rejoice, Hamstra claims that his group nonetheless has manipulated the way the developers are about to realize that vision. A deliberate, highly articulate man, Hamstra says he steered clear of civic committees until just before

he got involved with the planning group. He says he was only asked to assume the chairmanship of that group when it was created in 1969 because he had become an outspoken participant in a local zoning question. But once involved with the planning group, Hamstra took the job to heart. He and his wife, who worked as an administrator at UCSD for seventeen years, traveled all over the United States and Western Europe, studying basic community designs. Back at home, Hamstra says that one look at the demographics convinced him that the undeveloped property which roughly stretches from La Jolla over to Highway 805 must not become another enclave of suburbia. "South University City is your

center more geared to pedestrians than the typical shopping mall, a place that was more of a real town center, where people would congregate for purposes other than shopping. Hamstra recalls that "finally, Irv Kahn threw up his hands and said, 'Goddamn it, Ham. You tell me what a town center is and I'll build it.'"

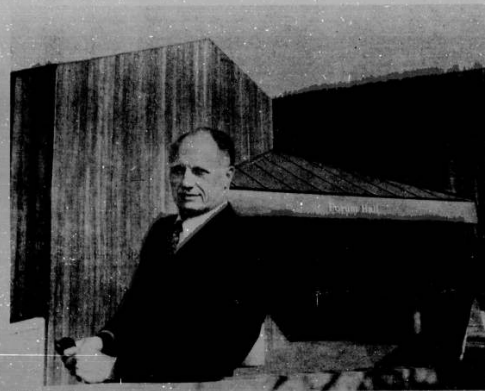
So Hamstra and two other community planning group members suggested such innovative elements as the large central ice skating rink and community rooms, and the meandering layout. Hamstra says Kahn's partner, Ernest Hahn, agreed to the planning group's suggestions from the start. And Hamstra says Hahn was richly rewarded for that cooperation. "The University Towne Centre is the most successful thing built in

a ground floor topped by 31,200 square feet of shops on a second level, and further topped by two more floors of apartments. Hamstra says eventually pedestrian overpasses (which he calls "pedways") will connect this development to the UCSD campus and to the development that is about to fill the seventeen acres on the northeast corner of Genesee and La Jolla Village Drive. Called the Plaza at La Jolla Village, that property is already connected to the University Towne Centre by one pedway which arches over La Jolla Village Drive. The Plaza will include 600,000 square feet of office space. On the fifteen acres due east of the Towne Centre, another project, the Gateway, at first will include two eight-story office buildings. A third building and housing will eventually be added to that site. South of the Towne Centre construction of about 900 condominium units christened Nobel Terrace already began this fall. Also being planned for the area bounded by Interstate 5, Rose Canyon, and Regent's Road (on the south) is La Jolla Colony, 3500 condominium and apartment units. Yet another proposed development would build a twelve-acre artificial lake, "Lake La Jolla," surrounded by medium- and high-density housing, on the now-vacant land east of the University Towne Centre. And east of that is the La Jolla Village Square are both in the offing.

Hamstra says his group has played a major role in planning all these developments and has won some major concessions. He describes, for example, how instead of the "vertical integration" now planned for Britany Village, developer Ted Gildred originally wanted to build a "typical, free-standing commercial center" with a Spanish motif. "A scaled-down version of the shopping center and housing he had built at Lomas Santa Fe," And Hamstra adds, "It was quality — very nice. But we simply said, 'Fed, this property is just too valuable to waste with a sea of parking.'"

Hamstra says that success attracted wide notice. "San Diego had an image among certain financial people on the East Coast as being nothing but the University Towne Centre changed that."

Hamstra cites the development of that center as one of the earliest examples of how he was able to get a developer to change his plans to benefit the community. He says Irv Kahn, who owned that land, at first merely planned to build a standard regional shopping center. But the visits to Europe had convinced Hamstra that what University City needed was a



Photograph by Jim Crite

standard suburban shopping center," he says. "But that's done. Now we have to get on with our multiples. We have to respond to the needs of this particular population."

The population Hamstra is talking about — the one which lies at the heart of his case for high-density development — is the group which includes the students and employees at UCSD and the employees of the University Towne Centre.

"What we have is a huge research center with 20,000 people already employed in it. And that number will go to 40,000," Hamstra says. Furthermore, he says two-thirds of those people are single or have only one dependent. "So it's not a suburban population. We've got to build for the career people."

Hamstra says he decided this ten years ago, just as he decided that north University

City needed was a

retailing in years," he asserts. The ice skating rink is the busiest in the entire country, he claims, and the mall started making money in the second quarter of operation; most regional shopping centers take four to five years to do so. Hamstra says that success attracted wide notice. "San Diego had an image among certain financial people on the East Coast as being nothing but the University Towne Centre changed that."

And so Hamstra says the development that is now about to explode "looks as if we're going awfully fast... but we're actually playing catch-up."

That development includes the following. On the twenty-seven acres bounded by Genesee on the east and La Jolla Village Drive on the south (just catty-corner from the University Towne Centre) will be Britany Village, "whose westernmost portion will include 478 condominiums. The eastern portion of this development will contain a 155-room hotel, a 96,700 square-foot supermarket and retail shops on

the current proposal. "Sure we've seen numerous physical alterations due to the pressure of this group," says Melissa Griffin. "But we never see density alterations, or land-use alterations." Griffin is a former chairman of the south University City planning group who became active in the northern group (chaired by Hamstra) out of concern over its direction. "I saw residential representation of the group dwindling alarmingly..." The current members are, essentially, all developers and large land-

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all developers and large land-



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## Words In Their Mouths

We rarely write responses to critical reviews of our productions here at the San Diego Repertory Theatre, having a great deal of respect for both the role of the critic and Jonathan Saville as a writer. However, in his review of *Bonjour, la Bonheur*,

"Submission Impossible," October 30) he has overstepped himself in both functions.

The clever format of the review was as if it were a letter written by us to Michel Tremblay. Mr. Saville has overstepped the bounds of responsible criticism. We are shocked that he would have the lack of sense to do so unclear.

Many people have asked us if we in fact wrote the letter, or wrote the letter in collaboration with him. If the review had to be written in such a manner, then it should have had a more distinct disclaimer.

As a critic, Mr. Saville has distinctly declared his dislike of the play (he felt strongly enough about it to fault the play again in a review of another play the following week). But by ascribing our signature to his review letter, he has implied that what he holds

is more than one man's opinion; he has implied that it should be our opinion as well. While we respect his opinion, to the whole, we resent the implication that his opinions should be ours.

We disagree with his review of the play and believe that *Bonjour* is an excellent theater piece. A

## Letters

point-by-point rebuttal of his review is merited, but will have to be saved for another letter.

On top of this confusion, the Reader published a letter to the editor last week signed as if it were from Michel Tremblay and addressed to our theater, condemning us for rejecting his play (which we did not) and not responding to contemporary, innovative theater (which we do).

The letter was, in fact, a condemnation of Mr. Saville's review, and it was not denigrating our theater, but the appearance of it was that we disavowed *Bonjour* and we deserved to be reprimanded for not producing so worthy a piece.

How can the Reader be so irresponsible as to put our name on a letter that in no way represents our views and then publish another letter to the editor that attacks us for those "views" that we have never held? It's absurd! Such journalistic jokes would be more appropriate in the *National Lampoon*.

Let us simply state we believe in the importance of producing contemporary, innovative plays. We attempt to select plays that are both dynamic and varied. Because we strive to do unique types of theater, we do not expect that everyone will like our plays, not even the critics. Our greatest disappointment with this production is not that the critics gave us bad reviews; but that such a large number of theatergoers believed them. These small numbers who came in spite of the reviews were enthusiastic and overwhelmingly applauded the

show. So we will continue to produce new and exciting work and hope the critics will keep open minds and the audiences will brave the reviews, good or bad, and share in the discovery.

Douglas Jacobs  
Vice-Lane Masters  
San Diego Repertory Theatre

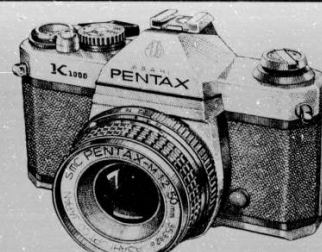
## Valley Rally Tally

Any Chu's article on Orienteering was great ("Events," November 6). Very well written and well said. She presented a very good picture of the sport and made it appear as inviting as I feel it should be.

Other San Diego newspapers have carried articles on the sport but have presented the grueling or traumatic aspects that only the advanced Orienteer might encounter. If he or she goes overboard. Her article actually presented us with some headaches as far more beginners showed up at the Green Valley meet than we had ever had before and many more than we'd anticipated. We had some logistics and parking problems as a consequence, but those problems we love.

Bill Goodwin  
Activities Coordinator  
San Diego Orienteering

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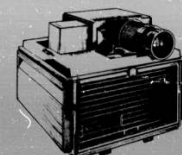
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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
My question is this: What address do I use in writing to Nancy Reagan, the next First Lady? I want to bring an idea to the attention of her husband, regarding the combating of crime. My thought is that her mail might not be as heavy as her husband's, and would therefore have a better chance of being read. The idea is that since so many cities complain that they cannot afford an adequate police force, then our armed forces might be used to provide a certain number of auxiliary police to patrol the cities where the crime rate is high. Such auxiliary forces would be used only where the city authorities requested them. There should be no reason why our armed forces cannot be used for our protection from the enemies within the country as well as from the potential enemies outside it. Bernard Rogan  
Clairemont  
Right.

The Reagans' business address in California is 10950 Wilshire Boulevard, Los Angeles, 90024. However, they already receive mail at the White House: 1600 Pennsylvania Avenue, Washington, D.C., NW, 20500.

Dear Matthew Alice:  
I've noticed that new high-voltage lines in the county are suspended by hollow metal poles rather than the familiar four-legged towers. Since the poles are not supported by wires and have a much narrower base than the towers, aren't they more likely to topple in an earthquake?  
R.K.

Clairemont  
Around fifteen years ago, when the San Diego Gas & Electric Company began installing the high-voltage poles, not much attention was paid to their ability to with-



stand earthquakes, since the main concern of engineers was for the more dangerous and prevalent forces of wind. Then, following the quakes in this decade, which prompted the re-evaluation of many building standards, especially those of schools, the power company's engineers looked again at their poles and towers, and found that in nearly every case they were sturdier than they needed to be to withstand the earthquakes expected here. The reason is that wind forces and earthquake forces are practically the same—they both push sideways against the tower or pole. No quake has ever downed a high-voltage line in this area—at least in the memory of the engineers I spoke with. In February, 1964, the lines between Lakeside and Mission Valley were strung

incorrectly, so that one of the towers was twisted out of shape ("They say the bolts popping out of the tower sounded like machine gun bullets," recalls one engineer), but the failure was entirely human. You see more poles than four-legged towers these days because the poles are less unsightly, and the company prefers to install them everywhere but in the open country, and in certain areas where the towers blend against their background, as against a bushy hillside.

The poles are made of high-strength steel, on the order of sixty-five KSI (a yield strength of 65,000 pounds per square inch). If you care to walk into the field of iceplant in the middle of the spiral ramp that leads from Friars Road west onto Highway 163, you'll see a pole and a lat-

tice tower side by side. Both appear to be unusually sturdy, for they were designed to receive lines from far across the freeway and to send them at an angle to the top of the valley's northern side, at least 200 yards away. A plate on the pole's side identifies its manufacturer, Myer Industries, Inc., a subsidiary of the International Telephone and Telegraph Company. It looks to be the usual height of 130 feet; its color is army green; and if you put your chin against it and look up, you see that it bends with the tension of the wires pulling against it, like the top of a sailboat's mast in a light breeze. The pole is set with thirty-six bolts onto an octagonal base, which is probably six feet across. Where the pole reminds one of a sequoia, the lattice tower, not twenty feet away, is only an eucalyptus—graceful in a certain light, but not impressive. Its footings are buckets of cement; its skirt is of barbed wire, to keep off climbers. But the power lines are so well insulated from the structure itself that the building code requires nothing to keep climbers away. SDG&E adds the barbed wire so as not to invite them. In any case, the person who manages to touch a high-voltage line is not so much foolhardy as suicidal. The most electricity that a body can willingly stand—the so-called "let-go current"—is about sixteen milliamperes for men and 10.5 milliamperes for women. Most houses are wired for one hundred milliamperes, and an ordinary high-voltage line can carry 10,000 times more current than that.

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.

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## Powers of Deduction

(continued from page 7)

alcohol level at 25 percent. (The law defines intoxication at .10 percent.) Also, the kid sounded sincere when he protested that it just didn't seem possible he was going that fast. He had stopped for the light at Pendleton, the street just after where Corner Avenue branches over to Grand. He hit the guy a block and a half later. How could the Mercury have accelerated like that? Good question, the lawyer thought. So he called Vomhof. Immediately.

That's how Vomhof got lucky. The quick call brought him to the scene the afternoon of just the third day after the accident. All the blood and police chalk and skid marks were clearly visible. When he checked the cops' measurements, he came within one foot of their count, except that in the daytime, you could see that there were not one, but three separate skid marks. They overlapped enough so that in the dark anyone would have made the same mistake. In the sunlight, Vomhof saw unmistakably that the kid's tires matched only one eighty-nine-foot patch. Also, that patch was the sort created by bald, swerving tires, rather than locked, skidding ones. A mark like that meant the kid couldn't have been going faster than nineteen miles per hour. Vomhof also

noted that according to the police reports the victim's pocket contained a pack of matches from the Cabaret, the bar right in front of the accident scene. Furthermore, the dead man's blood alcohol level at the time of the accident could have been as high as 31 percent—enough to make him close to comatose. Vomhof reported back to the lawyer. The lawyer argued to the cops. Kid couldn't have avoided the drunk on that dark stretch of pavement. The cops dropped the charges. Kid went free.

That was case number 75-F-117 for Daniel W. Vomhof, Ph.D., forensic scientist, director of Expert Witness Services, whose business it is to reconstruct automobile accidents, analyze blood stains, verify handwriting, test individual alcohol tolerance levels, and more. Vomhof has been in this business for six years. His office is in a house next door to his home on University Avenue in La Mesa. He says forensic science "is an old, old field that goes back as far as the 1600s in France. That's when people began to apply some science to criminal investigation. But at the same time it's a new field. The major challenge in it isn't competition. The real competition is ignorance on the part of the general public and attorneys as to the fact that there are people with a scientific and technical background who also have the knowledge of the legal requirements to present information to a jury or a judge."

Vomhof is forty-two years old, a tall man whose shaggy brown hair flows into a pointed beard. Around his office, he dresses casually, in cowboy boots, jeans, a

print polyester shirt open at the neck to the chest, and a white undershirt. He often wears horn-rimmed glasses through which he peers dimly. "The term forensic science has a broad definition," he continues expansively, almost professorially. "Forensics, broadly, is debate and discovery in a courtroom, debating, so the field that is involved with a legal proceeding is forensic something." Vomhof says. Science usually slips into the courtroom when the physical evidence in a case is open to question, questions like, "How did the car crash?" whose handwriting is that? whose hair?

It's an odd marriage of science and law, and Vomhof says today most forensic scientists enter the field through the back door. In his case, the path involved undergraduate studies in engineering physics and chemistry, then a master's degree in analytical chemistry, and a doctorate in biochemistry and physiology, with a minor in genetics. He began to cross the threshold into the legal world when he worked as director of the U.S. Customs laboratory in Chicago. "We'd get questions about wigs. First they'd want to know if they were synthetic or human, then if they were Caucasian or Oriental, then if they were Chinese or Japanese." He begins to grin. "Then if they were Nationalist or Communist Chinese."

Eight years ago Vomhof transferred to the San Diego customs office, where even more eccentric questions occasionally confronted him. There was the time, for example, when customs agents at the border searched an aged pickup truck and found a secret compartment full of

marjuana. The truck's owner swore that he knew nothing about the hidden cache, he claimed he had just bought the vehicle from a Tijuana man whose name he didn't know. The customs agents were particularly suspicious of the square patches of paint on both doors, so Vomhof was asked to determine what was under it. He drew upon his chemistry background to find a solvent which would remove the top layer of paint without disturbing any bottom one. That revealed the name of a Tijuana businessman who had been the driver's employer, clear evidence that a good part of the man's story was a lie.

Such scientific sleuthing only engaged Vomhof part-time until another local scientist asked him to join Expert Witness Services. Shortly thereafter, Vomhof bought the partner out, and since then, Vomhof figures he has testified in court more than 150 times. He accepts both civil and criminal cases, but civil work (in which one individual sues another) has become his specialty, usually lawyers or insurance companies hire him (rather than the litigant directly). Vomhof says Southern California contains a number of "experts" who regularly appear in court to evaluate evidence in one or another particular field, like automobile accident reconstruction or fire investigation. But he estimates that outfits like his, which tackle the whole broad range of scientific puzzles, probably don't number more than a dozen or so in the country, no more than one other in Southern California. As a consequence, Vomhof gets calls from all over—the one he gets called him into

(continued on page 10)

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(continued from page 11)

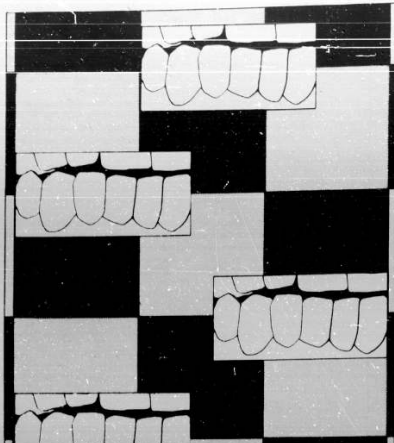
case, shaking his head incredulously. "At 20, I would have felt perfectly comfortable about driving with her!"

Vomhof has seen four of five cases in which the lawyer used a tolerance test to win acquittal for a driver whose blood alcohol was over the legal limit. He remembers one case in particular in which the defendant, a student, was driving along and sipping beer from a plastic cup when a policeman stopped him for driving with his lights out. The subsequent blood test gave a 16 reading. Yet the tolerance test showed him to be unaffected by that amount of liquor. Vomhof explains. "The law says if you have a blood-alcohol level of .10, it's presumed that you're under the influence—but it's a rebuttable presumption. Most people don't know that. That is, if you were not impaired for the purposes of driving, you were not under the influence." The student's lawyer convincingly argued that his client hadn't been impaired, he had forgotten to turn on his lights merely because the street he was driving on was so bright, a fact Vomhof documented with a light meter.

As if to demonstrate the wide variety of the effects of alcohol, Vomhof runs another tape, this one starring a young man who performs competently while sober. In his case, a .10 percent blood-alcohol level obviously handicaps him. At 16, he staggers up the line and sways discernibly while standing. "Right after we stopped filming this he got sick," Vomhof says. Nonetheless, Vomhof says this tape helped this particular subject, who had fallen victim to a breathalyzer test; it was

### The Case of the Tooth Truth

That same young man had been stopped right after pulling onto the ramp connecting Balboa Avenue with Highway 163; the policeman thought he detected some fish-



tail. The officer had administered the field sobriety test, with borderline results. However, the young man's breath test at the police station looked conclusive: a .17 percent blood-alcohol level. The citation for driving while under the influence stumped the young man. He had only consumed one sixteen-ounce beer and he sure didn't feel intoxicated. He knew that he didn't have much tolerance for alcohol, and he also felt sure he hadn't exceeded his limit.

The alcohol tolerance test certainly confirmed the youth's inability to hold

much liquor. But Vomhof's testing went one step further when he learned that the young man wore ill-fitting dentures. Vomhof says sometimes the adhesive of such dentures can actually absorb and hold liquor. So he had the young man take alcohol into his mouth, hold it there, then spit it out. The procedure confirmed that the denture adhesive was retaining enough of the liquor for a breathalyzer test to stigmatize the (sober) young man with a blood-alcohol reading of .10 as long as twenty-five minutes after spitting out the alcohol.

The case went to court, where the arresting officer testified that he checked the young man's teeth—and had found a normal, healthy set. So when Vomhof relayed his test results a few minutes later, and the defendant subsequently popped out the dentures, "the prosecutor just threw up his arms in defeat," Vomhof remembers. Indeed, the case was dismissed.

"I don't usually enjoy going to court," Vomhof says. Much of his role necessarily involves a tedious recitation of his credentials. Vomhof says he's called upon to testify in only about ten percent of all the cases he undertakes, and only the rarest of those culminate in Perry Mason-style drama. Far more commonly, he doesn't even learn the final legal resolution, which can be particularly frustrating when Vomhof grapples with a truly offbeat problem. One time, for example, the challenge was to quantify "Quiet."

### The Case of the Soundproof Chicanery

It was three in the morning. The cops banged on the door of the first-floor apartment off Seventeenth Street in La Mesa. At 1:30 last a muffled voice sounded through the door. The cops believed that they had a search warrant. The occupant responded that he would open the door. But nothing happened.

So the police kicked the door open and cornered the occupant in his bedroom, where they also found a goody store of cocaine, marijuana, and drug paraphernalia. Later they explained why they had burst in: Through the door, they heard their suspect making a break for it. The man's attorney simply couldn't believe that explanation. His client's apartment had concrete floors, covered by coddling, which in turn was covered by a rug. And his client was barefoot. How could the arresting officers possibly have heard an at-

tempted escape? Enter Vomhof.

To complicate the question, by the time the lawyer posed it to Vomhof, the client had moved out of the apartment and an elderly lady had moved in. Nonetheless, the goody store allowed Vomhof to do some testing. He rented a sound frequency analyzer, which measured not only the loudness but also the frequency of various sounds. Then, with the defendant, he visited the apartment one afternoon. Vomhof measured assiduously as the defendant ran barefoot, ran with shoes on, bumped into furniture. Vomhof had to return at three in the morning to measure the quietness of the hallway in the wee hours. He found that while there were almost no sounds of traffic from the side street, noise from the nearby freeway (Interstate 8) clearly penetrated the apartment complex. Even louder was the humming of air conditioning. "I was able to conclude that one outside could have heard the occupant running away from the door, because the

ambient noise outside was louder than most of the noises you could produce inside." He testified in court to his findings, but the judge admitted the drug evidence on other grounds. Vomhof never heard how the case turned out.

That assignment required the use of a special instrument, too. Vomhof's La Mesa office for the most part seems devoid of fancy gadgetry. One graying wall of the office living room is filled with certificates of the scientist's professional achievements. Books like *The Psychology of Homicide* and the *Standard Handbook of Fingerprinting* line one entire wall. A jumble of odds and ends gives the back room a Holmesian flavor: on the fireplace mantle a plastic human brain rests on a copy of *The Micro-Chemistry of Poisons*. Next to that a grinning skull clutches a bullet in its teeth. Vomhof further states that sometimes the key to a case merely involves going in with a sharp eye, as it was in

### The Case of the Curious Carpeting

It was an El Cajon business, with a central, three-level "island." A woman customer had tripped while descending from one level to another and the mistep had shattered her ankle. Afterward, the store managers argued that anyone who climbed the tiers had to know they were there and should have been careful walking down them. The woman disagreed and sued.

When Vomhof visited the scene, he had to concur with the store owners that from the front door, the building's structure was obvious. But then he retraced the woman's path. She had first gone around the island to pay a bill in the office at the rear of the first level. Then a store employee had led her up the island—the straightest path to the front door. Orange carpeting covered

the top level, and Vomhof noted how easy it was to see the step down to the second, gold-carpeted level. Thus, Vomhof maintained over to the spot where the woman had fallen. There he saw that only the slightest difference in shades distinguished the two levels. "Maybe she would have seen the step if she were looking down, but a furniture store is designed to be distracting, to get you looking all around you." Vomhof's report used that argument and included a color photograph to illustrate how the similar carpeting created an optical illusion of one surface. In this case, Vomhof was informed of the woman's eventual good news: the furniture store awarded her \$80,000.

Vomhof says he's handled maybe seventy-five slip-and-fall cases over the years. He's been called to quantify floor slipperiness, to evaluate the engineering of women's shoes. One slip-and-fall case drew upon his skills as a documents examiner. (continued on page 14)

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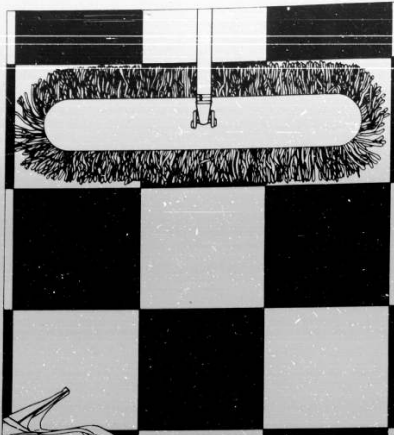
(continued from page 13)

## The Case of the Bogus Broom Log

Vomhof got involved as a result of a call from a Riverside County lawyer whose client had tripped in the produce department of a Mayfair market. The injured woman insisted that a piece of lettuce caused her downfall. Impossible, the grocers replied. They said that in the first place, they conscientiously used nonkid floor wax. And furthermore, they not only made their employees sweep the floor with zealous frequency, they required all the sweepings to be logged and initialed on a special form. Confronted with the lawsuit, the assistant manager readily produced that record of the sweepers' diligence.

The woman's lawyer thought the sweep schedule looked suspicious, but when Vomhof first saw the completed sheet, he warned the lawyer not to get his hopes up. The chart was a baffling hodgepodge of numerals and initials; some of the initials were signed in blue ink; others were red, black, and green. Worse, the lawyer had only been able to obtain one unrelated sample of the handwriting of one of the people who claimed to have initiated the sweep schedule, the assistant manager.

Vomhof nonetheless sat down with a magnifying glass and found to his delight that the document was "one of those things where the more you looked at it, the more you began to see." All the capital B's looked alike. As a matter of fact, so did all the sevens, And the nines. And the double zeroes. In his final report, Vomhof was able to identify nine separate elements distinctive enough so that only one person was likely to have made them. More importantly, he found that those unique elements were present in more than one set of initials. In fact, the study forced him to conclude that the assistant manager had filled in the whole thing. "I raised serious questions about how frequently they did keep the place," Vomhof says. The



store's insurance carrier settled.

The forensic scientist points out that documents examination is a separate discipline from graphology. The latter uses handwriting to gain insight into psychological traits. In contrast, a documents examiner is an expert at comparing documents with the end of determining whether the same source produced them. However, many documents examiners get their "training" by first studying graphology and becoming familiar with the stroke-by-stroke analysis of writing. Vomhof got his start that way. He's acquired other areas of expertise in some

what serendipitous fashion. He learned to do paternity testing in an undergraduate class which related to the study of blood. He learned to investigate fire origins in seminars and courses conducted locally. One of his most absorbing experiences with the latter was

## The Case of the Spurious Sparks

The defendant was the owner of an

apartment complex on Bonair Street in La Jolla. A fire had devastated one of the units, and when the embers cooled, the firemen looked for the site of the heaviest damage, often the likeliest origin of any blaze. In this instance it was one corner of the bedroom. There, the flames had burned away some of the wood paneling along the bedroom wall. About six inches from this corner, the investigators could clearly see where two electrical wires had fused together. The chain of events seemed obvious. The wires had short-circuited and the resulting sparks had ignited everything else, the firemen decided. Given that verdict, the tenant sued the landlord for the damage to her belongings.

But the landlord contended that the wires had been well insulated. And he pointed out that the tenant smoked cigarettes constantly—and, he suspected, carelessly. So this time the landlord's insurance company adjudge telephoned Vomhof and requested that the forensic scientist independently appraise the scene of the devastation.

Once there, Vomhof was immediately troubled by one thing. Although the fused wires were about sixteen inches off the ground, the fire had charred the paneling below the wiring all the way to the floor in a V pattern. "Fire burns up," Vomhof says. "If the wires had started it, the burn pattern shouldn't have looked like that." The landlord had already removed all the ruined flooring, but Vomhof asked him to retrieve it. When the landlord did, he and Vomhof discovered that the carpeting at the very bottom of the V had been consumed by some intense, concentrated heat source. Even the tack bond (the thin strip of wood to which the carpet was fastened) in that particular spot revealed a fire-sculpted hole. That evidence, which Vomhof easily documented with photographs, threw the fireman's explanation into serious doubt. Vomhof's report argued that the far more likely explanation for that burn pattern was a cigarette which had fallen down, smoldered in the carpet, and finally ignited the paneling. Only when the flames licked their way up did the fire melt

the wire insulation—and only then did the wires fuse.

Vomhof thinks that the firemen who came up with the other verdict almost certainly delivered it in a sincere effort to get at the truth. But facts don't just stand alone. The interpretation of those facts can make a crucial difference—and, sometimes, a fact can simply be overlooked. Vomhof says the whole point of bringing in an expert witness is to make sure that all the interpretations get considered—that all the facts get found. He recounts one final example.

## The Case of the Telltale Windshield

Certainly this case seemed open-and-shut if ever any did. The scene of the crime was in Anaheim. It happened just about a year ago, about 7:20 on a Saturday evening. A 1979 Toyota Corona was stopped at a light when an ivory-colored pickup truck smashed into the rear of the car, bucked up, and roared away. Although the automobile driver was badly shaken, he and witnesses saw the culprit, a blond man in early middle age. They also gave the police a clear description of the pickup, so good a description that within twenty minutes an officer had spotted the offending vehicle, smashed windshield and all, in front of a nearby apartment building. From the license number, the police soon found



Daniel Vomhof

the name of the owner, a name which corresponded with one of the mailboxes. When they rang the bell of that unit, a thirty-year-old plumber staggered to the door. He admitted that of course he was drunk, he had been drinking beer all afternoon. But he claimed he hadn't left his apartment. He argued that had he been sober enough to drive home from the crash site, he would have been sober enough to police the vehicle. The policemen nodded wearily. The plumber's car unquestionably had caused the damage. On top of that, the victim positively identified the plumber as the culprit. That was enough to convince the police to charge the plumber

with two felonies, one for drunk driving and one for hit and run.

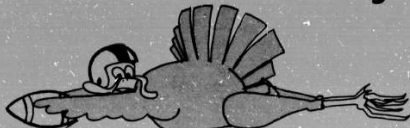
This time Vomhof once again entered the case quickly. His attention first focused on the plumber's physical appearance. Right after the arrest, the police had noted in their report that the plumber had a bump and a minor abrasion on his forehead. The plumber contradicted them, he said his head was fine. When Vomhof viewed the arrest photo and the police video tape of the field sobriety test and didn't see any such sign of head injuries, he sent the man straightaway to a doctor, who confirmed that he couldn't find any bumps, dried blood, or glass fragments.

But in the car, Vomhof discovered a substance on the steering wheel which a lab test later verified was blood. And he found one blond hair still stuck in the smashed windshield.

That hair decided the case. When Vomhof looked at it under a microscope, he found that a cross-section of it was rounded and slightly oval. The blond color extended all the way to the roots. In contrast, a cross-section of the defendant's hair revealed a completely different shape. The microscope further showed that the hair was actually reddish brown, but the ends had been bleached blond by the sun. The case against the plumber was dismissed.

For all Vomhof's cases, he says his field still seems like it's just out of his infancy. Now, like a youngster, the discipline of forensic science is growing with astonishing speed. "The American Academy of Forensic Science only was founded in 1956. And it's only been in the last three to five years that you've really seen technically trained people getting interested in the field and working at it in its own right. Only in the last three years have you seen business-card ads of different technically trained people in *Trial* magazine (the trial lawyers' association's official publication). Attorneys are waking up to the fact that you don't convince juries as frequently by the attorney standing up there and BS-ing. I think you'll be seeing more and more expert testimony in court and better court cases because of that."

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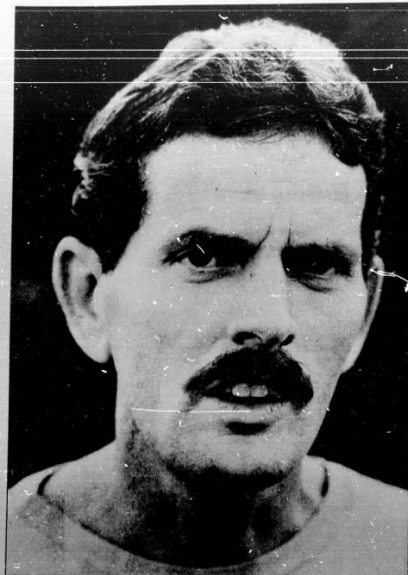
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# LONG WALK OFF A SHORT CHEER

By Stephen Heffner



Paul Hendricks

A few weeks ago, in a dream, Paul Hendricks imagined himself making an entry in his diary for November 2, 1980 that read: "For the past two days the eyes of a nation have been on me as I walked into history." But as so many dreams do, this one fell short of coming true. Hendricks walked into history well enough, but there were only a few eyes to bear witness while America's premier racewalker took 400 laps of a quarter-mile dirt track in Chula Vista, in an American record time of eighteen hours, forty-nine minutes and fifty-two seconds. It was a national championship event in an old and legitimate sport, and it included world-class athletes, but it was held at a high school in a faceless town, and it received little more notice than a prep football game — and less attendance. It was, in effect, ignored by the larger sports world.

Long-distance racewalking is certainly not the only sport in America that must contend with obscurity, but there can surely be few others that demand of their contestants so huge an investment of time and effort in preparation and in actual competition and yet offer so small a reward for success. This year's Fifteenth Annual A.A.C. One-hundred-Mile/Twenty-four-Hour National Championship Racewalk was a long, quiet example of tremendous human effort passing nearly unnoticed and poorly compensated.

The eighteen walkers came from as far away as Boston, paying their own airfare, motel, and meal expenses. If they were lucky, they had friends along who would act as handlers during the race, providing food, liquids, vitamins, and precious encouragement throughout the hundred-mile test that had to be completed in less than twenty-four hours. George Lattarulo, the entrant from Boston, came alone and sprangily equipped: no nylon camping tent for an occasional rest, no handlers. As he rummaged through his lone, overstuffed suitcase at trackside prior to the race, he looked like an itinerant vagrant preparing to spend the night in a bus station. Allen Price, the previous one-hundred-mile record holder and 1979 national champion, also came alone. He arrived the morning of the race from Washington, D.C., and lost his way trying to reach Chula Vista High School. He checked in three minutes before the start and had to spend the first ten minutes of the race mixing the food and liquid concoctions that he would need later.

The officials' tables were flimsy folding things from the school cafeteria and were staffed by fans and student volunteers. The Montgomery Junior High School band and cheering section had to be reprimanded into doing what they had been brought to do, which turned out to be a listless playing of the National Anthem and a few sluggish

show tunes. The only noticeable response from the cheering section came whenever a handsome blond walker from San Diego, Jonathan Rem, passed the bleachers. Commemorative T-shirts were passed out to all walkers, and modest trophies and plaques waited in cardboard boxes for finishers and winners.

Just prior to the start Will Hyde, the mayor of Chula Vista and a retired Navy commander, stood ten feet from the bunch of walkers and delivered a speech through a hand-held bullhorn. He described Chula Vista as the finest city in America and suggested that after the race, the walkers might like to "stroll" around and see it. (That was the joke, folks.) Besides the band, the officials, and the handlers, there were probably fewer than two dozen spectators watching when the mayor finally dropped the starting flag at noon on Saturday.

To be the king of this inglorious event, Paul Hendricks, who also doubled as race director, had put in months of a training regimen that would make the most dedicated marathon runner look like a dolt. His training peaked two weeks before the race when he walked 206 miles in one week and 164 miles the week before. Those figures may sound impressive, but they do not assume their true proportions until it is understood that at Hendricks' training pace, the distances required more

than forty hours of walking per week. For Hendricks, who teaches at Chula Vista High, that meant waking at 3:30 a.m. and walking until 5:30 a.m., then showering, eating, and walking two and a half miles to work, teaching typing and accounting all day, walking home, driving up to Balboa Park and walking until eight or nine at night, then walking twenty or more hours on the weekend.

For his effort, he earned the right to be called the favorite in an event he knew would take most of two days to complete, including walking all through one night; that would have him walking in pain for much of the race; that would probably see him, at least once, that would turn his feet into a hideous mess of blisters; that would leave him sick and disoriented for days afterward; that would be watched and supported by practically no one; and that could offer him, as the victor, a trophy, recognition — a very small circle of walkers and walking fans, and no money. "Unfortunately, it's true," says Hendricks. "There's no interest in long-distance racewalking in this country. The continental Western European countries are where the recognition is. I've had a whole lot more attention in Europe for just entering the Strasbourg-to-Paris race than I ever got here for winning the national championship here in '77."

The distinctive but obscure Hendricks



has entered the prestigious 315-mile contest in France twice, and though he has yet to finish, he is recognized as the only American ever to qualify for entry into the race, and has been jokingly referred to in the French press as the "debutante," both for his status as a newcomer and for his age — thirty-eight now, thirty-five in his French debut. "I'm a young man as far as good racewalkers go," he says. "It's a low-injury sport that's easy on joints and muscles that take a beating in other sports. Long-distance walkers seem to improve rather than deteriorate with age. Look at Edward Weston. He walked from L.A. to New York in seventy-six days when he was seventy-one years old. And there are plenty of other examples. We had a fine old walker right here in this race, Larry O'Neil. He didn't finish this time because his Parkinson's disease is so bad, but he still went out and walked twenty miles and he's seventy-three. He held the American record for a hundred miles for ten years and he set it when he was sixty-one. My goal is to walk a hundred miles in less than twenty-four hours when I'm a hundred. I have no doubt that I'll make it."

Hendricks' reference to Edward Weston is appropriate. In a long life that ended at age ninety in 1929, Weston became one of the greatest long-distance walkers in the history of the sport, and for that Hendricks holds him as his model. Weston was also a self-proclaimed "proponent for pedestrianism," and the designation could fit Hendricks as well — next to walking, Hendricks' favorite pastime might be talking about walking, and he does it with the zeal of any true believer. "There's no money in racewalking and it's too bad. I'd

love to quit my job and just walk. I get the same thing out of walking that people get out of psychoanalysis or religion or transcendental meditation. For me, it's the ultimate psychoanalysis. If I ever write a book, it'll be called *I Live to Walk to Live*. Sometimes I wish I could walk into infinity and never look back."

Someone made the mistake of asking Hendricks how he could reconcile spending the time that he does walking. It was the wrong question, and Hendricks wasted no time in making that clear. "You know, people ask me that question all the time and I think it's pretty damn stupid. I don't have to reconcile spending my time walking. It's my life and I'm going to walk it away if I want. If it bothers some people to see me do it, then that's their problem, let them reconcile it."

"It's a matter of commitment, and you look at anybody who's successful and you'll see that they've made a commitment. If you don't do it, you're cheating yourself, and then one day you look back and say, 'Goddamn, why didn't I do this or that when I had the chance?' If your commitment means that your wife has to go and your kids have to go and your house has to, then that's too bad."

"I'm no Christian. Walking is my metaphysical experience, and it's so strong that it just pulls and pulls me. I don't see anything beyond it; I can't see anything more important. People say how sick, how narrow. I think it's just the opposite. I don't understand why it's so difficult for people to be happy."

Hendricks would like to see the status of racewalking improve, and he feels that it might as more and more runners tire of the

injuries involved in pounding the pavement and look for something that will be easier on their bodies and yet produce the same conditioning effect as running. "Once they get over the embarrassment of looking silly wiggling their hips all over town the way you do in good walking, they'll all be walkers. I'm sure of it."

Potential walkers may or may not have been encouraged by the grueling race in Chula Vista, but they could not have helped being impressed. It was ninety sunny degrees on the track when the walkers settled into a loose group at the starting line, and anyone used to the commotion of the loud report of a starter's gun and the rush of athletes that is common to the beginnings of most track events was surprised by the strangely slow and quiet takeoff here. The contestants simply walked from the line, and there was, among the uninitiated, a sudden need to shout and urge the walkers to hurry, to remind them that this was no practice lap, that the race was on.

That compulsion was calmed by the sight of Paul Hendricks hurrying from the pack at a pace that instantly made obvious how monumental the physical and psychological demands of the event were to be. He walked at a speed that few people could expect to follow for long at a jog, and he did not slow significantly for the next eighteen hours and fifty minutes. Allen Price, the only black entrant, started several laps behind; he made up the deficit brilliantly, challenged for the lead, but soon fell back and was never again a threat. Hendricks is lightly and drank at regular intervals. He changed his shoes once and rested only briefly as he charged

on through the night. It was nearly 7:00 a.m. on a warm Sunday morning, November 2, when he crossed the finish line to a few cheers and with few thoughts beyond wanting to sit down, take off his shoes and socks, and tend to his searing blisters. Jonathan Rem finished half an hour later in second place, Allen Price was third, fifteen minutes behind Rem. Dale Sutton of San Diego, who had fortified himself with Coors beer throughout the race, finished three hours behind but three six-packs ahead of the victor, Elsie McGarvey, a fifty-one-year-old from Montana and the current American women's record holder for one hundred miles, finished fourteen minutes under the twenty-four-hour time limit. The eighth and final finisher, she was nearly an hour off her record time as she pushed herself painfully across the line, listing visibly to her port side. The remainder of the field was a grim group of casualties — victims of fatigue, cramps, blisters, the time limit, and, no doubt, a debilitating version of white-line fever without the lines.

If the modest race accommodations and the paucity of public recognition for his win bothered Paul Hendricks, he did not show it after the race; he was more concerned with trying to stand and walk without assistance. One guesses that, though he would prefer and will seek again the acclaim that goes with winning in Europe, Hendricks will continue to carry on in these lonely American contests even if he also has to be the race director and everything else. Unlike most people, who would give much to shorten their roads to glory, Hendricks doesn't seem to mind the long walk.

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## Restaurants Chinatown

ELEANOR WIDMER

**The Restaurant:** Mandarin House  
**The Location:** 2604 Fifth Avenue, Hillcrest (232-1101)  
**Type of Food:** Peking Chinese  
**Price Range:** Individual dishes, \$1.50 to \$17.50 (\$3.50 minimum per person)  
**Hours:** Open daily. Lunch, Monday through Friday, 11:00 a.m. to 2:30 p.m.; Dinner, Monday through Thursday, 2:30 p.m. to 10:00 p.m.; Saturday, from noon to 11:00 p.m.; Sunday, noon to 10:00 p.m.

It has always been difficult for me to accept that aspect of American culture which calls for a handshake instead of an embrace. Why people should extend their hands the way dogs do their paws has confounded me. My objection to this practice is not limited to the workaday world, but to situations in which genuine feelings exist. Alas, in our country we even have to take lessons (encounter and therapy groups) in expressing love and feeling.

Other countries have moving that attempt to deal with this problem without embarrassment. While it is true that the French custom of kissing both cheeks remains perfunctory, it appears superior in concept to either the limp-noodle handshake or the iron-glove vice grip which twists off your arm. It is interesting to note that while Orientals do not show affection by publicly hugging or other overt displays, they do have a custom most congenial to my philosophy—namely, the preparation of very special dishes for those whom they wish to please. Not only will the Chinese try to discover your favorite dish, they will go to great lengths to obtain out-of-season ingredients for your culinary bliss.

While my knowledge of contemporary Chinese customs is incomplete, in the days before the revolution of 1949, the whole suckling pig had special significance at Chinese weddings. When a young woman used to marry, the festivities, which lasted two or three days, took place at the home of the groom's parents. On the third day, the bride returned to her family, bringing with her cold suckling pig that had been sent by the groom's parents. The cold suckling pig indicated that the woman had been a virgin. To have returned without it would have brought such shame that she could never be invited to live with her family again. Whether this ritual exists in the Chinese community in the United States I have yet to discover, but sending messages via food seems eminently desirable. Wouldn't it be lovely to receive fifty well-prepared gastronomic delicacies instead of fifty Christmas cards?

Whether or not you are aware of the Chinese rituals related to food, you should know that established Chinese restaurants



recommend the beef Sze-chuan (their spelling, \$5.50) because of its unique preparation. It's done with very crisp shredded carrots and celery hearts, and the silvers of beef are themselves so crunchy that you think you are eating crisp noodles. The beef with orange peel was better and included bite-size pieces of beef, but the Sze-chuan beef proved more interesting. On both evenings I ate at the restaurant, there were members of my party who could not handle a great deal of spice and thus the p-zoon adoring hot and spicy got to take home the remains.

I also had a rather unusual chicken with cashew nuts (\$5.50). Unusual because the chicken looked quite red, having been tossed in hoisin sauce, which is made from soy beans, flour, sugar, and spices. This certainly would appeal to those who like sweet dishes. The sweetness is not cloying, however.

Two shrimp dishes also deserve mention: "Sizzling double happiness" (\$7.75), consisting of both shrimp and scallops in black bean sauce, which are sizzled on a hot plate; and Peking shrimp (\$6.75). The quality of the shrimp in both dishes was fine, but the peas in the Peking shrimp were rather dull. I also had the Mandarin soup (\$1.50) made from chicken, crab meat, and bean thread. It was both subtle and tasty, but I have virtually given up soups in Chinese restaurants so that I can save room for the other dishes.

Mandarin House describes itself as Peking cuisine. In case you're curious, the word Peking simply means "northern capital." Because the Imperial Palace was located there for several centuries, it recruited the greatest chefs to its court, from every region in China. And while Peking is synonymous with Mandarin, it also denotes dishes from every region. This is true at Mandarin House, where you may have Cantonese, Mandarin, and Szechuan dishes. Since the staple food of Peking is wheat, rather than rice, you will see noodles and pancakes in Peking cooking. (Incidentally, there's a nightly display of noodle making at Mandarin House at approximately 8:00 p.m., and it is delightful.)

The new Mandarin House offers many gifts of affection, happily prepared without too much oil. Please be sure to indicate to your waiter if you wish MSG to be left out in the preparation, or if you want less salt. My fortune cookie read, "By a stroke of good luck, you may receive a bonus." For the week of the grand opening we were served a great complimentary dessert—tuffed bananas which were fried in sugar until a glaze formed and then quickly plunged into ice water. I can't guarantee that this policy will continue for long, but it was a fine way to end the meal and was for an unexpected treat, a stroke of good luck indeed. My advice is to try the new Mandarin House while its owner is still there assiduously tending the store.

managed this was to phone and to say I wanted dishes that Chinese would eat. The manager recommended a whole fish with black bean sauce, and beef with orange peel. For appetizer he suggested elephant's eye, which consists of a pigeon egg deep fried in shrimp toast. If you don't want anything so exotic, you may select your dishes from the menu of course, but the elephant's eye was marvelous if expensive (five dollars for six "eyes"), and it arrived with fried parsley, which gave it a rather French touch. The spicy orange beef (\$5.50) was also excellent, but the item not listed on the menu, the best was the whole fish in black bean sauce. This was a knockout. The price of the fish is negotiable, depending on the size of your party (approximately \$3.00 to \$9.75). If you would like to order when you make your reservation by all means do so. It is prepared to order and arrived at our table last, when we were almost too full to appreciate it. The beautifully cooked fish is especially good for dieters, as well as for lovers of any good food. It is not to be missed.

As for those dishes listed on the menu, the "chef's chicken" (\$5.95) is wonderful. It consists of slices of breaded chicken breasts that are simultaneously crisp on the outside and succulent within. The chef's chicken also makes a fine appetizer.

If I were seeking only the blander items on the menu, I would select the whole steamed fish and the chef's chicken and let it go at that. But for those who like it hot, I

are now opening branches in various parts of the city. Chu Dynasty, which operates a Mandarin restaurant in Coronado, has a new one in Mission Valley. If my information is correct, another Chu Dynasty will appear in La Jolla in the spring. Mandarin House, which has been successful in La Jolla, has currently expanded to its latest branch on Fifth Avenue in Hillcrest. If this enterprise is successful, the managers will doubtless press on and you will have to obtain your Chinese symbols of love and ritual at still more locations.

The new Mandarin House (formerly Yankee Pasha and before that Mario's) has all the earmarks of a smashing success. The management is energetic, the service is graceful, and the cooking quite fine. I was there two different nights not long after its grand opening and word of mouth had already filled the place to capacity. The La Jolla restaurant has suffered from being erratic—alternating between very fine and commonplace. The advantage of dining at the second Mandarin House is that the owners are eager to set their gifts of love before you in prime form. While new restaurants may have some fresh problems to cope with, they want so much to succeed that, for a while at least, they don't allow themselves to backslide for a moment. This appears to be the case at Mandarin House II. In my two evenings of dining, I scarcely could complain about one dish.

On one of my visits, I had three items that do not appear on the menu. The way I

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# Movie Mad



Fade to Black

DUNCAN SHEPHERD

*Fade to Black* is a movie about a movie buff. Real-life movie buffs are apt to feel that such a movie definitely deserved to be made — and deserved to be made better. In view of what sorts of movies tend to get made these days, and why they tend to, it is not unreasonable to imagine that a representative of virtually any vocation or avocation — no matter how eccentric or esoteric, could be made the subject of a marketable motion picture as long as he sooner or later, and more likely sooner than later, starts killing people, or raping people, or abducting people, or something in that line. (He may also, as an alternative, be on the receiving end of the violence; almost as good.) This order of business will enable a filmmaker, in the time allotted him before the killing or raping or what-have-you gets underway, to pay a certain amount of studious attention to the personality and special area of interest of his central character, thus broadening the range of screen heroes to include any out-of-the-way type from amateur lepidopterist to professional manicurist. Actually, those two examples have been done already, as *The Collector* and *Reputation* respectively, a couple of movies that may be considered pioneering achievements in this wide-open field. Paul Schrader comes to mind as a more recent master at this, or

buff, although a brief nod can also be made in the direction of the liberal social worker, who has one hilarious scene in the privacy of his office with harmonica and cocaine. The wheelchair-bound hag, the Marilyn Monroe clone, the harassed and harassing boss, and the rest of the characters are taken from other movies, not from life, which, if Zimmerman had stayed true to it, might have yielded up a few other specimens of buffery than the one we are restricted to here.

A good place to start with the buff character would be his ritual of going through the coming week's *TV Guide* and circling the movies not to be missed (99 *River Street*, *The Big Sleep*, etc.) — which ritual can be posited as universal among all true movie buffs, indeed as an all but infallible Wasserman test for who has and who has not the bug. It's important to set it straight immediately, though, that the buff under inspection here (Dennis Christopher, specialist in nerds, plays him) is an extremist, and other buffs, if I may speak as one, or as something like one, will be anxious to point out differences between themselves and him, while freely conceding the similarity of him to other buffs they have known. Not all buffs, for instance, can claim, as this one does, to have seen three movies per day for a year. The deadline past I myself could ever maintain, and my report card reflects it, was one year — 1967. I think it's a little wound up averaging just better than one per day, not counting ones on television, which might have upped the figure by another one per. Since then, it has been steadily downhill, all the way past the point of 300 even keeping track anymore. Not all buffs, either, are easily identifiable by such markings as a pasty complexion or dark circles under the eyes. But these traits of Christopher's are more than just the morning-after effects of setting the alarm clock in order to wake up for a four a.m. telecast of a 1952 Phil Karlson film. They are a natural consequence of any health-conscious movie buff, perhaps a fate as inevitable as gray hair and wrinkles, sooner to visit some than others, and impossible to counteract simply by a good night's sleep or a day in the sun. Any temperate moviegoer who has seen the indecipherable dark circles under all the way around the eyes of critic Andrew Sarris, for example, cannot have helped wondering to what extent this condition is an inherent occupational malady, and at what age, or (more likely) after what number of movies, it begins to set in.

The decaying leather jacket, the Sinatra fedora, the *Nosferatu* T-shirt, the May-Force-Bew-With-You lapel button, and the rest of Christopher's *ouré* wardrobe, not to mention his bedroom decor of movie posters, glamour photographs, and Kafkaesque heap of books and magazines, are all exactly right for the more fetishistic sort of buff — the sort who comes back from

movies, as from a South Seas holiday, with souvenirs, exotic new clothes, photographic documentation. Not even the gimmick of having the monster committed in varying costume-party get-ups (Dracula: The Mummy: Hopalong Cassidy, etc.) is enough to keep our minds on the subject of buffery and off such distracting practicalities as where in heaven's name this barely functional human being was able to lay his hands on a Tommy gun and ammo. Which had started out to be a made-to-order cult movie, holding up a mirror to the puny buff population, ultimately has to spend too much time trying to appeal to the vast body of mainstream moviegoers, and without really trying to educate them. The too skimpy film clips (from *White Heat*, *Night of the Living Dead*, *Creature from the Black Lagoon*, et al.) are sometimes used in educational ways, but it is doubtful whether any of the uninitiated were able to learn much from these, or wanted to. Much more time than ninety minutes would be needed, I think, to overcome the steeply uphill task of introducing the sort of person who eats, sleeps, and breathes movies to a generation of moviegoers who know Richard Widmark only from *Coma* and *The Swarm*. If they know him at all. Everything about this oddball character, from his watching "too many" movies to his masturbating in front of a Marilyn Monroe photo, lends itself all too easily to popular

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# Two for Texas



Jo Ann Reeves, Catherine O'Connell, Nancy Thorpe



Jonathan Miller, Michael Lunders, Kim Bennett

JEFF SMITH

Back in the old days, 1959 to be precise, Roy Caulder and that crazy man Wayne Wilder used to go over to Angel's Bar, the pride and joy of their Maynard, Texas, home, chug on a few of them Lone Star beers — they never had much use for that there Pearl beer — then hop into Roy's '59 pink Thunderbird convertible and drive on down to Louisiana, just to raise a little friendly Cain if things got slow in Maynard. Or Wayne would go see Hattie, and Roy would take his best gal Elizabeth for a little ride, to the cover, in the words of rock singer Meatloaf, "paradise by the dashboard light."

But that was ten years ago, according to James McLure's two one-act plays *Laundry and Bourbon* and *Lone Star*, currently being performed at the Cassius Carter Centre Stage Theatre. Now Wayne Wilder is in jail. And, knowing Wayne, he won't get time off for good behavior. Roy's been back from Vietnam for two years, but he hasn't readjusted to life in Maynard, to his wife Elizabeth, or to a world that, though only ten years older chronologically, has aged a great deal more, to his way of

thinking.

At the heart of McLure's two one-act plays about life in a small Texas town are a series of separations. The war and time have separated Roy from his youth and most of his illusions. Just prior to *Laundry and Bourbon*, which begins the evening, he has left his wife Elizabeth — both characters wishing "tonight was ten years ago." And there is a formal separation as well. *Laundry and Bourbon*, written by McLure as a prelude to his already completed *Lone Star*, focuses entirely on three women — their past, their dreams, and the present reality of their lives in Maynard — while *Lone Star* concentrates on three men. This formal separation — by gender — mirrors effectively the theme of these combined dramas.

In *Laundry and Bourbon*, Hattie Dealing visits Elizabeth on a hot summer afternoon. As they fold the laundry and sip shots of Old Grand Dad — punctuated by an occasional dash of Coca-Cola — they reflect on the consequences of growing up in a small town, with its restricted number of choices. What it's like, in short, to live in a place where there are "no eligible men." Amid some incredibly funny banter by Hattie, on subjects ranging from

TV's *Let's Make a Deal* (in which she believes are housed America's "dreams") to life with her brood of children, they compare their present state with the choices they made ten years ago. Hattie settled for tame, domesticated Vernon Dealing when Wayne Wilder jilted her in '59. Amy Lee Fullenoy, who appears near the end of the act, married for money and will soon introduce mahjong to the country club, and Elizabeth, now pregnant and alone, married Roy, the town's most notorious (and envied because of it) hell raiser, who wishes to remain that way forever. The result is a poignant, insightful drama crammed to the rafters with wit — almost too crammed, in some instances, since the humor appears determined on occasion to upstage the more dramatic moments of the play — and that is a fitting companion to *Lone Star*.

*Lone Star* takes place late that night behind Angel's Bar, where Roy, beered-up on a case of Lone Star and caught in a time warp ("Things are going to stay the same around here"), wrestles with the disoriented state of his current life and tries to revive his once heroic youth. Two of Maynard's other "ineligible" men arrive: Roy's none-too-bright brother Ray, whose galaxy may have some black holes in it but who nonetheless has a few things to reveal to his older brother; and Cletis ("Skeeter") Fullenoy, Amy Lee's prosperous, mega-nerd of a husband who worships Roy and who has just driven the legendary '59 pink T-Bird into a nearby cottonwood tree. Even though Roy still treats them as if they were ten years younger, both Ray and Cletis are instrumental in the final erasure of Roy's remaining illusions.

The Old Globe Theatre productions of *Laundry and Bourbon* and *Lone Star* are first-rate. Director David McClendon keeps both plays moving at a lively tempo and, at the same time, makes good use of silence, the pauses necessary in each drama to enable the characters — and the audience — to digest the detailed information they receive, as well as the countless, sparkling one-liners McLure can fire in rapid succession from the hip. And McClendon's staging, especially in *Lone Star* — the less verbal of the two plays that by necessity gains much of its meaning from effective blocking of the actors, solid timing, and appropriate gestures — is excellent.

Alan Okazaki's dirt-floor scenic designs, within the limited confines of the Carter's theater in-the-round, are both spare and cluttered — the latter being necessary gains much of its meaning from effective blocking of the actors, solid timing, and appropriate gestures — is excellent. Okazaki's work manages to suggest not only the heat but also the vast expanse of the Lone Star state (according to a rather inebriated gentleman I one overheard in a cheap, hirsute Amelito, Texas, dive, the state got its nickname from the brev). And the dirt floor, after Roy and Ray have been groveling around on it playing a game of "Vietnam," adds another quality to the scene usually absent from most productions: olfactory realism.

All of the actors are first-rate as well. Nancy Thorpe is a tender, peevish Elizabeth, by far the most intelligent of the

six characters and possibly in the long haul the one with the most problems (since Ray has a few things to tell his older brother about women unable to, as the song says on Elizabeth's radio, "Stand By Your Man," and since Roy exists under the one-sided aegis of the double standard). One's sympathies linger with her long after the plays are done.

Catherine O'Connell, wearing one of those beehive hairdos that makes her look like she's carrying a basketball on her shoulders, is fine as the nouveau-riche, gossiping Amy Lee. And Jonathan Miller, as her husband Cletis, is touching as the nerd who would probably give anything — and might have to — to live one day in the manner of his idol, Roy Caulder.

Kim Bennett's performance as Roy is consistently solid, down to the Johnny Cash quiver in his voice. Bennett, with a halting yet macho swagger, effectively communicates the sense of extreme displacement at the heart of his role. Michael Lunders, as Roy's younger brother Ray, provides a perfect foil for Roy's controlled displays of emotion. And Jo Ann Reeves' work as the gregarious, indefatigable, forever opinionated, and supremely funny Hattie Dealing, finally, is an exceptional comic performance.

My one minor reservation regarding the combination of these two otherwise delightful, moving comedies is that they leave unanswered many of the questions they raise — as if the potential for a much more serious drama, which is certainly there, has been postponed indefinitely. This admittedly small sense of incompleteness would be less irksome if McLure had written weaker plays. But his characters, though listing slightly toward the stereotypical, are fully alive and likeable, the atmosphere is a vivid re-creation of the Texas milieu, and the dialogues are crisp, crude, and genuine — the salt of the earth with the robust dash of a way-down-home Mark Twain. Except for their open-ended conclusions, both plays are comedies, essentially, and are very satisfying as such. They also suggest far deeper resonances, however, that their present format — two separate one-act plays, women on one side, men on the other — does not allow them to pursue fully. The confrontation between Roy and Elizabeth, for example, could have rounded out both characters more completely and would have been something to see. And though the separation of the two plays mirrors one of their central themes, it also points toward an as yet unwritten act three, which would either join the plays, the themes, and the central characters in a felicitous; comic marriage of aesthetic form, or it could unify the plays as well by severing the relationship between Roy and Elizabeth. As they are constituted presently, to put things another way, neither Elizabeth nor Roy has the opportunity for a face-to-face rebuttal. Ah, well, as Roy has just learned, ya can't have everything.

These minor grumblings aside, the Old Globe Theatre's productions of James McLure's *Laundry and Bourbon* and *Lone Star* are raucous, poignant theater nonetheless, and are well worth a good look-see.

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# Thrice Transformed



Libby George Colahan, Daniel F. Wirth, Ann Janowsky/The Happy Journey to Camden and Trenton

JONATHAN SAVILLE

One of the most fascinating and moving theatrical experiences in many a season was the UCSD production of three one-act plays by Thornton Wilder, under the direction of Alan Schneider. The plays themselves are—superficially—simple, innocent, sentimental, even corny, but their exterior of naive Americana conceal an immense, controlled artistry and a profound view of the human condition. Above all, they are superbly theatrical, and Mr. Schneider's staging cultivated their theatricality with a breathtaking richness of invention.

*The Happy Journey to Camden and Trenton* is about a family of four—father, mother, boy, girl—taking a car ride to visit an older daughter, who has just come out of the hospital after an operation. *Pullman Car Hiawatha* shows us the passengers on a New York-Chicago night

tradition that includes Ionesco's *The King Dies (Exit the King)* and the late medieval *Everyman*. It is only within this tradition that Wilder's art can be fully understood.

Plot and character are the two crucial components in almost all theatrical works, with the characters reduced to schematic types. In contrast, a play such as Chekhov's *The Cherry Orchard*, the high point of psychological and social realism in the theater, has virtually no plot, and very little action; the exploration of complex characters and their relationships is what interests the playwright and his audience above all else. But in the Wilder trilogy, center plot character is at the center of interest. The characters are types and are meant to be viewed as such: the Mother, the Porter, the Businessman, the Maiden Aunt. There are no intricacies of the inner life, no revelations of unexpected traits; people are seen from the outside, and they are real only insofar as they embody the perdurable characteristics of the type they represent. As to plot, it is totally absent from all three plays; the question "How is it all going to come out?" never occurs to us as we watch the cheerful Kirtys traveling through the towns of New Jersey, or the momentary events in the various train compartments, or the generations following one after another in the saga of the Bayard clan.

What Wilder wants to portray is neither plot nor character, but process. Time, for him, is not the medium in which things happen; it is itself the subject, the leading character. The emphasis on process—as opposed to the individual people and events in which the process is reflected—becomes clearer from play to play, until in *The Long Christmas Dinner* the theme is laid bare in its overwhelming force. The characters are born, grow up, marry, have children, grow old, die. While at first we may think it is these characters who are engaging our attention, as in an ordinary play, after a while we realize that what absorbs us so hypnotically and painfully is not the individuals but the process they are all going through; as they disappear, one by one, into the void, there is finally nothing to look at but the relentless, destructive stream of time.

Of these three plays, *The Long Christmas Dinner* is the oddest, the least conventional, the most unresponsive to our routine theatrical expectations. We are accustomed to look for clearly differentiated persons, even if they are mere type characters; but here even the types ineluctably merge into one another, as the Juvenile is transformed into the Old Man, and as every fresh young wife eventually becomes "Mother Bayard." *The Happy Journey to Camden and Trenton* seems to be more what we are used to. With its lack of plot and its honey, lovable, entertainingly old-fashioned family, it appears to come out of the mold of *Life With Father*. *I Remember Mama, or Leave It to Beaver*. Yet the final scene, with the daughter's painful sobbing and the dimming of the lights as though death's shadow had brushed the stage, belies this traditional, comfortable image.

In *Pullman Car Hiawatha*, the most elaborate of the three plays, any suggestions of slice-of-life realism are decisively brushed aside by the introduction of a full-fledged allegorical pageant, with costumed personages representing the

weather, the towns on the railroad line, the hours of night, and the planets in their orbits. The purpose of this pageant is to provide a cosmic context for the specific, confined, human-scale events of the train ride. We are propelled backward from the Maiden Lady, the Engineer, the Doctor, the First and Second Ladies, and so on, until we can see the broad dark land through which the train is speeding, the swift movement of time as the road rotates, and the vast journey of the planet through space, accompanied by the music of the spheres. Once again, it is not the individuals that the play is about, but the journey they are making—and that journey is on a far greater scale than a trip from New York to Chicago.

What kind of death is it then, after all the loves, joys, and sufferings of life? Is the goal of the journey? It is emptiness, oblivion. The woman who dies on the Pullman car is taken away by silent angels, dressed not in white robes but in dark business suits; her questions about retribution in the afterlife are met with silent nods of negation; the heaven to which she must climb with them is the majestic, cold, emptiness of the night sky, like the frozen Alps. The characters who totter offstage to death in *The Long Christmas Dinner* go nowhere. People attend church and weep at sermons—because that was the way they did things "back then," but when it comes time to die, there is no religious consolation, no suggestion of a true continuation of the self, no bliss in the eternal presence of God. Death is a fulfillment solely in the sense that it returns us to the glorious world of indifferent nature from which we sprang.

The only continuation permitted the ephemeral individual identity is in children and grandchildren—but that too is merely a natural process obeying natural law, with no direction and no meaningful goal. If there is any significant motion in history, it is a motion downward: the pristine middle-class wholesomeness of the Midwest town the Bayards settle in, early in the Nineteenth Century, gives way a hundred years later to the sordid, decay, ugliness, and breakdown of values of an advanced industrial society. The universe of the three Wilder plays is the endless, meaningless, inhuman universe of the theater of the absurd, and the chief characteristics of the lives the characters lead are, as in Beckett, Pinter, or Ionesco, futility and pathos. The homespun surface of these plays—the family outings, the Christmas dinners, the evening over the newborn child, the all-American clichés of language and situation—may make them seem to resemble the *Saturday Evening Post* covers of Norman Rockwell; but if one wants to find a true analogue in American painting for Wilder's depiction of old-fashioned America, one would have to look to the bleak, eerie realism of Edward Hopper.

I have noted how intensely theatrical Wilder plays are (a word equally applicable, in the different medium, to Hopper's paintings). In common speech, "theatrical" tends to suggest the flashy, the external, the flamboyant, the insincere. But true theatricality is something quite different: the thorough exploitation of the possibilities of the stage in the service of an authentic vision of experience. Wilder's imagination belongs exclusively to the theater (his fiction is relatively weak in comparison); he sees reality in theatrical terms, and his vision can be fully expressed only through the devices of the theater. What especially indicates the genuinely theatrical nature of these plays is that no other medium could possibly achieve the emotional effects of a staged production, especially a production so brilliant as Alan Schneider's. A filmed version would have to have a real automobile, a real Pullman car, real turkey on the Christmas table. The UCSD staging gave us little more than an arrangement of chairs (artfully chosen and disposed by set designer James Sims) and a rich variety of mimed gestures carried out with great skill and conviction by the student cast. The mimed swaying and jerking of the automobile and train passengers, the comical representation of backing up the car by the motion in the opposite direction of an actor playing a signpost, the carving of the nonexistent bird—these not only provided the quintessential theatrical pleasure

## Thrice Transformed

(continued from page 24)

of the willing suspension of disbelief even in the face of unconcealed reality; they also helped to distance the action from the everyday life it seemed to mirror, and thus to make us more effectively aware of the larger, abstract processes and powers that are the real subtexts of Wilder's dramaturgy. Similarly, Mr. Schneider's canny use of the whole theater as stage space during the allegorical scene of the planets stunningly enhanced the purely theatrical thrills of vaudeville and circus (with Mr. Sims' extravagantly imaginative costumes doubling the fun); yet at the same time this maneuver, which of course would only be possible in the medium of theater, brought home as nothing else could the cosmic dimensions of the life journey and the audience's unavoidable participation in it. It was in *The Long Christmas Dinner*, however, that the theatricality reached its climax, climbing into the empyrean of the art. In this final play of the trilogy, the characters must age minute by minute, some of them running the gamut from early youth to decrepitude. The perpetual transformation of the living characters,

right before our eyes, is a peerless means of giving concrete reality to the play's themes of life, time, and death; no other medium—not, for example, the dynamic novel, with its narrative description of the passing generations—could make us feel so palpably the force that blasts the roots of trees and dries the moustaches. It is to the credit of Mr. Schneider and his remarkably well-trained cast (mainly graduate students in the UCSD Drama Department) that the myriad technical devices enabling us to witness the ceaseless aging process were unobtrusive to the point of invisibility. The youthful actress wiped her face with her hand and her skin lost color, became wrinkled; she put on spectacles and deepened her vocal timber, and she had aged twenty-five years; she quietly donned a gray wig, the stage manager passed like a ghost and draped her shoulders in a shawl, she bent forward a bit stiffly, sank more deeply in her chair, began to tremble in voice and gesture—and she was an old, old woman, ripe for death. All the actors in *The Long Christmas Dinner* were incessantly engaged in this test of their ability to mimic the ages of

man, and their special triumph was that the minutely timed metamorphoses melted with such utter naturalness into an unimpeded flow of transformation. The theatricality of the play and of its surpassingly skillful staging made us see and know, indubitably, a truth that even life itself could not show us with such compelling power. In regard to the marvelous inventiveness of this production, I must single out as the wisest invention of all Mr. Schneider's notion of having his young actors and actresses, divested of their fictional roles, engage in old-time American square dances on stage before the trilogy began and during the subsequent intermissions. The poignance of death is its negation of life, and the poignance of these plays about death was miraculously intensified by the contrast—so itself eminently theatrical—with the dancing, the happy young people, the pairing, the lively music, the physical exuberance, the unquenched affirmation of life. If the Wilder trilogy tells us that in the midst of life we are in death, Mr. Schneider's staging reminded us, subtly and wonderfully, that the reverse is also true.

## City Lights

(continued from page 3)

owners who want to see the maximum development of the area.

Now Griffin worries that the projects going into City University City won't allow enough play space for children. Current plans also assume that CalTrans will provide funds to build the necessary freeway exits into the new area, an assumption Griffin also thinks is highly questionable. Despite Hamstra's claims of power over the developers, Griffin says the planning group recently couldn't even muster the strength for a protest when one developer announced plans which flatly contradicted the

community plan (with a commercial expansion of La Jolla Village Square where housing had been called for). Griffin insists, "We're screaming at these increased densities not because we think it's bad to have new people coming in here. However, unless you have the facilities to support the extra densities, you're creating more problems than are possibly justified."

Hamstra tends to brush away resistance to the coming high densities by saying that opposition is mainly coming from south University City residents who want to protect their lifestyle on everyone. "But we have to have the density," Hamstra insists. "It's the only way we'll ever get affordable housing." In

turn, one thing that particularly ruffles Hamstra's critics in south University City is that Hamstra himself doesn't even live in University City (he owns a large single-family home on Sugarman Drive—just across the boundary between University City and La Jolla). "He doesn't have to live with the effects of what he's creating," complains Griffin. "He doesn't have a vested interest in the community." Says another of Hamstra's critics in south University City, "People who live in the area don't trust him. Why does he spend so much of his time on this?"

Hamstra has an answer for that, although it is one filled with pain. He doesn't advertise the fact, but when asked, he

says he devoted so much of himself to planning University City primarily because of his wife, who was killed three weeks ago in a car crash. "She had a dream of what this university and what this community must become. She was the driving force behind my involvement." To the charge that he doesn't live in the city, Hamstra replies that up until recently, very few people have lived there. "Coyotes and jackrabbits don't interface very well with city hall," he says, and he adds that south University City residents are just as much outside north University City as he is. Now, still filled with grief at his wife's death, Hamstra says, "Her mind and her inspiration

are very much with me. But you're talking to a very tired and a very hurting man." He doesn't know what his future commitment, if any, will be. "We've got something here that we have to do that is very important. I would hate to think it would collapse if I weren't involved. It may have to [collapse] for a short while, but I'm sure it won't for long." Indeed, ground should be broken for the Gateway Project this February or March, and both Britany Village and the Plaza have received final approval from all authorities. Construction on both should begin this summer.

—J.D.

Jeanette DeVoyce and Mark Orvill

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## Off the Cuff

Have you ever been the victim of a con artist?



**Marvin Goulet**  
Sailor  
San Diego

I was in the Philippines getting a ride in what they call a jeepney, which is like a taxi. I was trying to get to the bus station. The driver drove around for a while and then said he wanted to stop for a couple of beers. What could I do? We were in some back street. There were no tourists, no sailors. He said, "I want a wallet like yours for my father. Let's see it." He took my wallet and started to count the money. He was very slick. He took bills out and appeared to be putting them back in. When I finally got out of there and counted my money, all the twenties were gone. Pretty slick. I always tell people, if you go to the Philippines, don't let anyone see your wallet.



**Richard Stevens**  
Construction Supervisor  
Bonita

They do it here, but this happened back in Philadelphia. We were running job sites, building restaurants. Two guys came over by the trailers one day with a briefcase. They were very slick, pretending that someone was chasing them, acting like they were hot. They really put on a show. In the briefcase were expensive-looking watches and rings. They had expensive price tags on them. They'd say, "Look man, you can appreciate a deal. I've got to get out of here." I personally didn't buy anything, but about ten guys on the crew did. One of the guys said, "Look at this Hamilton watch. I just got it for twenty bucks." I looked at it real close and it said Hamilton. They're probably worth four or five dollars apiece.



**Sheryl Eminger**  
Student  
San Carlos

My girlfriend and I just moved here from Las Vegas. I answered an ad for an apartment. The owner was a young guy and really pushy to rent it. He conned us by saying things that weren't true, and we signed a rental agreement. He said there were no bugs, that the place was clean and painted. We moved in that evening. We couldn't even stay the night. The place was filthy there were bugs everywhere, the walls were stained, the toilet was cruddy. There were hookers upstairs and their kids were running around naked outside. It was cold out. We slept in my Mustang with all of our belongings. Even the front door lock didn't work. We threatened the guy and got \$200 back. He kept a hundred. It was really terrible.



**Julie Smith**  
Secretary  
Pacific Beach

If my husband saw this he'd kill me, 'cause I never told him. We were transferred here from the East Coast. I decided to go out and look for a job. I must have gone on ten, fifteen interviews, all with "We'll let you know." I answered an ad in the *Union*. The interview took place in a bank building in Mission Valley. There were at least ten other women there. The man was very enthused about my qualifications. I was supposed to do some bookkeeping and also "screen clients." The salary was excellent and when he called back to see if I could start right away, I was really excited. After the third phone call at the office, it all connected. I was working for a very slick call-girl operation. I thought it was a nursing agency. I quit. It was frightening.



**Thomas Soto**  
Photographer  
Cardiff

I was at the bus station in Los Angeles with an hour's wait. It was really late. All of the TVs were broken. This guy comes over and says, "Want to play some cards?" I said no. He said he had just been to Las Vegas and pulled out a big wad of bills. He said, "Come on, it will keep you from getting bored." We played a stupid game. He bent the ace of spades and then mixed up all the cards. "I bet you can't pick it out." We started betting—one dollar, two dollars, I always pick it out. I won about twenty times. Finally I laid out all of my money, which amounted to about eighty dollars. I picked out a card and it wasn't the ace of spades. He walked away. I had been had. Talk about a jump in the throat.

—Lin Jukary

## HOLIDAY GIVE-A-WAY DRAWING!

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- 5th-8th Prizes—**14 kt. Gold Serpentine Chains** \$25 value

No purchase necessary—winners will be notified—need not be present to win—drawing Sat., Dec. 20. Limit one entry per family. All prizes will be awarded.

**Holiday Give-a-way Entry:**

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- A few wishbone prices:
  - Day packs from **\$4.00**
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WHEN YOU THINK MUSIC THINK

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## Section 2

### Events, Theater, Music, Film



#### Flower Capital Of The World

On a summer evening in the Florence, Italy, youth hostel a few years ago, a woman of about forty-five was telling everyone where she was from. "I come from the gardening center of the world," she said proudly.

"Oh! Where is that?" asked a blond teen-ager.

"England," said the woman. "Well," said the teen-ager just as proudly, "I also come from the gardening center of the world—California."

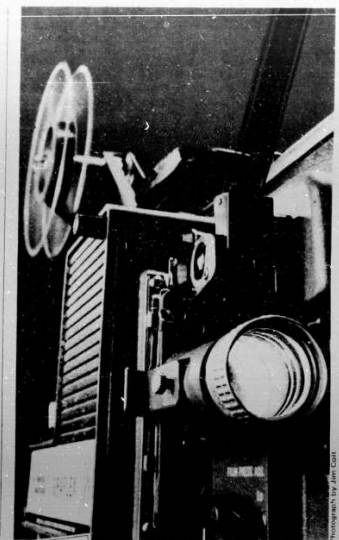
Not to be outdone, we San Diegans have in our midst the Flower Capital of the World—Encinitas. It's been known as that for decades, and every year for the past twelve years

the Encinitas Chamber of Commerce has sponsored a tour of local growers and nurseries. This Sunday the thirteenth annual flower tour will look at poinsettias, roses, and chrysanthemums.

Poinsettias (not after the n and please pronounce the second i) are named after Joel R. Poinsett, a South Carolina botanist who in 1825 was Ambassador to Mexico, where he discovered the plants growing wild. He propagated them in his South Carolina greenhouses, they caught on, and today they are a worldwide symbol of Christmas. The Paul Ecke Ranch in Encinitas started in 1906 by Paul's father Albert, is famous for its poinsettias, and every year sends millions of poinsettia cuttings to growers all over North America, Latin America, Europe, and the Orient. For the flower tour, one of the growers and one of the grower's plants pathologists will lead visitors through one of the main greenhouses and explain how the plants are grown. Poinsettias bruise easily, especially when growing, and are susceptible to disease, so the workers wear protective plastic aprons and dip their hands in disinfectant before touching the plants.

The true flowers are the small, yellow, knobbly structures that only bloom a few weeks, surrounded by the showy, red, white, pink, or mixed leaflike bracts that can bloom from

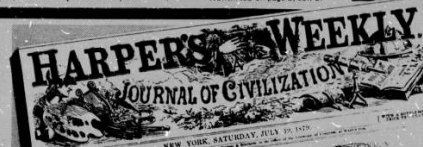
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#### The Artist In The Looking Glass

One way to life after death is to have a likeness made that will survive your own corporeal self. That's what the ancient Egyptians thought as they painted idealized faces on sarcophagi to ensure immortality. Roman mummy portraits of the First and Second centuries A.D. introduced a less stylized and more realistic authenticity. The emphasis on the individual, that the portrait is one evidence of, disappeared in the Dark and Middle Ages, to re-emerge during the Renaissance in the portrayal of donors of altarpieces as small figures kneeling next to saints. It wasn't long before portraits were commissioned in their own right, but while well-known artists became suitable subjects, self-portraits were a rarity until the Seventeenth and Eighteenth centuries. In the Nineteenth Century, both portraits and self-portraits were increasingly popular with the new and growing middle class, although the idea that a portrait should flatter its subject and was a "mere" imitation of nature kept it in most opinions a less-than-ideal art. Twentieth-century abstraction and the rise of photography seemed to render the art of portraiture obsolete, but the recent revival of interest in realist art has brought the portrait out of the closet and occasioned an exhibition of artists' portraits and self-portraits that is currently on view

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#### American Film

The American Film Festival is an annual event, sponsored by the nationally organized Educational Film Library Association, whose purpose is to showcase and honor the international, non-commercial, strictly 16mm wing of current cinema: social documentaries, cultural films, children's films, school curriculum films, films of health and safety, business and industry. This year's twenty-second annual festival, held last May in New York, welcomed some 945 entries (all from 1979) in fifty-eight separate categories (from Fine Arts to Sports, Archaeology to Sexuality), from which 437 finalists were chosen. Each finalist was then painstakingly judged by a panel of at least six experts: two film specialists (critics, filmmakers, writers, etc.), two specialists on whatever subject the film covered, and two representatives of the institutions that would eventually make use of it.

The highest rated film in each category is awarded the Blue Ribbon, with a Red Ribbon to the runner-up. The "Emily" statuette is given to the film with the highest general rating among Blue Ribbon winners, and the John Grierson Award, a cash prize, goes to a new filmmaker in the social documentary field.

Though this year's first place winners include such widely praised features as *The War at Home*, *Northern Lights*, and *LA LA*, *Making It in L.A.* (which, among others, have been on display in recent weeks at the Union Cinema in La Jolla) the bulk of the list is far more

(continued on page 3, col. 3)

# READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 88853, San Diego, CA 92138.

## Dance

**Fall Ballet Program** of Ballet Society of San Diego will feature "Swan Lake, Act II" and "Serenade for Strings" to music of Tchaikovsky, and "Circus Circus" to music of Shostakovich. Friday, November 28, 8 p.m.; and Saturday, November 29, 2:30 and 8 p.m., San Diego City College Theatre, 14th Avenue and C Street, downtown. 299-9001 or 299-9728.

"Cinderella," a ballet in three acts choreographed by Erling Sund to the music of Jules Massenet, will be presented by San Diego Ballet at performance venues Tuesday, December 2 and Wednesday, December 3, 8 p.m., Old Town Opera House, 400 Tenth Street, Old Town. 239-4141.

## Film

"**Stuart Little**," a filmed version of E.B. White's children's story about a boy who looks like a mouse, will be shown Friday, November 28, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

**Children's Films**, *Peter and the Wolf*, *Maze*, and *The Cat in the Hat*, will be shown Saturday, November 29, 10:30 a.m., San Diego Public Library, 1021 B Street, downtown. Free. 236-5838.

"**The Great Gatsby**," a National Geographic film that features day-lake sailing, wild burros, Scotty's Castle, and ghost towns, will be shown Saturday, November 29, and Sunday, November 30, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"**The Man With a Gun**," an anti-war film from the Soviet Union, will be shown by the Society for U.S.-Soviet Friendship, Saturday, November 29, 2:30 p.m., 3011 Beech Street, San Diego.

"**Space Cases**," a satirical documentary reporting on the remnants of the NASA labor force remaining on Cape Canaveral, will be shown by New York filmmaker Michel Negroponte and Ross McElwee, will be screened Saturday, November 29, 8 p.m., Sherwood Auditorium, La Jolla Branch of Contemporary Arts, 700 Prospect Street, La Jolla. 454-3541.

## Lectures

**Indian Mystic** Thakur Singh will give spiritual discourses and initiation into Sutra Shabd Yoga. Thursday, November 27, Polanco Unitarian Fellowship, 1600 Buena Vista Drive, Vista. Friday, November 28, First Unitarian Church, 4190 Front Street, Hillcrest, and Saturday, November 29, Masonic Temple Hall, 1331 South Escondido Boulevard, Escondido. All 8 p.m. Free. 758-9458.

**Living Writers Series** of prose and poetry readings will feature a prose reading by author Melvyn Freilicher, Thursday, December 2, 3 p.m., Scripps Cottage, SDSU. Free. 265-5443.

**Philippine Lawyer and Human Rights Activist** Chanto Planas will discuss various facets of U.S.

Philippine relations. Tuesday, December 2, 7:30 p.m., First Unitarian Church Meeting House, 1193 Front Street, Hillcrest. Free.

## Music

**Folk Music Concert** will feature the country blues of Roger Beaton and the folk blues of Laura Nunez. Friday, November 28, 8 p.m., American Youth Theater, 3790 Udal Street, Point Loma. 282-7853.

**Symphony**, the San Diego Symphony Orchestra will perform Opus 1's Dance Suite for Orchestra, Brahms' Symphony No. 4 in E Minor, and Sibelius's Concerto in D Minor for Violin and Orchestra, directed by Kazuo Ohno. Friday, November 28, 8 p.m., and Saturday, November 29, 2:30 and 8 p.m., San Diego City College Theatre, 14th Avenue and C Street, downtown. 299-9001 or 299-9728.

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## Special Events

**Folk Craft Festival**, the sixth annual will feature 200 craftspeople and local bluesmen, contemporary folk, and classical musicians. Friday, November 28 through Sunday, November 30, 9 a.m. to 7 p.m., Scripps Ranch Center, Mission Valley. 747-1336.

**Best Mexican Dish**, a cooking competition in three categories for local restaurants, will provide prizes and trophies. Friday, November 28, 10 a.m. to 4 p.m., Scripps Ranch Center, Mission Valley. 747-1336.

**Holiday Fashion Kick-Off** will feature fashions of San Diego designers as models. Saturday, November 29, 2:30 p.m., La Jolla Village Square, 8645 Villa La Jolla Drive, La Jolla. 454-7550.

**Santa Sets Sail** about the square-rigger California and will arrive at Seaport Village, Saturday, November 29, approximately 3 p.m.; and will depart Monday through Thursday, 3 to 7 p.m., Horace Mann Junior High School, 4345 54th Street, San Diego. 284-1453.

**Madrigal Singing** will be featured in a vocal concert of the Sibling Singers, Sunday, November 30, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. Free. 239-2211.

**Advent Music Festival** of St. Bugard's Parish will commence with an instrumental-vocal program featuring classical guitarists the Drum Duo, and selections from the Nativity of St. Luke by Randall Thompson with a quartet of Maria Horde, Judy Faulstich, Harry Horde, and Gary Nichols, Sunday, November 30, 4 p.m., Saint Bugard's Church, 4751 Car Street, San Diego. 488-2875.

**Organ Recital**, featuring works of Bach, Beethoven, Pachelbel, Franck, and lives, will be presented by Joan Rollins. Sunday, November 30, 4 p.m., St. David's Episcopal Church, 5070 Mission Street, San Diego. 276-4567.

**Cottage Concerts** will present (from left) Ann Ervin and pianist Pamela Stubbs in a performance of Schubert's "Thema and Variations on 'The Trout'"; Martin's Sonata No. 1 in F major and Piano, Monday, December 1, noon, Scripps Ranch Center, SDSU. Free. 265-5431.

**The Four B's**, Bach, Beethoven, Brahms, and Bartok, will be featured in a performance of the Jewish Cultural Center Symphony Orchestra, with violinist Mary Kato as soloist for Bach's Violin Concerto in A Minor. Thursday, December 2, 8:30 p.m., Smith Recital Hall, SDSU. 391-6646.

**Mini-Concerts** series will present an hour of chamber music by the Mesa College College Singers, Sunday, December 1, noon, Beverly Hills Center Theatre, downtown. Free. 459-7351.

**Spanish Songs** of Dr. Falls, Nita Grandson, and Tanya will be presented in recital by soprano Deborah Aramandina. Monday, December 2, 8 p.m., Scripps Ranch Center, 4320 40th Street, San Diego. Free. 287-7280.

**Noninmate Concerts** will present Marilyn Stevens and San Diego Natural History Museum. Wednesday, December 3, 12:15

## Sports

**National Hardcourt Father-Son Championships**, the ninety-second annual, and the top father-son tennis tournament in the country, will be played Friday, November 28 through Sunday, November 30, 9 a.m. to dusk, La Jolla Beach and Tennis Club, 2000 Spindrift Drive, La Jolla. 454-7126.

**Live Boxing**, it will be Cueva vs. Prada, Friday, November 28, 8 p.m., Sports Arena, 224-1176.

**Aster Football**, the final game of the season, against the University of Utah Utes, will be tape-delayed Saturday, November 29, 11 p.m., Channel 6.

**Charger Football** against the Philadelphia Eagles will be beamed live from the stadium, Sunday, November 30, 1 p.m., Channel 8 and KSDO 1130.

**Mother Goose Parade**, El Cajon's answer to R.H. Macy, will be broadcast Sunday, November 30, 1 p.m., Channel 10.

**Sports America** will present the National Pro-Am Racquetball finals from Hall star Sally Kellerman, November 30, 4 p.m., Channel 15.

**"A Waltz Dream"**, an opera by Oscar Straus first performed in 1907, will be broadcast with the Bavarian Opera Chorus and State Symphony, Sunday, November 30, 10:30 p.m., KFSB-TV 94.1.

**"Materiality"**, an exhibition of exploratory, nonobjective acrylic canvases by English painter Robert Bradford and Anne Imman, will continue on view through December 5, 10:30 a.m. to 5 p.m., repeating Sunday, November 30, 10:30 a.m. to 5 p.m., KFSB-TV 94.1.

**"Dancing Princesses"**, a musical fantasy adapted from a fairy tale by the Brothers Grimm, will be televised with principal dancers from London's Royal Ballet, Sunday, December 1, 8:30 p.m., Channel 10 and KSDO 1130.

**"Big Blonde"**, an adaptation of Dorothy Parker's award-winning short story, will star Sally Kellerman as a showwoman model who gets married. Monday, December 1, 9:10 p.m., Channel 15.

**"Voyage to the Edge of the World"**, Jacques Cousteau goes to Antarctica. Wednesday, December 3, 9 p.m., Channel 15.

**"The Bliss of Mr. Blossom"**, a pastel played in 1968 and starring Shirley MacLaine as the wife of a brutish manufacturer, will be aired Thursday, November 27, 3 p.m., Channel 10.

**"The Sound of Music"**, in case there's anyone who hasn't heard it, will be the air with Julie Andrews. Thursday, November 27, 8 p.m., Channel 39.

**Animation Back to Back** will be featured in *How the Grinch Stole Christmas* and *Friday the 13th*. Friday, November 28, 8:30 p.m., Channel 8.

**Clipper Baseball** vs. the Seattle SuperSonics will be carried live from the Sports Arena. Friday, November 28, 8 p.m., and from the Los Angeles Lakers, Wednesday, December 3, 7:30 p.m., Channel 6.

**Opera Broadcasts** of the San Francisco Opera's production of Mascagni's *Cavalleria Rusticana* and Locatelli's *Figliacci* can be heard Sunday, December 2, 8 p.m., KFSB-TV 94.1, and on tape, Sunday, December 3, 7 p.m., KFSB-TV 94.1.

**"Love Me or Leave Me"**, a movie or live true musical about blues singer-actress Ruth Etting and her

talented husband, starting Date Day and James Cagney, will be televised Friday, November 28, 11:30 p.m., Channel 15.

**College Basketball**, Notre Dame at UCLA will be televised live, Saturday, November 29, 8 p.m., and Sunday, November 30, 8 p.m., Cable Channel 2.

**National Home Show** opening and closing nights in New York's Madison Square Garden will be aired Saturday, November 28, 8:30 p.m., Cable Channel 2.

**Native Oil Paintings** of Mexico — "The Life and Landscape," an exhibition of oil paintings by Allison Minor, will be on display through December 3, Knowles Gallery, 7420 Grand Avenue, La Jolla. 454-0106.

**Annual Award Show**, an exhibition of paintings by Southern California artists, juried by Los Angeles County Museum of Art, curator Maurice Tuchman, will be on display through December 5, Knowles Gallery, 7420 Grand Avenue, La Jolla. 454-0106.

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**Golden Treasures of Peru**, a traveling exhibition of nearly 300 gold artifacts from Lima's Museo Oro del Peru, represents five pre-Columbian cultures (Vica, Nazca, Moche, Chimu, Inca), and includes mummy masks and gloves, ear spoons, nose ornaments, tweezers, dentures, beakers, and crowns, and will be on view through November 30, San Diego Museum of Art, Balboa Park. 232-7931.

**Photographs** by Imogen Cunningham, selected by Judy Dater, will be on exhibition through December 2, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3538.

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**Native Oil Paintings** of Mexico — "The Life and Landscape," an exhibition of oil paintings by Allison Minor, will be on display through December 3, Knowles Gallery, 7420 Grand Avenue, La Jolla. 454-0106.

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**"Dancing Princesses"**, a musical fantasy adapted from a fairy tale by the Brothers Grimm, will be televised with principal dancers from London's Royal Ballet, Sunday, December 1, 8:30 p.m., Channel 10 and KSDO 1130.

**"Big Blonde"**, an adaptation of Dorothy Parker's award-winning short story, will star Sally Kellerman as a showwoman model who gets married. Monday, December 1, 9:10 p.m., Channel 15.

**"Voyage to the Edge of the World"**, Jacques Cousteau goes to Antarctica. Wednesday, December 3, 9 p.m., Channel 15.

**"The Bliss of Mr. Blossom"**, a pastel played in 1968 and starring Shirley MacLaine as the wife of a brutish manufacturer, will be aired Thursday, November 27, 3 p.m., Channel 10.

**"The Sound of Music"**, in case there's anyone who hasn't heard it, will be the air with Julie Andrews. Thursday, November 27, 8 p.m., Channel 39.

**Animation Back to Back** will be featured in *How the Grinch Stole Christmas* and *Friday the 13th*. Friday, November 28, 8:30 p.m., Channel 8.

**Clipper Baseball** vs. the Seattle SuperSonics will be carried live from the Sports Arena. Friday, November 28, 8 p.m., and from the Los Angeles Lakers, Wednesday, December 3, 7:30 p.m., Channel 6.

**Opera Broadcasts** of the San Francisco Opera's production of Mascagni's *Cavalleria Rusticana* and Locatelli's *Figliacci* can be heard Sunday, December 2, 8 p.m., KFSB-TV 94.1, and on tape, Sunday, December 3, 7 p.m., KFSB-TV 94.1.

**"Love Me or Leave Me"**, a movie or live true musical about blues singer-actress Ruth Etting and her

talented husband, starting Date Day and James Cagney, will be televised Friday, November 28, 11:30 p.m., Channel 15.

**Golden Treasures of Peru**, a traveling exhibition of nearly 300 gold artifacts from Lima's Museo Oro del Peru, represents five pre-Columbian cultures (Vica, Nazca, Moche, Chimu, Inca), and includes mummy masks and gloves, ear spoons, nose ornaments, tweezers, dentures, beakers, and crowns, and will be on view through November 30, San Diego Museum of Art, Balboa Park. 232-7931.

**Photographs** by Imogen Cunningham, selected by Judy Dater, will be on exhibition through December 2, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3538.

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mutual love. Noel has evoked from sort of qualities he a master of: wit, exact comic timing, tact in the mixture of ment. Wiley Harker an are entertaining



...old folks, the Krills who seem to have a sense about death and life, convincing as their mate, Kero, the admirable comic-careerful mailman, win-country accent. It's a real-life son, as faithful as the father who rejuvenates him. Must impressively detailed set by the evocative vista of Golden Pond, light stuff, and its

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and, of course,

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 Villa Lodge, 29650 La Borsada

way 78 to Pine Hills  
ough November 22  
ay at 6:30 p.m. For  
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**7  
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Director Craig Noel has evoked from his fine cast the sort of qualities he has always been a master of: wit, naturalness, perfect comic timing.

and lovable as the old folks; the Krills (Anne and Jack), who seem to have a penchant for plays about death and dying, are thoroughly convincing as the daughter and her mate; Ken Bortner does an admirable comic vignette as the cheerful mailman, complete with down-country accent; and this able actor's real-life son, Cameron, is delightful as the California teen-ager who rejuvenates

all is the lovingly detailed set by Steve Lavino, with its evocative vista on a mist-shrouded Golden Pond. The play is fairly light stuff, and its value is ephemeral, but even an old grump like Norman would find it hard not to enjoy it, and the quality of the production confirms the universal impression that the Old Globe, after a couple of years of artistic weakness, has recovered its former excellence. (S.)


California Theatre, through November 30; Wednesday through

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Wind rin' star" and, of course, "They Call the Wind Maria." Trudie Green directs the play, which is preceded by a barbecue buffet dinner, cooked outdoors in the mountain air of Julian. (Sm.) Pine Hills Lodge, 2960 La Posada Way, Julian (Highway 78 to Pine Hills road turnoff), through November 29; Friday and Saturday at 6:30 p.m. For information call 765-1100.

# STAGE

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<b>KOOL &amp; THE GANG</b>	Dec. 5
<b>FRANK ZAPPA</b>	Dec. 9
<b>STEVIE WONDER</b>	Dec. 11
<b>GRATEFUL DEAD</b>	Dec. 13 & 14
<b>KANSAS / ALVIN LEE</b>	Dec. 17
<b>CHEAP TRICK</b>	Dec. 31
<b>BEACH BOYS</b>	Dec. 31
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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

I am especially at odds with colleagues and friends in my appreciation of the Doobie Brothers. When they first gained popularity under the name of the Doobie Brothers, they were terrible. They were a wonderful example of how smug and self-righteous California rock bands could be. But since keyboardist/vocalist Michael McDonald took control, they have been significantly improved. McDonald's singing style is an acquired taste (he tends to garble his lyrics), but like Joe Cocker, his closest equivalent in the white-boy R&B category, he injects a lot of feeling into the songs he is designated to sing. And no one can deny that his Grammy award-winning and much imitated composition, "What a Fool Believes," with its theme of romantic regret, self-deception, and self-destruction, is a minor classic. On record, Aretha Franklin's version is more persuasive, but anyone who has seen the otherwise regretful "No Nukes" movie will attest to the fact that McDonald's performance of that tune is memorable. As far as their album goes, the story has not been to good. This is a band that should release nothing but singles; they highlight two or three songs per album and the rest is just filler. It may be a case of McDonald overreaching himself (he appears to be all over the place lately — working with Randy Newman, Bonnie Raitt, Stephen Bishop, Kenny Loggins). But ambition and overwork are preferable to complacency, and though I still can't count his band as a favorite, they deserve respect.

The Doobie Brothers will head a show, immediately called "The Event," scheduled for the Del Mar Race track this Saturday. This down-to-earth affair will also feature Dave Mason, whose album has become increasingly witty, wacky and sentimental. Remembering Mason's work with Traffic and remembering that he was the first person to produce the underrated Family makes his recent work not only negligible, but vaguely sad, depressing. This and the same man. The opening act will be the Michael Stanley Band. While on the subject of how



SWEET HONEY IN THE ROCK

Michael McDonald has played a large role in shaping the current direction of pop in Los Angeles. The move was wise. They always seemed a little campy and uncomfortable in their previous guises. But now, after Bruce Springsteen's "Fire" (close to his head) and their current hit, "What a Fool Believes," it helps that it is an enjoyable duty, but nonetheless it is still something of a theft. The Pointer Sisters are like the Manhattan Transfer — an eclectic vocal band that walks the line between soul, disco-jazz and rock in the last couple of years.

they have shifted gears in the direction of AM radio pop. The move was wise. They always seemed a little campy and uncomfortable in their previous guises. But now, after Bruce Springsteen's "Fire" (close to his head) and their current hit, "What a Fool Believes," it helps that it is an enjoyable duty, but nonetheless it is still something of a theft. The Pointer Sisters are like the Manhattan Transfer — an eclectic vocal band that walks the line between soul, disco-jazz and rock in the last couple of years.

Clarence "Gatemouth" Brown is famous for his only through word of mouth, but that honesty is certainly deceptive. His guitar, violin, fiddle, and mandolin cut a wide swath of styles, from old-time bluegrass to punk. He has been added, along by Ray Clark, a player who is simply a virtuoso, but who has been hemmed in by his "good boy" image. Brown will be at the Belly Up Tavern on Wednesday. If my informant who have seen him are correct, Brown should prove a phenomenon.

It may be that I have shared my admiration for the Alley Cat to the disliking of their detractors. So be it. They are the best of the L.A. Angeleno new-wave bands and it is high time that they released an album on a major label. They will be at the Spinn on Saturday night, appearing with them will be Zebra and Audio 800. Also at the Spinn on Friday evening will be the band and the Bad Brains and Fugazi. The other shows taking place this week are the Pointer Sisters, Zebra, and the Nudes. Friday at the North Park Lions Club, the Zebra will appear the next night at the Zebra Club. Magoo, a Cajon solo band, at the International Ballroom on Friday, and on Saturday, Magic Santos from Brazil, will be at the same place. Finally, there will be a dance concert featuring the Shaks and a Winner at the Golden Age Copper Room on Saturday.

—Steve Emdin

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Versatility is the key word in music, and Gatemouth Brown exemplifies this with his broad musical styles ranging from jazz & jump blues to Cajun, bluegrass and country. He is an accomplished singer-songwriter and a master musician of guitar, fiddle, harmonica, mandolin and violin.

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### READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 274-2486 Saturday before 5 p.m. Send concert information and photos to: **READER'S GUIDE TO THE MUSIC SCENE**, P.O. Box 82883, San Diego, CA 92183 or call 235-4036 Friday before 5 p.m.

#### San Diego Concerts

Muscatelli International Band  
Friday, November 28, 8 p.m., 4034 13th Street, North Park, 274-1063 or 274-1121

Trowers, Zeros, and the Nudes  
North Park Lounge, Friday, November 28, 8 p.m., 3527 Urban Street, North Park, 445-5151

Beachside and the Beachnuts and Fingers, San Diego, November 28, 11:30 Buena Vista, 275-9943

The Doobie Brothers, Dave Minson, and the Michael Stanley Band, Del Mar Race track, Saturday, November 29, 11:30 a.m., 481-2189

The Zeros, Zebra Club, Saturday, November 29, 8 p.m., 500 Fifth Avenue, downtown, 445-5151

The Snobs and Winkles, Copper Room, Saturday, November 29, 8 p.m., Convention and Performing Arts Center, downtown, 236-6500

Muscatelli International Band, Saturday, November 29, 8:30 and 10:30 p.m., 4034 13th Street, 274-1063 or 274-1121

The Alley Cats, DFX2, and Audio Beat, San Diego, Saturday, November 29, 9 p.m., 1130 Suenca Avenue, 274-9943

The Painter Sisters, SOSU Rockery, Monday, December 1, 8 and 10:30 p.m., 246-4647

Sweet Honey in the Rock, Horace Mann Junior High Auditorium, Friday, November 26, 8 p.m., 4345 Filly, Fourth Street, 264-3453

Clarence "Gatemouth" Brown, Belly Up Tavern, Wednesday, December 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Frank Zappa, Civic Theatre, Tuesday, December 9, 7 p.m., Convention and Performing Arts Center, 236-6500

Asleep at the Wheel, Beachcomber, Tuesday, December 9, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Sonny Terry and Browne McGhee, Belly Up Tavern, Wednesday, December 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Clubs

Abilene, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 299-7137, Wild Rose and western, Tuesday through Saturday

The Alamo, 3093 Clairemont Drive, Clairemont, 275-2240, Pony Express, country rock, Tuesday through Sunday

Alibon, 1309 Camino del Mar, Del Mar, 755-6144, Night Vision, contemporary jazz, Thursday through Saturday, Jerry McCann, contemporary jazz, Tuesday evening, Wednesday

Alibi's Beef Inn, 1201 Hotel Circle South, Mission Valley, 261-1103, John Howard, piano, Tuesday through Saturday

Anchorage Fish Company, 3876 Camino Boulevard, Carlsbad, 729-3170, M.B. and Me, folk rock, Wednesday through Saturday, Kathy Doran, Pop

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Clubs: 1309 Camino del Mar, Del Mar, 755-6144, Night Vision, contemporary jazz, Thursday through Saturday, Jerry McCann, contemporary jazz, Tuesday evening, Wednesday

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# READER'S GUIDE TO THE MUSIC SCENE

Leslie and Scott Pappo,  
contemporary, Sunday through  
Tuesday.

Ancher Inn, 7260 Claremont  
Mesa Boulevard, Kearny Mesa.

571-5532, Chuck Martin, modern  
contemporary, Friday.

Anthony's Harborside, 1365  
Northridge Drive, San Marcos,  
222-5058, Gary Puckett with SRO,  
contemporary, Tuesday through  
Saturday.

Atlanta, 2595 Ingraham Street,  
Mission Bay, 224-2454, Roberta  
Linn, contemporary, Tuesday  
through Saturday.

Bacchanal, 8222 Claremont  
Mesa Boulevard, Claremont,  
944-7272, Bill Bix, rock, Tuesday  
through Saturday, 10:00-1:00.  
Tuesday and Wednesday.

Bahia, 1918 (just) Mission Bay Drive,  
Mission Bay, 488-0581, Country  
and the West, country, country  
western, Tuesday through  
Saturday.

Barr X Ranch House, 117 East  
Broadway, Vista, 724-2510, The

Nashville Ensemble, country and  
country swing, Tuesday through  
Sunday.

Bay Lounge, Vacation Village  
Hotel, Mission Bay, 274-4530, Call  
club for information.

The Beach Club, 1029 Bacon  
Street, Ocean Beach, 222-8822,  
Call club for information.

Belly Up Tavern, 113 South  
Cedlar Avenue, Solana Beach.

481-9222, Jerry McConn, band,  
rock and roll, Friday and Saturday,  
Rock and the Sevens, rockabilly,  
Wednesday.

Barkley's, 3301 University Center  
Drive, La Mesa, 463-9825, RPM,  
contemporary, Tuesday through  
Saturday.

Black Angus, 5247 Kearny Villa  
Road, Kearny Mesa, 279-3100,  
Special K, contemporary, Tuesday

through Saturday, Michael Danks,  
contemporary, Sunday.

Black Angus, 707 E. Street, Chula  
Vista, 424-1233, Summer, rock,  
contemporary, Monday through  
Saturday.

Black Angus, 13170 Frias Road,  
Mission Viejo, 343-5862, Summer  
Breeze, contemporary, Monday  
through Saturday.

Black Angus, 1000 Graves  
Avenue, El Cajon, 441-5265, Good  
Girl, contemporary, Monday  
through Saturday, Gayle,  
contemporary, Sunday.

Black Frog Restaurant, 4572  
Federal Boulevard, East San  
Diego, 264-5797, Anita Robbins  
and Co., jazz, Thursday, Suga  
featuring Marguerita Huley, jazz,  
Friday through Sunday.

Blomley Stone Pub, 5617 Balboa  
Avenue, Claremont, 279-3033,  
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Blue Parrot, 1298 Prospect Street,  
La Jolla, 454-9131, Shelly Marne  
Trio with Mike Wofford, jazz, Friday  
and Saturday, The Dower-Rosen  
Duo, classical, Sunday, Bill Kyle  
Quartet, jazz, Tuesday and  
Wednesday.

Boathouse, 2040 Harbor Island  
Drive, Harbor Island, 291-8010, The  
Merle Douglas Show, variety,  
Tuesday through Saturday.

Bob Loblaw Music Center, 1440  
Riverside Street, Loma Portal,  
222-6886, Riverboat Roy Clayton,  
folk, Saturday.

Bombay Bicycle Club, 2806  
Shelter Island Drive, Shelter Island,  
224-2483, Party Cloudy,  
contemporary, Wednesday and  
Thursday, Gary Mule Co., jazz,  
Friday and Saturday, Put the Jazz  
Continuum, jazz, Sunday through  
Tuesday.

Boon's, 2888 Pacific Highway,  
downtown, 291-5555, Oh! Ridge,  
rock and roll, Tuesday through  
Saturday, Southern, country,  
Sunday and Monday.

Burbury's, 9006 Mira Mesa  
Boulevard, Mira Mesa, 578-6666,  
Call club for information.

Buttercup Lounge, 2045 East  
Valley Parkway, Escondido,  
743-6922, Heavy Paul and Mel  
Vernon, variety, Thursday through  
Sunday.

Cafe Del Rey More, 1549 E.  
Prado, Balboa Park, 234-4511,  
Brian Reney, contemporary, guitar,  
Friday and Saturday, Sharon  
Sage, piano bar, Friday and  
Saturday.

Cafe in the Valley, 911 Camino  
del Rio South, Mission Valley,  
295-6320, Robert Walter,  
classical guitar, Wednesday  
through Saturday.

Cash and Cleaver, 140 South  
Sierra Avenue, Solana Beach,  
481-8238, Free Style,  
contemporary, Wednesday  
through Saturday.

Cashways, 10757 W. 104th  
Avenue, San Jose, 445-0700, Call  
club for information.

Catamaran, 3999 Mission  
Boulevard, Mission Beach,  
488-1081, The Lone Star Express  
featuring Air Underworld, country,  
Wednesday through Sunday.

Chateau, 3623 Laguna Avenue,  
College Grove, 382-5820, Call  
club for information.

Chicago Mining Co., North, 308  
E. Camino Real, Encinitas,  
342-1676, Red Grammer band,  
soft rock and dance music,  
Thursday through Saturday, Texas  
Ruffies, country swing, Sunday  
through Tuesday.

Chuck's Steak House, 1250  
Project Street, La Jolla, 454-5325,  
Call club for information.

Comedy Store, 240 Pearl Street,  
La Jolla, 454-9176, Jolie Joe Pratt,  
comedian, Wednesday, Aggie  
Hamilton, Larry Reuter, and Larry  
Himmel, comedians, Friday and  
Saturday.

Country Rumpkin, 1650 Palm  
Avenue, Imperial Beach, 420-1161,  
Country Casing, rock, country

western, Wednesday through  
Sunday.

Country Pump, 15280 Old  
Buenos Aires Road, San Marcos,  
343-1232, Call club for information.

Crossroads, 343 Market Street,  
downtown, 293-7856, Marguerita  
Huley, jazz, jazz, Wednesday  
and Thursday, Rita Huley and the  
Newes Brothers, jazz, Friday  
and Saturday.

Culpeppers, 7306 Claremont  
Mesa Boulevard, Kearny Mesa,  
571-7755, Freeway, country,  
Wednesday through Saturday.

Culpeppers, 7380 Golfcrest  
Place, San Carlos, 480-9400, P.  
Travis, piano, Wednesday  
through Saturday.

Cunningham's Restaurant and  
Country Western Nightclub,  
7344 Mission Road, Mira Mesa,  
318-528, Westview, country  
western, Tuesday through  
Saturday.

Dance Machine, 1852 Palm  
Avenue, Imperial Beach, 431-1101,  
Weekly Dues, top 40 rock,  
Wednesday through Saturday, rock  
and roll, Monday and Tuesday.

Do Vine's, 6261 Street, Chula  
Vista, 427-8880, Rex Patti,  
contemporary, Tuesday through  
Sunday.

Distillery East, 755 Metcalf Street,  
Escondido, 741-9393, Buckin' rock  
and roll, Wednesday and  
Thursday, Ocean Drive, rock,  
new wave, and cream of the pop.

Down and Out, rockabilly, rock  
and roll, Sunday.

Distillery, Old No. 7, 755 South  
Santa Barbara Street, San Marcos,  
343-1232, Call club for information.

Distillery, Old No. 7, 755 South  
Santa Barbara Street, San Marcos,  
343-1232, Call club for information.

Doc Masters, 2051 Shelter Island  
Drive, Shelter Island, 223-2072.

Dodge, 1018, contemporary and  
country, Tuesday through  
Saturday, Bill Bix, rock,  
contemporary, Monday.

Dougherty's Steak House, 7253 D  
Caban Boulevard, La Mesa,  
460-1500, King Musical Blues Band,  
Friday through Sunday, rockabilly,  
Saddle Soap, country western,  
Tuesday and Wednesday.

Driftwood, 5286 Baltimore Drive,  
La Mesa, 462-0533, Steve Johnson

**GARY PUCKETT**  
With SRO

Enjoy this sensational performer  
who is riding the crest of his  
popularity generated by a Million  
Dollar Sellers!

Dance to the SRO and then sit  
back and relax to the GARY  
PUCKETT SHOW—as he sings  
oldies, contemporary hits, and  
selections from his best sellers.  
November 11 thru January 3

**Anthony's Harborside**

A subsidiary of  
Anthony's Fish Grille • Fish Center

Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6356  
Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 9:00-Tues, Sat.

Associated Students/Cultural Arts Board  
proudly announces the San Diego appearance of

**STEVE FORBERT**

with special guest **BILLY BURNETTE**

Tues. December 2 8 p.m.  
Montezuma Hall S.D.S.U.

S.D.S.U. Students \$5.50  
General Public \$6.50

**POINTER SISTERS**  
Dec. 1, The BACKDOOR,  
Artes Center S.D.S.U.

Tickets available at the Artes Center Box Office  
265-6047 and all Select-A-Seat outlets.

**K105FM**  
in association with  
**TWO B'S PRODUCTIONS**

AND  
**AL HAYMON PRODUCTIONS**

PRESENT  
**EXTRAVAGANZA '80**  
A December to Remember  
FEATURING

**KOOL AND THE GANG**

★  
**MICHAEL HENDERSON**

★  
**JONES GIRLS**

★  
**KURTIS BLOW**

Reserved Seating: \$9.00 and \$10.00  
**San Diego Sports Arena**  
Friday, December 5, 7:30 p.m.

Tickets available at: Mad Jacks Sound,  
Leo's Stereo Stores, Frisco, Fannie's,  
San Diego Music Corp., Sports Arena Ticket Office,  
and all Arena Ticket Agencies

**ZEBRA CLUB**  
560 5th Avenue (at Market)  
239-2222

Wednesday, Nov. 28  
**Cokers**

Thursday, Nov. 27  
**Craw-daddys**  
with special guest

Friday, Nov. 28  
**Unknowns**  
and  
**Audio Bop**

Saturday, Nov. 29  
**Trowers**  
and  
**The Zeros**

Must be 21, \$3 cover charge  
Booking information  
445-5151

**North Park Lions Club**  
3927 Utah Street

Friday, Nov. 28  
Show starts 8:30

**Trowers**  
and  
**The Zeros**  
and  
**The Nudes**

No age limit  
Tickets \$4 at the door  
445-5151

**LIVE FROM THE**

**BACCHANAL**

PHONE  
**560-8022**

BETWEEN HWY. 163 & CONVOY ST.  
**8022 CLAIREMONT MESA BLVD.**  
SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY NOVEMBER 27TH—BACCHANAL'S

**2nd Annual Wild Turkey Shoot**

THANKSGIVING DAY WITH  
**The Blitz Bros.**

SHOTS OF WILD TURKEY:  
FROM 8-9 P.M. \$6c  
9-10 P.M. \$1.00  
10-11 P.M. \$1.50  
11-12 MID. \$2.00  
AFTER MIDNIGHT REGULAR PRICE

FRIDAY, SATURDAY NOVEMBER 28, 29

**THE BLITZ BROS.**

SUNDAY, NOVEMBER 30  
Closed

TUESDAY, NOVEMBER DECEMBER 2, 3  
**Eden**

WEDNESDAY, DEC. 3  
**Women's Mud Wrestling**  
LAST TIME THIS YEAR

LOOK FOR OUR  
**Homegrown Festival**

WITH SAN DIEGO'S UP AND COMING TALENT,  
DECEMBER 10, 11, 12, 13  
MOVING TARGETS, RUCKUS, EDEN, POISON IVY,  
SHAKE AND MANY MORE. THREE BANDS A  
NIGHT FOR FOUR NIGHTS

COMING CONCERTS

MONDAY, DECEMBER 1  
DANCE—CONCERT 7:30 'TIL CLOSING  
**Siouxsie and the Banshees**

TUESDAY, DECEMBER 2  
**Asleep at the Wheel**  
2 SHOWS 7:30 & 10:30

SUNDAY DEC. 14  
**Jesse Colin Young**  
2 SHOWS 7:30-10:30

TUESDAY, DECEMBER 16 **BLUES ROCKER**  
**Roy Buchanan**  
2 SHOWS 7:30 & 10:30

THURSDAY, DECEMBER 18  
**Firesign Theater**  
2 SHOWS 7:30 & 10:30

TICKETS FOR ALL SHOWS AVAILABLE IN ADVANCE AT  
ALL TICKETRON LOCATIONS OR AT THE BACCHANAL.  
MUST BE 21. PICTURE I.D. REQUIRED. DOORS OPEN.  
FOR ALL SHOWS AT 7 P.M. ALL SHOWS 7:30 & 10:30 P.M.  
WE NOW ACCEPT MASTERCARD AND VISA.

**MUSIC FOR DECEMBER**  
AT THE **BACKDOOR**

**THE POINTER SISTERS**

Monday, December 1, 8:00 & 10:30 pm

Don't forget...for \$1.00 every Wednesday night  
(unless stated) it's  
**Hoot Night**  
featuring San Diego's local talent!

Tickets available through the Artes Center Box Office  
(265-6047) and all Select-A-Seat outlets.  
Presented by the Backdoor Concerts and  
the Associated Students/Cultural Arts Board

**TONY KAMPMANN**  
presents

RESCHEDULED  
MONDAY, DEC. 1 ONE SHOW @ 9:00 PM. THE CLOSING  
FIRST FIVE TOWNS FROM BRITAIN

\***SIOUXSIE & THE BANSHEES**  
WITH FOUR EYES & THE UNKNOWN'S  
TICKETS \$5.00 DANCING

THURSDAY DEC. 9 7:30 & 10:30 PM  
**WESTERN SWING**

SUNDAY DEC. 16 7:30 & 10:30 PM  
**ASLEEP AT THE WHEEL**

THURSDAY DEC. 26 7:30 & 10:30 PM  
**JESSE COLIN YOUNG**

THURSDAY DEC. 26 7:30 & 10:30 PM  
**BLUES DOCKER**

THURSDAY DEC. 26 7:30 & 10:30 PM  
**ROY BUCHANAN**

THURSDAY DEC. 26 7:30 & 10:30 PM  
**THE ORIGINAL FIRESIGN THEATRE**

TICKETS ALSO AT THE RECORD & SHOE COUNTDOWN

Doors open 6 PM  
Advance tickets for all shows available at Backdoor (Mon  
Sun 11-5 PM & after 7:30 PM, no ordering charge, call  
560-8022) and at Sports World, 2900 Street, North San Diego,  
all ticketron outlets. For ticket information call 565-9942.  
Sorry you must be 21 years old, picture I.D. required.

LIVE AT THE  
**BACCHANAL**

PHONE 560-8022  
BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.

## THE VOYAGER

proudly presents  
**Kirk Bates**



### & The Bleach Brothers

Tuesday thru Saturday 9:00 p.m.—1:30 a.m.

Kamikaze night—Tuesdays  
75° Kamikazes 9:00 p.m.—1:30 a.m.

Ladies' night—every Wednesday  
All well drinks \$1.00 9:00 p.m.—1:30 a.m.

**Backgammon**  
Tuesday, Wednesday, Thursday 6:00—9:00 p.m.  
tournament play available.

Available for private parties — No cover

at **THE Voyager**

1901 Shelter Island Drive 222-0421



THE FINEST IN CONTEMPORARY ENTERTAINMENT  
seven nights a week

<b>Friars Road</b> 10370 Friars Road, San Diego Monday-Saturday 8:30-1:30 <b>Summer Breeze</b> Sunday: 50s nite with <b>Dick Liberatore</b> Sunday 10:00 a.m. to 3:00 p.m. WIDE SCREEN & BR'YAKFAST also, join us for MONDAY NITE FOOTBALL	<b>Chula Vista</b> 707 "E" Street, Chula Vista WE'VE REMODELED Monday-Saturday 8:30-1:30 <b>Summer Wine</b> Sundays: D.J. Party with <b>Glenn McCallister</b>
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<b>El Cajon</b> Graves at Broadway Monday-Saturday 8:30-1:30 <b>Good Grief</b> Sunday 6:00-12:00 <b>Gayle</b>	<b>San Diego</b> Kearny Villa Road at Highway 163 Tues., Wed., Thurs. 8:00-1:00 Friday-Saturday 8:30-1:30 <b>Special K</b> Sunday 7:00-11:30 <b>Michael Dane</b>
--	--

**Sports Arena**  
3340 Sports Arena Blvd., San Diego  
Join us for  
Sunday Breakfast and Wide Screen  
and  
**Monday Nite Football**

Hanson Music and International Blend invite you to enjoy

NOVEMBER 28 & 29  
**MARDI GRAS WEEKEND**

FRIDAY, NOVEMBER 28  
de Cuba

**MAZACOTE**  
y su orquesta

SATURDAY, NOVEMBER 29  
de Brasil

**MOACIR SANTOS**

2 shows 8:30 & 10:30

SUNDAY, DECEMBER 7

**HANK CRAWFORD**

3 shows: 4:00 p.m. (with buffet), 7:30 p.m. & 9:30 p.m.

FRIDAY & SATURDAY, DECEMBER 12 & 13

**HARL ZERO with REBEL ROCKERS**

From Kingston Jamaica  
presented by Prophet International

*International Blend*  
Restaurant now open  
SALAD & COFFEE HOUSE

4034 30th Street, North Park (near Lincoln)  
Doors open at 7:30. Advance tickets for all shows available at  
Select-A-Seat locations, Licorice Pizzeria (P.B., Chula Vista, North County),  
Chameleon Records, Flipside Records (Sports Arena/SDSU). No age limit.  
Holiday Club Rental & Information call 287-6718 or 298-1731

**bombay bicycle club**  
Restaurant  
Indian Cuisine

PROUDLY PRESENTS  
Sunday, Monday & Tuesday:  
The unique sounds of  
**Purl**  
The Jazz Continuum

Wednesday & Thursday  
**Partly Cloudy**

Friday and Saturday  
**Gary Music Co. and their jazz extravaganza**  
featuring  
**Tommy Aros** — percussionist

**Josquin Turenne Des Pres** — bass  
**Chris Morante** — guitars

**Gary Stokes** — flutes & misc. instruments  
**Sue Engels** — vocals

Our masterpiece chef presents  
mildly seasoned beef, chicken,  
fish with fabulous salads.  
The BDC is open for lunch and dinner.  
Reservations accepted.

224-2483

2806 Shelter Island Dr

## READER'S GUIDE TO THE MUSIC SCENE

Tito, contemporary and jazz.  
Wednesday through Saturday.  
Sage, country western, Sunday  
through Tuesday.

**Eagle 1**, 945 San Marcos  
Boulevard, San Marcos, 744-7100  
Country, Blues, country western,  
Wednesday through Saturday.

**Elorio's**, 7950 La Jolla Shores  
Drive, La Jolla, 459-0541. Joe  
Morris, saxophone featuring Ron  
Satterfield, jazz, Wednesday  
through Sunday.

**Ember Room**, 7059 El Cajon  
Boulevard, East San Diego,  
463-2263. California Country  
Band, country and country rock,  
Thursday through Saturday.

**Fal City**, 2137 Pacific Highway,  
downtown, 232-0686. Melissa  
McCracken, contemporary,  
Tuesday through Thursday.  
Audubon Birdie Carter Jazz Trio,  
jazz, Friday and Saturday.

**Fish House West**, 2633 South  
Highway 107, Cardiff, 753-5438.  
Put the Jazz Continuum, jazz,  
Thursday through Saturday.

**Flynn Springs Inn**, 15505 Old  
Highway 82, El Cajon, 442-9568.  
Andy and Donna, country western,  
Wednesday through Saturday;  
open jam session, Sunday.

**Fogwater**, 2858 Carlsbad  
Boulevard, Carlsbad, 729-3189.  
Cindy Chaffield and the Tails,  
rock, Tuesday through Saturday;  
Incognito, new wave, Sunday and  
Monday.

**Francine's**, 939 North Hill Street,  
Coronado, 722-1723. Call club for  
information.

**Gaslight Theatre Club**, 2655  
Midway Drive, Loma Portal,  
223-8122. Call club for information.

**Gold Coast Lounge**, Town and  
Country Hotel, 400 "H" Hill Circle,  
North Mission Valley, 291-7131. Soft  
Tough, contemporary, Tuesday  
through Saturday.

**Haji Kabo**, 104 Mission Valley  
Center West, Mission Valley,  
218-2000. Live Arabic music and  
 belly dances, nightly.

**Hollywood**, 4258 West Point Loma  
Boulevard, Loma Portal, 225-9559.  
Brotz, rock and roll, Tuesday  
through Saturday; Moving Targets,  
rock and roll, Sunday and  
Monday.

**Hulligan's**, 4325 Ocean  
Boulevard, Pacific Beach,  
274-3474. Strangers, new wave,  
Tuesday through Saturday; Robin  
Herald, contemporary, Sunday  
and Monday.

**Humburgueses**, 4016 Wallace  
Street, Old Town, 295-0554.  
Deanne Zarnich, guitar and  
vocals, Wednesday through  
Friday; Melissa McCracken, guitar  
and vocals, Saturday and Sunday.

**Harpoon Henry's**, 2725 Shelter  
Island Drive, Shelter Island,  
224-8242. Stone's Throw, blues  
and contemporary, Thursday  
through Saturday.

**Hill House**, 2730 Via de la Valle,  
San Marcos, 744-6644.  
Cool and country rock,  
Wednesday through Saturday;  
Festive, country rock, Sunday  
and Tuesday.

**Hilltop Cargo Bar**, 1775 East  
Mission Bay Drive, Mission Bay,  
275-4203. Reggae Motion,  
contemporary, Tuesday through  
Saturday; Guideline,  
contemporary, Sunday and  
Monday.

**Holiday Inn/Harborview**, 1617  
First Avenue, Escondido,  
232-3841. Call club for information.

**Houlston's**, 5323 Mission Center  
Road, Mission Valley, 297-6370.  
Sylvine, contemporary,  
Wednesday and Thursday; Wayne  
Gre, contemporary, Friday and  
Saturday.

**Humphrey's**, Half Moon Inn, 2241  
Shelter Island Drive, Shelter Island.

224-3377. Jon Sandwell and  
Band, contemporary, Tuesday  
through Saturday.

**Hungry Hunter**, 402 Fletcher  
Parkway, Escondido, 442-0077. Two  
Tones, contemporary, Tuesday  
through Saturday.

**Hungry Hunter**, 1221 Vista Way.

**Four Eyes**  
the band

Nov. 28 & 29 — **DISTILLERY**  
Dec. 1 — **BACCHANAL**  
with **Sloaxie & the Banishes**  
also with **The Unknowns**

Dec. 3 — **MADAME WONG'S**  
**WEST — L.A.**  
DISTILLERY  
with **Summer**

Why do all the pretty ladies  
wear glasses?  
Is the band that wears glasses?

Overlander, 433-2633. Gary  
Shenwood and Rick DePouss,  
contemporary and country,  
Sunday and Monday.

**Huntman**, 1011 "A" East Valley  
Parkway, Escondido, 743-7100.  
Homefolk, country rock and  
contemporary, Thursday through  
Saturday.

San Diego Youth Services Inc.  
invites you to our

**Magical**  
**Mystery Eve**

featuring  
**Stone's Throw**  
New Year's Eve, Dec. 31, 8:30 p.m.

Catred by  
**Angel Field of Ocean Beach**  
Butter Dinner & No Host Bar  
Tickets on sale Dec. 1 at  
1214 28th St., San Diego 92102  
by phone: 232-5156.  
\$25/person, tax deductible  
donation.

## DISTILLERY'S ROCK NORTH COUNTY

**DISTILLERY**  
140 S. Sports  
Santee Beach  
minimum age 21 766-6733

In Concert  
**Four Eyes** with **Moving Targets**  
Friday, November 28 & Saturday, November 29

**Moving Targets**  
Wednesday, November 26 thru Saturday November 29  
plus Tuesday, December 2 — Kamikaze night 75c

**Gold Coast Lounge**, Town and  
Country Hotel, 400 "H" Hill Circle,  
North Mission Valley, 291-7131. Soft  
Tough, contemporary, Tuesday  
through Saturday.

**Haji Kabo**, 104 Mission Valley  
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**Hollywood**, 4258 West Point Loma  
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Brotz, rock and roll, Tuesday  
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the band

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**WEST — L.A.**  
DISTILLERY  
with **Summer**

Why do all the pretty ladies  
wear glasses?  
Is the band that wears glasses?

## BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE FOR  
"BEST LITTLE WHOREHOUSE  
IN TEXAS" ON STAGE NOV.-DEC. ★★★★★

**DOOBIE BROS.** SAT. NOV. 29  
**FRANK ZAPPA** TUES. DEC. 9  
**STEVE WONDER** THURS. DEC. 11  
**GRATEFUL DEAD** LONG BEACH DEC. 11  
**CHEAP TRICK** NEW YEAR'S DEC. 13, 14

**KOOL & THE GANG** FRI. DEC. 5  
**FREE FLIGHTS ON PAN-AM**  
WE HAVE 2 FOR 1 COUPONS GOOD FOR OVERSEAS  
ROUND TRIPS

**CHARGERS** LAST 3 GAMES  
Philadelphia NOV. 30  
Seattle, Pittsburgh

**WE BUY, SELL & TRADE TICKETS!**  
RESERVE CHOICE SEATS NOW FOR  
THIN LIZZY, BEACH BOYS, SUPERTRAMP, SPRINGSTEEN,  
KANSAS & ALVIN LEE L.A. DEC. 17. DEVO ON NEW YEAR'S  
SUPERBOWL TOUR TO NEW ORLEANS - HOLIDAY BOWL

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

2125 GARNET 273-4567 CALL US!  
PACIFIC BEACH 24 HOUR PHONE

**Billy Up**  
Tavern

Friday, November 28 9 PM  
Rock n' Roll with  
**The Jerry McCann Band**

Saturday, November 29 9 PM, 5th Annual  
Thank God for Rock n' Roll and Abuse a Turkey Nite  
with  
**The Jerry McCann and the Budyzr Band**  
(50's dress highly recommended!)

Wednesday, December 3 8:30 & 10:30  
In Concert  
**Clarence 'Gatemouth' Brown**

Versatility is the key word in  
music, and "Gatemouth"  
Brown exemplifies this with  
his broad musical styles  
ranging from jazz & jump  
blues to Cajon, blues and  
country. He is an  
accomplished singer/song-  
writer and a master musician  
of guitar, fiddle, harmonica,  
mandolin and violin. Tickets  
available exclusively at  
Betty Up

Coming  
Wednesday, December 10 8:30 & 10:30 PM  
**Sonny Terry & Brownie McGhee**

Sunday, December 14 9 PM  
**Jimmy Witherspoon with Johnny Almond**

Wednesday, December 17 9 PM  
**The Ghost Riders**

Every Sunday  
**Giant Screen Charger Football**  
Happy hour 12-1 PM 35c Hotdogs  
Every Monday Night 6 PM  
**Giant Screen NFL**  
35c Hotdogs

Featuring fresh sandwiches nightly  
143 S. Cedros, Solana Beach 461-9022



## READER'S GUIDE TO THE MUSIC SCENE

**The Juke Box**, 339 West Broadway, downtown. 234-0221. Call club for information.

**Kelly's Roadhouse**, 596 North Mission Avenue, El Cajon. 442-0351. Coast to Coast contemporary. Tuesday through Saturday.

**King's Grill**, 1333 Hotel Circle South, Mission Valley. 297-2231. Call club for information.

**Krazy George's**, 1549 University Avenue, East San Diego. 582-5700. Karaoke, rock and roll. Friday and Saturday. Artisan, rock and roll. Wednesday.

**Krishna Mulvaney's**, 1031 Orange Avenue, Coronado. 435-4660. Laura Zamboni, guitar and jazz vocal styling. Wednesday.

**La Casa Blanca Restaurant**, 2444 San Diego Avenue, Old Town. 295-0303. Ricardo Riera, soft rock guitarist. Friday through Sunday.

**Lakeland Resort**, Highway 79, Coronado. 765-0736. Three folk country rock. Thursday through Sunday.

**Lakeside Hotel**, 9440 River Street, Lakeside. 443-7991. Loose Change, country. Friday through Sunday.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon. 442-1331. Cass, original folk guitar. Friday. Shari, original folk guitar. Saturday. Caroline, unique originals. Monday and Tuesday.

**Le Chateau**, 5046 Newport Avenue, Ocean Beach. 222-0300. Call club for information.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley.



THE POINTER SISTERS

290-2828. Joint effort contemporary and 50s music. Wednesday through Saturday.

**Little Bavaria**, Carmel Valley Road, Del Mar. 755-1383. Union Street, new wave rock. Thursday. Alpines, German polka band. Friday and Saturday. 15-piece swing band. Sunday afternoon. The Spurs, country western. Wednesday.

**Loading Zone**, 4918 Convey Street, Claremont. 277-8869. The Push Band, rock. Friday and Saturday. Darkinor, rock. Tuesday. Fuzz, rock. Wednesday.

**London Opera House**, 5404 Bobcat Avenue, Claremont. 279-2390. Bill Blackett, comedy and song. Thursday through Sunday. Barker and Or, variety and goodtimes. Monday. John

Barker, contemporary. Tuesday and Wednesday.

**Longshot Saloon**, 843 Grand Avenue, San Marcos. 744-8576. The Jodi Segel Band, Texas country music. Friday and Saturday.

**Lorenz's**, 506 Broadway, El Cajon. 442-9916. Justice, contemporary rock. Tuesday through Saturday. Pro Brigham Preservation Band, rhythm and blues. Sunday and Monday.

**Macho's**, 2966 Midway Drive, Loma Portal. 224-2401. Lanny Pruitt and Cinnamon Ridge, country music. Wednesday through Sunday.

**Magnolia Mulvaney's**, 8841 Magnolia Avenue, SanDiego.

448-8500. Tall Cotton, country western. Wednesday through Saturday.

**Memor's Mink**, 533 East Main Street, El Centro. 442-2673. Ambrosia, country. Tuesday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest. 297-3017. Call club for information.

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

**Mason's Club**, 2231 El Camino Real, Coronado. 757-1791. Tuesday, contemporary. Thursday through Saturday.

**McFadden's**, 5455 Grossmont Center Drive, La Mesa. 465-3464. Eddie Preston Unlimited, country and top 40. Tuesday through Saturday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park. 298-8686. Bash-a-la Trio featuring Eddie Repay on harmonica, variety. Wednesday through Saturday. Dave Tapillo Duo, big band. Sunday through Saturday.

**Mom's Saloon**, 943 Garnet Avenue, Pacific Beach. 488-9598. Lee Dragon, rock and roll. Thursday through Sunday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley. 563-0060. Bogart, top 40. Wednesday through Monday. Weathermaker, top 40. Tuesday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo. 565-3400. Rick Bodnar and Harmony, contemporary. Tuesday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley. 291-5638. The Ron Bolton Group, contemporary rock and roll. Tuesday through Saturday.

**Moonglow**, 4615 Claremont Drive, Claremont. 273-1022. Sandy Stewart and Co., contemporary. Thursday through Saturday. Jim Nixon Trio, country western. Sunday and Monday. Sandy Stewart and Co., contemporary. Tuesday and Wednesday.

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

**Muslone Club**, 3595 Sports Arena Boulevard, Loma Portal. 223-5596. Call club for information.

**My Rich Uncle's**, 6275 El Cajon Boulevard, East San Diego. 287-7332. Call club for information.

**Nashville West**, 4240 West Point Loma Boulevard, Loma Portal. 224-8092. Branson, country western. Wednesday through Sunday. Richie Gray and Sundown, country. Monday and Tuesday.

**Navajo Inn**, 8515 Navajo Road, San Carlos. 465-1730. Jimmy Nean Down Home Country and Rock Band, Tuesday through Saturday. Nettle, country rock. Sunday and Monday.

**The Normandy**, 210 North Hill Boulevard, Oceanside. 722-2828. Off Beat, dance rock. Monday through Saturday.

**Ocean View Room**, Hotel Del Coronado, 1500 Orange Avenue, Coronado. 435-0611. Weathermaker, contemporary. Tuesday through Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town. 298-0333. Jim and Theresa Hinton, Irish folk. Tuesday through Saturday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita. 479-3537. Joyce Ann Damon, contemporary and country. Friday and Saturday.

**Old Time Cafe**, 1524 North Highway 94, Ukiah. 438-4030. Call club for information.

**One Night Stand**, 4710 Voltaire Street, Ocean Beach. 222-2146. Tim Car, blues. Thursday. Peter Austin, folk rock. Friday. Mike Turner, folk rock. Saturday. Karen, funk singer. Wednesday.

**Orange Tree**, La Jolla Village Square. La Jolla. 455-9064. Gail Lennell, guitarist. Friday.

**Our Favorite Place**, 8646 Mission Gorge Road, SanTEE. 449-4620. Country Comfort, country rock. Friday and Saturday.

**Padre Gold**, 7245 Linda Vista Road, Linda Vista. 277-8681. The

Six Stars with little sister, country western. Top 40, disco, rock, and Boogie. Friday and Saturday.

**Pat Joey's**, 5447 Waring Road, Allied Gardens. 286-7873. Steve featuring Lion Back on sax. Top 40, swing, and disco. Friday. Mike Turner, folk rock. Saturday. Karen, funk singer. Wednesday.

**Palomino Cocktail Lounge**, 5621 Mission Gorge Road, Mission Valley. 280-4698. Quix Silver, country western. Friday and Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista. 427-5889. Sundown, contemporary. Tuesday through Saturday.

**Pavilion Lounge**, Town & Country

Hotel, 500 Hotel Circle North, Mission Valley. 291-7331. Merrill Moore, contemporary and swing. Tuesday through Saturday.

**Pelican Pub**, 7828 Broadway, Lemon Grove. 462-0914. Call club for information.

**Portnoie Lounge**, Holiday Inn, 1355 North Harbor Drive, Escondido. 232-3861. The Crabs Band, country. Tuesday through Saturday.

**Posidon**, 1670 Coast Boulevard, Del Mar. 755-9345. Call club for information.

**Prophet Vegetarian Restaurant**, 4441 University Avenue, East San Diego. 283-7448. Laili Bell and

From Super, meadow, jazz. Laili Bell and Carl Crawford, classic folk. Tuesday, Thursday, and every other Sunday. Melissa Morgan, hops. Tuesday, Orem, guitar duo. Wednesday, Friday, and every other Sunday. Melissa Morgan, hops. Friday afternoon.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611. California Sunshine featuring Steve Ulrich, contemporary. Wednesday through Monday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611. California Sunshine featuring Steve Ulrich, contemporary. Wednesday through Monday.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island. 291-1880. John Campbell and Conspiracy, contemporary. Tuesday through Saturday.

**Rib Cage**, 1550 Kearny Mesa Road, Kearny Mesa. 277-7937. W.C. Spencer Band, country western. Friday and Saturday.

**Royal Vista Inn**, 532 E Street, Chula Vista. 420-2500. Mike Sanders, contemporary. Tuesday through Saturday.

**Rudy Garcia's**, 1433 Garnet

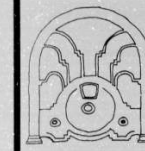
Reubens Harbor Island. 880 Harbor Island Drive, Harbor Island. 291-1880. John Campbell and Conspiracy, contemporary. Tuesday through Saturday.

**Reubens Plankhouse**, 7637 Reubens Avenue, Coronado. 435-4660. Laura Zamboni, guitar and jazz vocal styling. Wednesday.

**Rib Cage**, 1550 Kearny Mesa Road, Kearny Mesa. 277-7937. W.C. Spencer Band, country western. Friday and Saturday.

**Royal Vista Inn**, 532 E Street, Chula Vista. 420-2500. Mike Sanders, contemporary. Tuesday through Saturday.

**Rudy Garcia's**, 1433 Garnet



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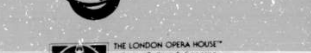
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## READER'S GUIDE TO THE MUSIC SCENE

Sheep Head Beach, 212-8970  
Douglas Goff and the Dues  
Tones, tight jazz, Saturday, David  
Cheney, baritone, Sunday

Sandpaper Lounge, 1701  
Airport, 1500 Harbor Island Drive,  
Harbor Island, 291-6400, Portland  
Moxie, contemporary rock,  
Thursday through Saturday

Sea Dog Lounge, Holiday Inn,  
555 Hotel Circle South, Mission  
Valley, 421-5732, live club for  
information

Shepherd Cafe, 1126 South  
Highway 101, Incomitas, 753-1244  
Live music, afternoon daily, harp  
and guitar, Thursday evening, folk  
guitar, Friday and Saturday  
evening, Peter Spargue, jazz,  
Sunday afternoon, David piano,  
Sunday evening, Robert, classical  
guitar, Monday evening,  
Jonathan, piano, Tuesday  
evening, classical guitar,  
Wednesday evening

Sheraton Harbor Island, 1380  
Harbor Island Drive, Harbor Island  
291-2800, Sunday Lounge  
Magic F. variety, Tuesday through  
Saturday, Butterfield, Saturday  
John Sandoval, contemporary  
and original, Tuesday through  
Thursday, John Sandoval, Kiko  
Carnes, and Paul Reilly,  
contemporary and original,  
Friday and Saturday

Show Biz, 1421 University Avenue,  
Hillcrest, 291-1551, Female  
impersonators, Wednesday  
through Sunday

Soleoed Club, 5000 Soleoed  
Road, Pacific Beach, 273-7370,  
Tari Aars, Orchestra, bottom  
dancing, Friday

Split, 1130 Buena Avenue,  
Bay Park, 276-3993, Beachie and  
the Beachnuts and Pigeon, new  
wave rock, Friday, 9752, the  
Alleycats, and Audio Bop, new



THE ALLEY CATS

wave, Saturday, Pix and guests,  
rock, Tuesday, Claude Coma and  
the IV's, Audio Bop, and the John  
Accord Band, new wave,  
Wednesday

Springfield Wagon Works, 5255  
Keamy Villa Road, Keamy Mesa,  
565-2272, Wild Hair,  
contemporary, Thursday through  
Saturday

Springfield Wagon Works, 690  
North Second Street, El Cajon,  
445-2757, Amber Band, mellow  
rock and originals, Thursday  
through Saturday

Stallion Oaks Resort Ranch,  
Boulder Creek Road, Decano,  
445-4179, Call club for information

Stratford Restaurant, 1600 Coast  
Boulevard, Del Mar, 755-2002

Rick Fagan, contemporary, Friday  
and Saturday

Swan Song, 4287 Mission  
Boulevard, Pacific Beach,  
272-7802, Call club for  
information

Taming of the Shrew, 441 University  
Avenue, Hillcrest, 290-1990,  
Dwyer-Ried in Duo, classical  
chamber music for flute and  
guitar, Thursday through Saturday

Thai Plaza Place, 2022-8 E.  
Camino Real, Carlsbad, 434-3171,  
Diseland jazz, Friday, John & Julie  
Moore with Dennis, bluegrass,  
Saturday

Tia Leon's, 6333 Mission Gorge,  
280-9944,  
Delene Zatroch, contemporary

Wednesday and Thursday, Laura  
Zambo, guitar and jazz vocal  
style, Friday and Saturday

Tom Ham's Lighthouse, 2150  
Harbor Island Drive, Harbor Island,  
291-4110, Duty, contemporary,  
Wednesday, Duty and Melissa,  
contemporary, Wednesday  
through Saturday, Duty,  
contemporary, Sunday, Donna  
Cole, contemporary, Tuesday and  
Wednesday

Top of the Arc, Travelodge Hotel,  
1950 Harbor Island Drive, Harbor  
Island, 291-6700, Sanderwin,  
country western, Friday and  
Saturday, the Hollis Gentry  
Quartet, jazz, Sunday and  
Monday

Trains, 315 South Highway 101,  
Wednesday and Thursday, Laura  
Zambo, guitar and jazz vocal  
style, Friday and Saturday

Trains, 315 South Highway 101,  
Wednesday and Thursday, Laura  
Zambo, guitar and jazz vocal  
style, Friday and Saturday

Solano Beach, 755-2744  
Schmoozy, country, Thursday,  
Johnny Almond and the Mark  
Lewinson Band, live, and jazz,  
Friday and Saturday, Union Street,  
new wave rock, Sunday and  
Monday, the Cubes, live, Sunday  
jazz, Tuesday

Triton, 2530 South Highway 101,  
Carlsbad, 436-8877, Sea Bros, rock  
and roll, Tuesday through  
Saturday, Colorado Cool Aid,  
country rock, Sunday and  
Monday

Triton, 6211 El Cajon Boulevard,  
East San Diego, 583-5240, John  
Revela's Quarter featuring Denise  
Jewer, jazz, Friday and Saturday

Trojan Horse, 5170 University  
Avenue, East San Diego, 582-1070,  
Stallion, rock and roll, Wednesday  
through Saturday live  
entertainment, Sunday, auditions,  
Monday, live entertainment,  
Tuesday

Tuba Man's, 2551 University  
Avenue, North Park, 275-6426,  
Blue Skies, bluegrass, Saturday

Turquoise Lounge, 5975 Seventh  
Drive, La Mesa, 445-1525, Call  
club for information

Voyager, 1901 Shelter Island  
Drive, Shelter Island, 222-0421, Kirk  
Bates, contemporary, Tuesday  
through Saturday

Wayside Inn, 3050 Pio Pio Drive,  
Carlsbad, 729-7371, Call club for  
information

The Westermen, 22 West Seventh  
Avenue, National City, 474-2099,  
Duffy Rhodes, rock and roll,  
Monday and Tuesday

Windjammer, 2951 South  
Highway 101, Carlsbad, 753-0888,  
Yeah, Yeah, Yeah, Beatles music,  
Friday and Saturday, Polon Ivy,  
rock/new wave, Sunday through  
Wednesday

Wrangler's Room, 6608 Mission  
Gorge Road, Mission Valley,  
280-6883, Zone Wood and  
Blazing Saddles, country,  
Wednesday through Sunday

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Monday

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## Los Angeles Clubs

Baked Potato, 3787 Cahuenga  
West Hollywood, (213) 860-1675,  
Don Rand and Quest, Thursday  
through Saturday

Concerts by the Sea, 100  
Fahmman's Wharf, Redondo  
Beach, (213) 379-4918, Father  
Phillips, Thursday through Sunday

Country Club, 18415 Sherman  
Way, Redondo, (213) 881-0600, John  
Hart, Puffy Fisher, and the Trimmis  
Saturday, the Michael Stanley  
Band, Monday, Jim Gibson and  
George Hight, Tuesday

Dante's, 4291 Lankershim  
Boulevard, North Hollywood, (213)  
759-1566, Morgana King,  
Thursday through Saturday

Golden Bear, 326 Coast  
Highway, Huntington Beach, (714)  
536-9500, The Ghost Riders, Friday

Hong Kong Cafe, 425 Gin Ling  
Way, Chinatown, (213) 588-6907,  
Rock and roll, weekends

Improvisation, 8162 Melrose  
Avenue, (213) 651-2583, The Fifth  
Dimension, Sunday, the Beverly  
Hill Unlimited Jazz Band, Monday,  
Sunday

Lighthouse, 3074 Avenue  
Hermosa Beach, (213) 372-6911,  
Harold Land, Thursday through  
Sunday

Madame Wong's, 949 Sun. Mar.  
Way, Chinatown, (213) 824-5346,  
Naughty Sweeties and Falcons,  
Friday and Saturday

Madame Wong's West, 2700  
Wilshire, Santa Monica, (213)  
829-7361, Summer and Thin Ice,  
Friday and Saturday

Palomina, 6907 Lankershim  
Boulevard, North Hollywood, (213)  
764-4070, Ray Willie and Juice,  
Thursday and Friday, Alex  
Harvey, Sunday, L.S. Mack and  
Rough Justice, Monday, Hot Lips  
and Angelica, Tuesday

Parlarian Room, La Brea and  
Washington, (213) 936-8704, Earl  
Hines, Thursday through Sunday

Pasquale's, 2724 Pacific Coast  
Highway, Malibu, (213) 456-2007,  
Dorothy Arby and James  
Newton, Friday and Saturday

Roxy Theatre, 9009 Sunset  
Boulevard, (213) 878-2222, Roy  
Goodman, and Brown, Thursday,  
Smiley Robinson and Franklin  
Ayres, Friday through Sunday

Starwood, 8181 Santa Monica  
Boulevard, (213) 656-2200, X and  
D.O.A., Thursday through Saturday

Whisky a Go Go, Sunset Strip,  
Hollywood, (213) 652-4202,  
Suzanne Laine and Alley Cats,  
Thursday and Friday, Soule and  
the Bonhairs, Saturday and  
Sunday

Concerts  
John McLaughlin and Al  
Dimeola, Santa Monica Civic,  
Wednesday, December 3, 8 p.m.  
(213) 393-0461

Maynard Ferguson and Hank  
Crowford, Dorothy Chandler  
Pavilion, Wednesday, December  
12, 8:30 p.m. (213) 772-7211

Grateful Dead, Long Beach  
Arena, Saturday, December 13  
and Sunday, December 14, 8 p.m.  
(213) 520-9111

Stevie Wonder, Inglewood  
Forum, Friday, December 12, 8  
p.m. (213) 520-9111

Kansas and Alvin Lee, Los  
Angeles Memorial Sports Arena,  
Wednesday, December 17, 8 p.m.  
(213) 520-9111

Thin Lizzy and Code Blue, Santa  
Monica Civic, Saturday, 9 p.m.,  
December 20, 8 p.m. (213)  
343-0461

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(Cinema 2, Cinema Plaza 5)

**Going in Style** — Three senior citizens aim to augment their meager pensions with armed robbery, though not having much of either time or energy left to enjoy their spoils. A hearty dash of morbidity nearly ruined by smothering the characters in an attitude of pure sugar. The sordid direction of Martin Brest (outside-the-mainstreamer known in a small circle for his HOT TOMORROWS suggests that he personally would just as soon go the way of morbidity, but he supplies the characters with so little personality that they are inevitably taken over by the well-known and well-loved director's sense of the actors who play them. George Burns, Art Carney, and Lee Strasberg. 1979. (Cinema 2, Cinema 4, Frontier Drive 1)

**The Great Sentinel** — Previously released as THE ACE, a portrait of a warrior without a war, a Marine pilot who is something of a patriot, something of a practical joker, something of a family man, and something of a bully, and who has no satisfactory way to turn off his excess energies in the dominant years before the Vietnam War. A somewhat piecemeal movie, but the individual pieces are often sparkling, truly delightful aerial photography, astute selection of people and places around the military town of Beaufort, South Carolina, and quite a complex view of family life, with a tender sense of the most important domestic crisis yet eventually blow over and be forgotten (e.g., the father's fury at being ousted by his teenage son in a backyard basketball game). Get away from me before I knock every brick out of your face! he advises his peace-making daughter, and a moment later he is bounding the ball off his son's head in an effort to goad him into a rematch. With Robert Davi, Michael O'Keefe, and Blythe Danner, written and directed by Lewis John Caring. 1980. (Cinema 2, Cinema 4, Fine Arts)

**Halloween** — A spectacular opening of a circumspect single take which travels, at one unsteady, up the hallway of a modest Middle American home, as it is away around the side of the building, through the kitchen door, briefly into the culley drawer where a hand reaches in from offscreen to select a fearsome pocket knife, up the staircase into the bedroom of a teenage daughter who is swiftly stabbed to death at her vanity, back down the stairs and out the front door, through the culley drawer, just prior to the stabbing, the same hand that earlier selected the sturdy murder weapon returns in to pick up a hairbrush from the floor and it is over the subjective eye of the camera, and then the shot continues with the entire screen blocked out except for an aperture in the center which is cut in the shape of the

mask's eyeholes (the this device of blocking out part of a movie image is technically called a "mask," the used here is quite a witty visual pun). After the virtuoso opening, though, the movie drops to a lower level. For a story set on Halloween night in a Midwestern small town, there's a conspicuous thinness of atmosphere. Americana, sociology, or however you care to classify the peculiarly profane trappings of this religious holiday. Where are all the trick-or-treaters, the costumes, the candies, the pumpkins? Starring Donald Pleasence and Jamie Lee Curtis, directed by John Carpenter. 1978. (Crest)

**The Hills Have Eyes** — A clan of modern-day cave-men in the American West besets an Ohio family whose car has broken down in the middle of nowhere. The starring savages, wearing animal pelts and bear-claw necklaces and communicating via waka-lakes, have their greedy eyes not only on the refrigerator in the car but also on the plump little baby in the bassinet. It's no wonder these people are starving. Whenever they eat, a good deal goes down their chins as down their throats. Things look pretty hopeless for the Obangs until the family pet, a Rat-Tin Tin wonder dog, turns the key. Claude Rains, with some child stars. Directed, written, and edited by Wes Craven. 1977. (Pineapple, 11/28 and 29 midnight)

**Honeyuckle Rose** — The INTER-MEZZO musical fringe relocated in country-club Southern California, a prize son object of Willie Nelson, that essay alliance between the redneck and the hippie whose physical attributes might have been thought to make him a close cousin to Tabby Hayes than to Leslie Howard. The filmy narrative is a neatly directed means of an impressionistic timing technique of quick light strokes and nudging daisies. Occasional rest-stops are taken to inch the story forward, but never for very long (e.g., in Rocky Mount, the mobile photographer on several Wim Wenders outings, was a logical choice to shoot this conceptually "old" movie, and the results are truly outstanding. With Ryan O'Neal, and Jerry Schatzberg. 1980. (Cinema 2, Cinema 4, Spring Valley)

**The Long Riders** — The gimmick of this unimpressive retelling of the Jesse James story is the casting of real-life brothers in the main roles — David Keith and Robert Cannaday as Cole Jim, and Bob Uecker, Stacy and James Keach as Frank and Jesse James, Randy and Dennis Quaid as Clell and Ed Miller, Nicholas and Christopher Guest as Bob and Charlie Ford. The gimmick, or the desire to alleviate any sibling rivalry that might result, has inflated the movie-makers with the fine democratic ideal of giving everyone equal time of screen, the brothers like a good and impartial parent. If the ideal is not always carried out to perfection — if, for in-

stance, you get the feeling how Cole and Willie (it has to be noted) merely perfunctorily turn to the two Quaid and that he does not make out of politeness than out of genuine interest in what they have to offer — it is none the less carried out well enough not to obscure or tarnish the ideal. And in one long scene, perhaps ten minutes, the deal is firmly grasped. That's in the scene of Jesse James' wedding celebration, with Hal, circulating among the guests like a social gaff, collecting tidbits of gossip on every-thing he sees, introducing us for the first time to the sinister Ford brothers, and generally spoiling the happy occasion by casting constant glances at the dim future. 1980. (Harbor Drive 1, Mira Mesa Cinemas, from 11/28)

**Look Out on the Edge** — Suspense at a high-end construction site, with Lee Majors, Jennifer O'Neill, Art Carney, and George Kennedy, directed by Steve Carver. (Cabrillo, from 11/28, Mira Mesa Cinemas, from 11/28)

**One-Trick Pony** — Paul Simon in a role written by and for himself, a thin-voiced pop singer who hit his peak with Simon and Garfunkel, and who, like a rock star, has been reduced to a mildly tolerated warm-up act for the B-52's, a singer as much like Simon himself in fact, except for being much further downhill — a fact that may indicate a tendency on Simon's part to overstate his grievances with the world of pop. The hell-pity and dry humor in that tendency are partly offset by the sweet-naturedness of the Simon character and by a seeming accuracy about certain record-business types. A strong predilection toward Simon and his music will not be enough to make this movie into an important event in your life, but it would help. With Joan Hackett, Rip Torn, Alan Gonsky, Lou Reed, and Blair Brown, directed by Robert M. Young. 1980. (Sports Arena 8)

**Ordinary People** — Robert Redford's directorial debut, an adaptation of the Judith Guest best-seller, comes out with an emotional plea in favor of hugeness. That plea, especially if done in the form of a single, is seen as a balm to the psychological scars of a quivering teenage boy (Tim Hutton, who, like his father, Jim, gives his facial muscles a real workout). The movie is rather nervous in its visual style and patchy in its attitude toward upper-middle-class prim-and-properness (embodied by the brittle Mary Tyler Moore), but a couple of needle-sharp subjective effects almost make the whole show worthwhile. The first being the boy's wounded feelings at a family photo-taking session and the second being his disgust over the antics of his high-school peers at a McDonald's

meal whenever he is obliged to open his mouth and then staring merely at the food. Directed by Robert Redford. (Cinema 2, Cinema 4, Frontier Drive 1)

**Oh, God, Book II** — Not so much a sequel to OH, GOD as an alternate version, revolving around a little mop-top in a page-boy haircut whom the Man Upstairs is vying to spread the advertising slogan, "Thank God," and who is given strength in her crusade with the reminder that she is in the select company of Secretaries, Mahatma Gandhi, and Abe Lincoln (flashbacks would have been welcome here to reveal to us how those four girls responded to God's person-to-person call). The five scriptwriters appear to have been blind to the possibilities for some sort of parody of John of Arc, but those obvious possibilities make this slapdash TVish production a bit more affecting than it has any right to be. With George Burns, David Byrne, and Suzanne Pleshette, directed by Gilbert Cates. 1980. (Cinema 2, Cinema 4, Center Cinema 2, University Towne 1)

**The Elephant Man** — The Long Riders — The gimmick of this unimpressive retelling of the Jesse James story is the casting of real-life brothers in the main roles — David Keith and Robert Cannaday as Cole Jim, and Bob Uecker, Stacy and James Keach as Frank and Jesse James, Randy and Dennis Quaid as Clell and Ed Miller, Nicholas and Christopher Guest as Bob and Charlie Ford. The gimmick, or the desire to alleviate any sibling rivalry that might result, has inflated the movie-makers with the fine democratic ideal of giving everyone equal time of screen, the brothers like a good and impartial parent. If the ideal is not always carried out to perfection — if, for in-

**Bodyguard** — Low melodrama in high school, with a gang of greasy-teenagers, whose leader is out of the Vic Morrow school of acting, exhorting bus fares and lunch money from the wings and runs of the sophomore class, until a new prep-school transfer decides to fight back by enlisting the help of a hulking loner with a deep, dark secret and a shudupstone reputation. Tony Bill's directorial debut has a rather sickening determination to ingratiate itself, and what he hopes will pass as simple charm ought instead to be funked as dishonesty. The hulk, a new-screen face named Adam Baldwin, is quite

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# CURRENT MOVIES

the joyful Donald Sutherland as the father and husband is supposed to be not a bad guy, but the real heart of the movie is the warm Jewish psychiatrist (Luis Hirsch), his ministrations, rather pat as a dramatic device and (until dealized as a view of the profession, close to the teenager and him to use of his chair, float to the eye, and his fascinating colored lights around moving revelation. 1980. (El Camino 8, Rancho Bernardo 6, Valley Circle)

**The Prisoner of Zenda** — Richard Quinlan has suffered long and unfairly high company with his friend and frequent collaborator Blake Edwards, and in the comic version of THE PRISONER OF ZENDA, seems certain to do for Sellers what his too numerous Cousineau movies cannot, it offers him the chance to lighten his, al-

ready, lengthy gallery of memorable former partners with two more — one a debauched aristocrat who sports an Oscar Wilde haircut and speaks as if with a clothe on his nose and an ice cube on his tongue and the other a Cockney-accented, non-nonsense, kidney-pie sort of chap, name of Sid, who gives a London hansom. These dirty, sketched caricatures give a new life to ZENDA's shopping. Depressant theme, getting straight to the class-conscious point with the business and business of a good scene of a midnight assignation at an old woman, bringing together two cloak-and-dagger novices, neither of whom is able to do the traditional owl hoot to signal their waiting cohorts, but both of whom are able to pretty far chicken. In addition, this movie does for Sellers what his too numerous Cousineau movies cannot, it offers him the chance to lighten his, al-

**Private Benjamin** — Gode Hagan joins the Army, co-starring Ellen Barkin and Armand Assante, directed by Howard Zieff. (El Camino 8, Frontier Drive 1, Grossmont Plaza Two 1)

**The Rose** — However much this movie owes to the purchase of Jimi Jimi's life, it surely owes more to the generosity of the musical biography genre. There are given such a convincing documentary veneer that you don't really mind such stuff and non-

sense as the romance with the AWOL soldier, the woman relationship with a woman, and the heroin injection and ensuing dramatic monning in a phone booth, and the final, fatal homecoming concert — one big swan song and a swan dive. Bertie Miller, as the Joplin-essence bearer of song and booze, has a ravishing stage manner, as well as a collection of personal traits that give her a side appeal hardly approached by Gloria D'Amore or Jani Searing or Sheryl Winters or any other actress outside of an Andy Warhol movie: the hook nose, the jutting teeth, the unshaven underarms. The funny nose and melting mascara, the loud mouth, the crazy-crazy sympathy-seeking voice, and the Enkayr Caldwell-like tale of lacking (oh, yes, the entire high school football team late one night on the fifty-third line. With Anne Bates and Frederic Forrest, directed

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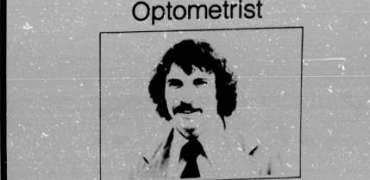
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## CURRENT MOVIES

by Mark Hyster 1979  
\*\* (South Bay Drive In)

**Visiting Beauty** — A splendid viasee named Maffei, with yellow eyes and black horns, and a splendid 1979 miniseries when the Three Good Fairies attempt to rescue Prince Philip from Maffei's clutches. A splendid 1979 miniseries when the Three Good Fairies attempt to rescue Prince Philip from Maffei's clutches. A splendid 1979 miniseries when the Three Good Fairies attempt to rescue Prince Philip from Maffei's clutches.

**Something for Everyone** — Smiling, perverse fairy tale about a smartly groomed young man on the make, and set amid the disenchanted castles and forests of Central Europe. Modernity. With Michael York, Angela Lansbury, directed by Harold Prince 1970  
\*\*\* (Ken, 11/28)

**Where in Time** — Romantic fantasy in the vein of William Dietrich's *PORTAL OF JENNY*. Henry Hathaway, PETER IBBETSON, possibly by Garretts. One day, PASSAGE three o'clock that mark the support of first-generation surrealists for their vision of the world as it is, or as it would be, or as it might be, or as it should be, or as it is, or as it would be, or as it might be, or as it should be.

those analogous, because of the theme of bridging time it is interesting also to propose a comparison between this and the subliminal refinement of the surrealism. Alan Resnais's *LAST YEAR AT MARENNAS*, because of the palatial hotel where it takes place, the theatrical performance therein that parallels the central action, the character of the heroine's ambiguous guardian who symbolizes whatever form of constant you choose to imagine, an abundance of Hitchcockian tracking shots, and a French-born director, Jean-Louis Bresson, who might or might not be aware of these similarities. The most important thing, though, that this movie has in common with any of the forementioned analogues — and a consideration that rules out any number of other possible analogues — is the high level of migration and virtuosity on display. With Christopher Reeve, Jane Seymour, and Christopher Pennock, adapted from his own novel by Richard Matheson, 1980  
\*\*\* (El Camino & Sports Arena A's, University Towne Centre)

**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 superficial 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 latest talk to the very best of the genre is well under control. William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, and Persi Khambatta, 1979  
\*\*\* (El Camino & Rancho Bernardo & Sports Arena 6, University Towne Centre, 11/27 through 10 midweek)

**The Stunt Man** — The subject is illusion and reality, and the blurred borderline between those states, and the lesson is conducted at an easy, introductory level, geared perhaps for the audience of *HOOVER*, *Hudson*, and *Reilly*. Much Simple. The smartypants treatment of this matter is pretty strictly limited to what we might expect to call the Magic of Movies, a limitation brought about by the movie-within-a-movie plot format, as well as by director Richard Rush's taciturn compulsion to imitate, dub, and double-cut the viewer by means of a now you see—now you don't—visual style. Rush never can, or anyway never does, suspend his viewers in a state of uncertainty for longer than it



The First Death: Sin

takes to set them up for a cheap surprise. And of those there are plenty. With Peter Onorato, Barbara Hershey, and Steve Railsback, 1980  
\*\*\* (Campana Drive In from 11/28; Court: Flower Hill Cinema 1, South Bay Drive In, Vineyard 2)

**The Tall Blond Man with One Black Shoe** — A hubbub-spiced assault launched by Yves Robert on the vacant-eyed bunnies who scheme

against one another within the French secret service. A good number of lukewarm laughs are had at the expense of clumsy, espionage techniques. Fewer but warmer ones are had at the expense of clumsy seduction techniques. Movie. Dancé steals the show by appearing in a backwards black evening gown that appears to more than just your sense of humor. With Pierre Richard, 1974  
(Ken, 12/1)

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## CURRENT MOVIES

Tom Hanks — The sort of Western where gunmen die in mud puddles, the cattle barons of Wyoming time on imported Maine lobster, and at the end, in a scene of agonizing length, the hero is hanged on a new-fangled gallows with a vibrator activated by water weight. The filmmakers skip over Hanks' career as a Rough Rider, cavalry scout, and capturer of General. To concentrate on his final phase as a "stock detective." But whatever was their interest in that phase, it never comes clear. The movie is far, far past its prime. A couple of noteworthy decisions which, with another day or another few minutes to think about, the filmmakers would surely have thought better of: the abrupt blackouts instituted halfway through the film and several

of interest scenes clearly intended to come earlier but inserted near the end as wistful flashbacks. Steve McQueen, Linda Evans, Richard Farnsworth, and Billy Green Bush, written by Thomas McGuane, directed by William Ward, 1980  
\*\*\* (Fashion Drive In)

**Up in Smoke** — Cheech and Chong's marijuana puff piece is simply a goner (a pot smoker? a stoner? a gas mask is advised. With Stacy Kersch and Tom Skerritt, directed by

feature map to a gold mine in the Grand Canyon. It takes little effort to imagine how this, with right reasoning, could be made over into a Disney film. The Apache ghost with his annual Golden Gloves tournament. The otherwise feeling is established immediately by the magical opening shot of Coney Island's Wonder Wheel. A minimalist tracing of neon dots and dashes against a black sky, and it is maintained throughout by the continuous fashion parade of peacock-proud, gaudy costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau, four faces, etc.), which, for people watching pictures, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Danny Wright and Deborah Van Valkenburgh, 1979  
\*\*\* (Aero Grove In, Batsby, Camino Cinema 4, Century Twin 1, Fiesta Twin, Midway Drive In, New Valley Drive In, Rancho Bernardo 6, Sports Arena 6, Star, University Towne Centre)

**The Warriors** — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious kinship with the hoodlery branch of action films, including both the *STAGECOACH* type western, and the *OBJECTIVE, BURNING* type war story. It also owes a special debt to the samurai films of Akira Kurosawa for its conception of the feudal clannishness of New York young gangs and the strict martial-arts hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "laggards." A simple

problem in logistics how to get from here to there, it offers no more character or plot development—then again, no less drama and color and preoccupation—than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island's Wonder Wheel. A minimalist tracing of neon dots and dashes against a black sky, and it is maintained throughout by the continuous fashion parade of peacock-proud, gaudy costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau, four faces, etc.), which, for people watching pictures, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Danny Wright and Deborah Van Valkenburgh, 1979  
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**Wizards** — Science fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan about a century or so in the future, the latter a group of Nazis and reptiles). At best the conception is rather

silly. But its mythic possibilities are brought over by Ralph Bakshi. *THE CAT, CO-COONIN'*. Bakshi's deeply ingrained funkiness (e.g., the good wizard Avatar is a Disneyish dwarf with a C. Fields' round red nose and Peter Falk's Columbo voice). 1979  
\*\*\* (Ken, 11/29)

**Xanadu** — Old-fashioned musical of the kind where the intervals between musical numbers are slow, uninspired, tedious, and bland, and where the musical numbers themselves are all of those things and worse. And the latter are hardly made better here by the electric music, the psychedelized color, or the ersatz Disney animation sequence. Olivia Newton-John is cast as no less a personage than Persephone, daughter of Zeus, goddess of dance, although not so hot a dancer herself. And Michael Beck is the uninteresting love interest. Even once in a while a bone is thrown to Gene Kelly, and he pounces on it gamely. (Oh, he's been known to twinkle a lot or two, he says, twinkling an eye or two.) But it is doubtful whether there will be enough of his admires in the audience, or whether they will be in any mood to applaud. Directed by Robert Greenwald, 1980  
\*\*\* (Claremont, from 11/28; Fashion Valley)

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with all the trimmings—just \$7.95. Kids under 12—\$3.95. 10% discount to students with I.D.  
All day and night happy hour. Hot spiced wine \$1.50. Cappuccino 95¢.  
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**Swan Lake, Act II** — Tchaikovsky also Circus! Circus! — Shostakovich-Kabalevsky and Serenade for Strings — Tchaikovsky  
with guest artists  
**Shirin Keyani and David Gallagher**  
of the  
**Santa Barbara Ballet Theatre**  
Friday, November 28 — 8:00 p.m.  
Saturday, November 29 — 2:30 p.m. and 8:00 p.m.  
to be presented at the  
**San Diego City College Theatre**  
(14th and G Streets, Downtown San Diego)  
tickets and information available from  
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GREAT FOR CHARGER TAILGATES, TOO!  
**TIKIS:** Delicate pastry shells stuffed with delectable fillings and deep fried to a delicious golden brown... and introducing TIKI FONDUE STRIPS, meat teriyaki, chicken teriyaki, and ham on a stick.  
**INTIMATE LUAU** (4-8 Guests)  
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30.....Tiki (your choice).....10.....  
1pk.....Shrimp or Pork Rice.....2 qts.  
1pk.....Tropical Fruit Salad.....2 qts.  
1pk.....Tiki Slaw.....2 qts.  
4 bags.....Tiki Chips.....12 bags  
10 strips.....Tiki Fondue Strips.....50 strips  
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\$22.75  
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**CREATE YOUR OWN TIKI LUAU TO GO**  
TIKIS: 30 for \$10.50 (.35 for each additional Tiki up to 49)  
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**FREE SAUCE WITH ALL ORDERS, ADDITIONAL AVAILABLE**  

Pints	Quarts	Pints	Quarts
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28 NOVEMBER 27, 1980







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GUILD D-25 acoustic guitar, beautiful dark finish, with black pickguard, 6 months old. Good case included. \$175. 278-0000, 8 from.

ETEE CHORD ORGAN for 2. Impedance, metal finished wood. \$100 or best offer. 278-0662.

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ROAD RUNNER case. Fiberglass. 8 1/2" x 24 1/2". made for Amp. factory-installed control. Brackets lock. \$150. also accessory case. Strong. hardwearing. 1300. 247-9139-172.

TECHNICS STEREO receiver. 85 watts per channel. & turntable with tape. 400. 430-7772 even.

MUSICIANS who play heavy metal & hard energy rock & use 1500 watt guitar. sing & sing. 445-4657.

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GIBSON CUSTOM Howard Brothers Jazz guitar. Brand new. best, most condition. natural sunburst. \$850. Jan 28-4917 between 4 & 6pm.

FOR THAT SPECIAL wedding, wedding reception party, etc., we can provide a wide variety of the quality sound of Stereo 260-104 or 262-5167.

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TWO EXCELLENT: pet unique. Arabian horses are looking for two persons to love them. Please arrangements. 434-5547 or 434-5547.

COCKATIES: LUTINO (Lutino) 10 weeks old. 100. 454.00/100.

DOBERMAN PUPPIES: AKC. Breeder young pups for Christmas. Excellent pedigree, good temperaments. 447-4668.

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AGUARDIA: 10 gallon with weight on hand. All accessories, two large chicks, down birds, small, 100. 454.00/100.

WANTED: Male rainbow bow, will buy, trade, or make breeding arrangements. Diana 274-1446.

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55-GALLON: 100 lbs. 1000 reward. After male, 100. 454.00/100.

PARROT: rare yellow, large, 100. 454.00/100.

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**AES Music & Sound**  
proudly features Peavey,  
the world's most popular  
and sophisticated  
musical instrument and  
sound reinforcement  
equipment

**GUITARS  
BASSES  
MIXER  
POWER AMPLIFIERS  
SPEAKERS  
MONITORS  
BASS AMPLIFIERS  
SPEAKER SYSTEMS  
MIXERS  
SPEAKER SYSTEMS  
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**At North County's Sound Connection!**  
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**489-6831**

302 N. Midway  
between E. Valley Parkway and Grand in Escondido  
MASTER CHARGE - VISA - FINANCING - LAYAWAYS

**DOBERMAN PUPPIES:** AKC. Breeder young pups for Christmas. Excellent pedigree, good temperaments. 447-4668.

**JUST IN TIME:** for Christmas. Hand raised black, white, and brown. 120. 454.00/100.

**AGUARDIA:** 10 gallon with weight on hand. All accessories, two large chicks, down birds, small, 100. 454.00/100.

**WANTED:** Male rainbow bow, will buy, trade, or make breeding arrangements. Diana 274-1446.

**BURMISE PYTHON:** Capable, very large, well bred, with good pedigree and growing fast. Must see. 434-5547.

**PANZERS:** ten young boys. 15 each. Peter. 434-5400.

**COCKER SPANIEL:** dog named, well bred, and all other 4 years old female and house dog. 125. 434-5547.

**AKC MALAMUTE:** puppies, champion line, good background. 434-5547.

**GOOD HOMES:** usually want the good. Pet, good kids, and puppies become adult animals. 100. 454.00/100.

**HEIFER:** 1000 lbs. 1000 reward. After male, 100. 454.00/100.

**140 TO 160 KITTENS:** unusually beautiful, gorgeous markings. Mother is long hair, beautiful, and all other 4 years old female and house dog. 125. 434-5547.

**BLACK AND WHITE RETTEND:** need a home. Box 100. 454.00/100.

**GREAT DUTY:** for sale. 13 weeks, house-born. 100. 454.00/100.

**DOO:** house-born, excellent condition for a large dog. 100. 454.00/100.

**GUNIA:** 100 lbs. Most breeds, many colors, and size. Male, great pedigree, very healthy, well bred, 100. 454.00/100.

**FREE:** 1000 HOMES: Male, German Shepherd, 100. 454.00/100.

**IRISH:** 100 lbs. 1000 reward. After male, 100. 454.00/100.

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