

READER
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SAN DIEGO'S WEEKLY

CHABAD SQUAD



Rabbi Yonah Fradkin

Photograph by Jim Goff

San Diego's Chassidic movement comes complete with a mobile unit called the Mitzvah Tank and a rabbi with a cowboy hat

Five hundred eyes focus on the foreskin of the infant son of Rabbi Yonah Fradkin. A drop of wine is applied to the infant's lips while a dozen rabbis pray in a fervent, swaying motion. The patriarch, Rabbi Shmuel Raichik, appears like a vision from King Solomon's Court. The enormous fringed *tallis* (prayer shawl) magnifies sagacious eyes that pierce through dark sockets while it covers the long white beard and envelops most of his thin, bent body. The *mohel*, Rabbi Jacob Shechet, has traveled with his special instruments a distance of more than one hundred miles. Swap! His experienced fingers quickly make the circular cut, completing the infant's initial covenant with the Creator of the Universe.

As blood spurts from the tiny genitalia, the infant cries. The father beams as his fourth child is named in honor of several of the renowned rabbis from the vanished community of Lubavitch, once the center of Russian Chassidic life. The room suddenly ricochets with spontaneous chants. "Mazel tov! Mazel tov!" enlivens an 8:30 a.m. December Monday. Spirited handclapping, dancing, singing, accompanied only by the Chassidic fervor within the hearts of the revelers, then begins. While the room melts into one abounding, kinetic force, eight-day-old Shneur Mordecai Zalman Dov Ber Fradkin is carried off to another room, is placed in a pram, and promptly falls asleep.

Rabbi Fradkin exhorts the witnesses first to wash their hands and then to enter the adjoining room for a feast. Rabbi Shechet exchanges his white surgical coat for more traditional dark apparel, and then joins the festivities. In the hallway that separates the two large rooms is a poster of a cartoon figure in soldiers' khakis, pointing an exaggerated finger. The caption reads: "THE ARMY OF HASHEM (G-d) WANTS YOU!" Huge banquet tables are laid with fine white tablecloths on which rest in platters a considerable fortune in *lox*. As it shimmer-phosphorescently, it transmits the ancient Jewish affinity for fish (and vice versa) — Jonah and the Whale, for instance. (continued on page 8)

By Sue Garson

City Lights

Reggae Man Nearly Smoked Out

To Christafari, proprietor of a downtown record shop called Strictly Reggae Music, it seemed like a good idea at the time: organize a reggae concert featuring Leroy Smart, Jamaican reggae superstar, and pull in a little money, or at least break even. But alas, "It turned into a bureaucratic Kafkaesque nightmare," says Christafari, who's now out \$1,200 and whose small business at Eighth and E is in jeopardy because he can't pay the bills now due.

After trying two separate locations and concert dates on the UCSD campus in January, both of which fell through, Christafari reserved the Bear State Theatre at Tenth and E downtown for Friday, the thirteenth of February. The 500-seat theatre is a part of a converted Baptist church owned by downtown building investor Bud Fischer, who bought it eighteen months ago and rented the sanctuary portion to a pair of theater impresarios last December.

Christafari placed ads for his concert and sold about a hundred advance tickets at six dollars apiece. The night of the show he had about a hundred people at the door buying tickets while the concert, underway for an hour, was progressing nicely inside. Christafari says that two vice squad officers came into the theater, looked over the show, then told him that even though he didn't have permits from the police and fire marshal, the concert could continue and he'd be issued a notification warrant later. Then they left. Suddenly about a dozen police cars pulled up and the cops, along with the fire marshal, ordered Christafari to stop the concert and empty the hall.

"Man, I hadn't seen so many police cars since the antiwar demonstrations in the Sixties," says Christafari's attorney, Tom Gayton, who was present at the time. The concert goes filed out peacefully.

The fire marshal ordered a halt to the show because Christafari had not obtained the proper permit from the Fire Prevention Bureau. He had applied for the permit, as well as a temporary business license from the city, but was refused because the building didn't meet current fire codes, Christafari says, and Deputy Fire Marshal Richard Mitchell confirms that he'd worked out a deal with the fire marshals wherein two firemen would be present at the concert, at a cost of thirty dollars an hour, and the show would be allowed to go on. But Mitchell says that late in the afternoon of the day of the show, he informed Christafari that no firemen could be supplied. Christafari called his lawyer, Gayton, who lined up a couple of off-duty firemen to stand by at the concert, and the show



Christafari

proceeded — for an hour. Mitchell says he tried everything he could to get the concert to go on that night, including his attempt to get firemen posted. "I kinda got my butt in a ringer for that one," he says. But no firemen besides those trained and posted by the Fire Prevention Bureau will qualify to make a building safe for a large assembly, if the building isn't up to code.

Christafari wonders why he was allowed to rent the theater (for \$500), if it wasn't up to code. Christopher R., one of the theater leases who rented it to Christafari, says he didn't know it wasn't up to code, and that Christafari found out "a couple of days" prior to the concert. Bud Fischer, the building's owner, says that there's been a change of opinion within the fire marshal's office regarding the building and he's confused. Deputy Fire Marshal Mitchell says the building is old, wooden, and cannot be "one-hour fire rated." Fischer meets with the fire marshals this week. Christafari ponders his bleak prospects for staying in business. "I'm just wondering how I could be totally wiped out in one night," he says.

— N.M.

They Could Eat A Horse

Visitors to the San Diego Zoo who would like something healthy to snack on will soon be able to select yogurt, fruit juices, and "natural" fruit popicles at one of the zoo's omnipresent food stands. Dietary purists weren't in the majority last year, however, judging from the zoo food

services department's statistics. They reveal that zoo-goers devoured 404,628 hot dogs, 438,000 hamburgers and cheeseburgers, 568,560 ice cream cones, and 202,621 gallons of soda pop. Proceeds from these concession sales represent more than mere chicken feed. Every year total sales within the zoo (of food, gifts, and rides) bring in significantly more than half of the zoo's operating funds. Gate sales generate only a quarter of the revenue.

— J.D.

Law Practices Advertising

County residents will soon watch a new trend in the battle among local attorneys for clients. Forty small law firms are in the process of banding together as the Consumer Oriented Law Offices. They're pooling money to be spent for advertising and have retained the Knuth & Meads advertising agency, which is now planning a media campaign to begin probably within two months.

Mary McGee, president of the new association, explains that the extensive television advertising of the Jacoby & Meyers Legal Clinics spurred him and his fellow lawyers to organize. Leonard Jacoby and Stephen Meyers are Los Angeles attorneys who own a nationwide chain of sixty-five law offices, including six in San Diego County. "Things like this eventually could cause



Mary McGee

the sole practitioner or small-partnership law firms to be unable to compete anymore," McGee contends. "But as a group we can acquire more advertising funds than a large organization can." He says each of the forty firms (which include an average of two attorneys who, in turn, each have an average of about five years experience in practice) will contribute about \$400 a year to the group budget. "We figure \$16,000 should buy us enough exposure

so that people will know who we are."

McGee says each firm in the association is located in a different geographical area (except that three are downtown). When would-be clients telephone the association, they'll be referred to the closest member law office handling the legal specialty the person is seeking. McGee says the group also is paying close attention to a study done by the county bar association two years ago. It showed that the two greatest factors inhibiting people from consulting lawyers were not only lack of knowledge about how to pick one, but also fear that the service will cost too much. Consequently, the association ads will promise that no initial consultation will cost more than ten dollars.

— J.D.

Goats Eat Plants, Bite Dust

Mitch Beauchamp is standing inside a nursery off Ridgeway Drive in National City. A small cluster of green shrubs is growing at his feet. "This is the Island Goldenbush," Beauchamp says. "Right here we have more in cultivation than there is in the natural stands on both San Clemente and Guadalupe islands." Nearby, Beauchamp pauses at another shrub sprinkled with tiny yellow-orange flowers, the Island Broom, one of four endangered species on San Clemente. A few feet away from it is a planting of the Island Mallow, and Beauchamp explains that for years biologists thought only one population of it remained on San Clemente, near a dump filled with heavy sheet metal and other scrap, which deterred voracious goats. Recently, a second population of the mallow was found in a canyon, and now Beauchamp says this species of plant life, once thought "biologically dead," is likely to escape extinction.

A biologist, Beauchamp's consulting firm owns the National City nursery where a number of plants native to San Clemente Island are thriving. Beauchamp explains that he became interested in the goat-ravaged island off to the North County coast fourteen years ago, while a student, and since then has closely monitored the island, where the rapacious appetites of non-native animals has long threatened the delicate ecosystem. Beauchamp started growing island plants here on the mainland under a contract with the Navy, but after that money ran out, he continued tending them on his own. He says he'll give the vegetation back to the Navy once the final goats are removed, something Beauchamp looks forward to later this year. He says that without the supplemental plantings, the island might substantially recover from its current barren condition — but a number of species might not make it. He says he's introducing native island plants also should slow the erosion on the island and provide habitat for native animals.

Although Beauchamp would like to see the supplemental shrubs planted by early this fall (to benefit from next season's rainfall), the plants can't go in until all the non-native animals are removed, and that date is still uncertain, according to Howard Ferguson, a Navy biologist who also is monitoring the island. Ferguson points out that more than a year ago, U.S. Fish and Wildlife hunters were set to shoot the island's goats, pigs, and deer with shotguns from helicopters, but at the very last

moment pressure from an environmental group caused a local judge to stop that plan until the Navy completed an environmental impact study of the scheme. While the study was being done, the Navy hired a trapper to go in and remove (live) goats from the island. Ferguson says the trapper has now taken out about 2600 goats, but 400 to 500 more remain and it's doubtful that the trapper's methods will permit him to capture more than about three-quarters of those. The Navy has now completed the environmental impact study, which was reviewed and accepted at a hearing in Coronado in January. So Ferguson says if the trapper can't get all the goats, the Navy will likely return to the plan of shooting the animals from helicopters.

"That's about the only remaining alternative — unless you talk about sedating them all and flying them out. But that would be a multimillion-dollar adventure," Ferguson says. To proceed with the shooting plan, Ferguson says the judge will have to lift the injunction he previously issued. And although Ferguson says little opposition is expected this time, the Navy may have a new problem: finding someone to do the airborne shooting. Ferguson says the fish and

wildlife people are no longer interested in the job because the agency lost so much money on the last aborted attempt to do it. "So we'll probably have to go with a private contractor," Ferguson says.

— J.D.

Late last December, to almost nobody's satisfaction, the name of that big Mission Valley coliseum was changed from San Diego Stadium to San Diego Jack Murphy Stadium. Poor Murphy. In the stampede to eulogize him, city council members obviously overlooked the fact that it Murphy were alive, he would probably not want to sully one of his sentences with such an awkward construction as San Diego Jack Murphy Stadium. Union editor, who had nearly backfired: now they were faced with having to print an almost unusable phrase every time a story referred to the stadium. So they didn't face it, at first. They changed the name again, to San Diego's Jack Murphy Stadium, and ordered their reporters to write it that way in their news stories. And so it was until mid-February.

That's when Union editor Gerald Warren and all members of the city council received copies of a letter of protest sent from the Stadium Authority Board of Governors to Copley Newspapers Editor-in-Chief Herb Klein. The stadium board, opposed to the name change in the first place, nonetheless complied by altering signs at the stadium, redesigning official stationery, and supplanting the old name with the new in official references. Write Al Anderson, chairman of the Stadium board, "I have been asked by unanimous vote of the Authority to request that the Union-Tribune Publishing Company also comply with the directive of the City Council. . . . The thing that most distressed the Authority is that a number of people who called your sports department regarding this last name change have been told that 'This is an administrative directive and from this point forward, all mention of the stadium will be San Diego's Jack Murphy Stadium.'"

Anderson continued: "One gentleman who called your sports department stated that he was told, 'If you don't like the policy, then just sit on it!' We will give your sportswriter the benefit of the doubt, since he writes about horse races. He evidently felt that the gentleman calling was a jockey."

Seriously, Herb, your paper is making a lot of people very unhappy and it is really not hard to comply — the Authority is doing it."

The Union is now using the official name of the stadium, though editor Warren says his paper's policy was changed before the letter arrived. Still, he complains, "San Diego's Jack Murphy Stadium" just doesn't read correctly.

— N.M.

Samoa Where They Came From

Here's the latest word on San Diego County's Samoan community. Yes, that's right, there is a Samoan community, and it is about 15,000 Samoans strong, according to the Union of Pan-Asian Communities, a social service agency which has not completed its first major study of the minority group. It found that local Samoan homes tend to cluster in Oceanside, downtown and Southeast San Diego, and National City. It also found that Samoans themselves tend to cluster together in households, two-thirds of those surveyed live in homes of five or more persons, and twenty-nine households (out of 178 studied) include foreign-born residents.

The study also points out that the vast majority come from American Samoa, four islands located 4,000 miles southwest of here, which became a U.S. possession in 1900. But heavy Samoan migration to the United States didn't start until after 1951, when the U.S. Navy departed the islands (members of the Samoan Marine Guard were given the option of becoming U.S. Navy members).

"According to one source, Oceanside was the first Samoan settlement in California, followed by National City and central San Diego, then San Francisco, Hawaii, and Los Angeles," the study says. Once here, immigrants from American Samoa have wielded all the rights and privileges of American citizens except the vote. In order to vote, Samoans must first undergo the lengthy process of naturalization. Few do, something which tends to strip them of any political clout as a group.

The study further points out that San Diego County has no Samoan cultural centers or businesses, though seven different churches (better known by the names of their ministers than by formal appellations) attract the concentration of Samoan activities outside their homes. To a T. J. Jr., a Samoan social worker and the chief researcher for the study, adds that local Samoans retain very few ties to the traditional culture. He says Samoan communities in San Francisco and Hawaii revive traditional practices every year on Flag Day (April 17), the celebration of the first time the American flag was raised in Samoa, but such celebration takes place here. "People have been talking about starting something like that for years, but I doubt that they will," he speculates, "because in the places where they do have them, they got started with the help of government money."

— J.D.

— Jeannette DeWyer and Neal Matthews



Mitch Beauchamp

Photograph by Robert Brown



READER CHABAD SQUAD

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What Color Is Mad?

Jeannette DeWay's feature article, "Color," published in your February 1981 issue, provided an excellent perspective and view of the latest research on color, on the effect of color environment on the individual. The work in this area is extremely noteworthy. As the assistant chief of building management services at the Veterans' Administration Medical Center in San Diego, I and other staff members worked first-hand with Rudolf and Franz, on the environmental changes which recently took place in our psychiatric section and I am convinced of their sincere desire to improve the environment of hospitalized persons.

The tone and message found in Mr. DeWay's writing, however, reflects a know-it-all attitude that in my estimation acts as a turn-off and will do little to facilitate the use of the concepts she expounds in her article. Throughout the article she is extremely critical of all she sees.

Her remarks regarding the color design scheme used on the first floor of our facility — "the colors look like they were chosen by someone in an alcoholic nightmare" — "pallid walls take on a nauseous cast" — "broad stripes of colored tile

cross the hallway" — and someone laid down a series of colored tiles" — is certainly a very impressive, emotional statement made in short order. Background and a knowledge of the facility is not certain that it took the time to research fully the color design elements used at our medical center, but initial impression would have been modified and she would then see the merit of the Pressure Color System.

If Mr. DeWay's intent was to enlighten and persuade individuals to consider and utilize color theory, a more constructive, cogent approach should have been emphasized.

F.J. Muschinski, Jr., Acting Chief Building Management Service VA Medical Center

Condo Minimums

To begin with I would like to compliment you on two particularly informative and perceptive articles, the one on North City West, and the one on "Color," (February 19).

The former calls for a comment. You quoted the mayor's aide Otto Res as stating, "If there is no conflict or a hint of a conflict, we won't touch it."

Thursday ago an investors' meeting of the Traxwell Investment

Company, an organization that has purchased the Oakwood Apartments and is planning to convert them into condominiums. Mr. Traxwell stated clearly that he and his company support Mayor Wilson for governor. Mayor Wilson supports the city of San Diego.

Letters

control, and though he did not state directly that he supports the aims of the Traxwell Company, his being there and speaking should indicate that he favors their program. During the talk it was hinted that Traxwell not only planned to convert apartments but that they also planned to do major construction of apartments in San Diego. Upon questioning it appeared that at present no such plans exist, and this is just a horse thrown to those who might criticize their activity.

Conflict of interest? By no means! A hint of a conflict? Of course not! I suppose it boils down to what one considers "a hint." Or Res is stating, "If there is no conflict or a hint of a conflict, we won't touch it."

Mayor Wilson spoke two Thursdays ago at an investors' meeting of the Traxwell Investment

Company, an organization that has purchased the Oakwood Apartments and is planning to convert them into condominiums. Mr. Traxwell stated clearly that he and his company support Mayor Wilson for governor. Mayor Wilson supports the city of San Diego.

This phased development plan came about because planners could see San Diego continuing as one of the fastest growing areas in the United States. The question then became: If San Diego is to grow, how do we do it best and preserve the special nature of our city and county?

North City West is the answer on how to do it right. In terms of treating a community of balance, beauty, and fiscal responsibility, it goes far beyond anything carried out to date in California. The prudent practice plan has already been hailed by planners, architects, engineers, elected officials, and community leaders for translating the general guidelines of the community plan into reality, down to the finest detail (over drainage plan is used by the Coastal Commission as a model plan for use in other areas).

Unlike other developments in the past, North City West will have paid for its roads, sewer utility systems, schools, parks, libraries, police and fire stations, and other public facilities without burdening other communities. The developer is required to contribute much of it. The timing is based on tying in with the city's capital improvement program to ensure that facilities are built as needed — not before. For example, there is no need for a new fire station in North City West if there are only a few hundred homes to be built in the next five years. The existing station across Interstate 5 on Del Mar Heights Road is close enough to serve until a large population base makes it appropriate for the City of San Diego to include a new station in its capital improvement program.

The critics of North City West also talk out of both sides of their mouths when it comes to density and creating a balanced community. They call for low-cost housing on the one hand, then call for lower density on the other. These are mutually exclusive. Basically, most of the opposition comes from a small, elitist corner of the Del Mar — which showed its concerns for balance in 1979 by voting to keep low-cost housing out of its city limits.

When the city planners first started talking about growth management in 1970 and approved the North City West Community Plan in 1973 (approved by City Council in 1975), they saw it as a means of accommodating increases in population within the unique confines of a very beautiful

(continued on page 26)

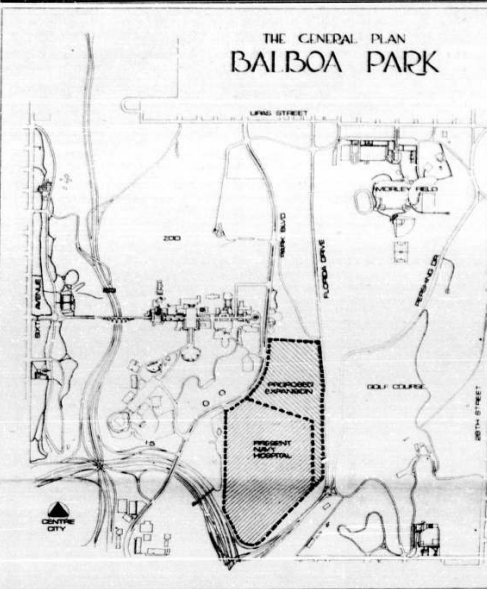
Pardee Favors

Although your recent (February 12) article on North City West provided some balance of discussion, we believe, as participants in its development, that many things have been misrepresented and should be cleared up. Rather than go over in detail each of the more than fifty errors, I'd like to cover only the major ones.

First, your headline ("Appearing Soon: 40,000 People") is a gross distortion. North City West is a phased development based on a community plan created by the City of San Diego. The 14,000 homes to house 40,000 people will be built over the next two to three decades. The last person may not move in until 2005, or later. An average of less than 600 homes will be added each year. This is hardly the "groundswell impact" alluded to by your writer. The impact is even less when you consider North City West as part of the total growth management plan

A decision is about to be made in Washington, D.C. that could devastate the heart of Balboa Park. You can affect that decision.

Save Balboa Park—Now!



Senator John Tower

Senate Office Building Washington, D.C. 20510

Dear Mr. Tower

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature)

(address)

Congressman Duncan Hunter

House Office Building Washington, D.C. 20515

Dear Mr. Hunter

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature)

(address)

Congressman Bill Lowery

House Office Building Washington, D.C. 20515

Dear Mr. Lowery

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature)

(address)

Mr. Edwin Meese

The White House 1600 Pennsylvania Avenue Washington, D.C. 20500

Dear Mr. Meese

I want the Naval hospital built at Helix Heights, not in Balboa Park.

(signature)

(address)

Here are four things you can do today:

1. Send off the coupons above. These men can reverse the Navy's decision if they know how you feel. If you have the time, please write them a letter.
2. Make one telephone call. Phone Mayor Wilson's office (236-6330) and say to the receptionist, "My name is _____." Please thank the mayor and urge him to continue his strong support for Helix Heights. We need his help. Thank you.
3. Send a check to Balboa Park Defense Fund, 835 Fifth Avenue, San Diego 92101. We are continuing the legal battle to save Balboa Park and need funds for litigation costs. Volunteer your assistance by calling 232-7196.
4. Pass this message on to a friend.

This may be your last chance ever to prevent the needless destruction of Balboa Park. A few minutes of your time today will help insure that our park remains what it was intended to be: a beautiful sanctuary for all San Diegans to enjoy.

The former Secretary of the Navy decided in December that the world's largest military medical facility should be built in the middle of Balboa Park instead of at Helix Heights. He came to this conclusion despite the following:

The Navy's own study (November, 1980) showed that building in the Park would cost at least \$15 million more than building at Helix Heights.

The same study warned that construction in the Park would take up to a year longer than at Helix Heights.

The proposed site in Balboa Park lies across an earthquake fault.

Building the Navy Hospital in Balboa Park violates the San Diego City Charter and the National Environmental Protection Act.

Helix Heights (at Highway 94 and Market Street) has officially been offered to the Navy. It is the location endorsed by Mayor Pete Wilson and the City Council, the San Diego County Board of Supervisors, U.S. Senator Alan Cranston, and a 67% majority of San Diego voters in the June 1980 election.

This decision to build the hospital in the Park was so unexpected, so indefensible, so irrational that the U.S. Senate ordered a review by the General Accounting Office, the government's financial watchdog agency. That review is near completion.

The facts speak for themselves: Helix Heights is the logical choice. Our tax dollars should not be wasted. The heart of Balboa Park should be saved for open space and recreation development. The Navy's decision must be overturned.

There is still time for you to help save Balboa Park, but you must act immediately.



The Balboa Park Defense Fund is not a tax-exempt organization and contributions are not tax deductible. Less than fifteen percent of all contributions are used for fundraising purposes.

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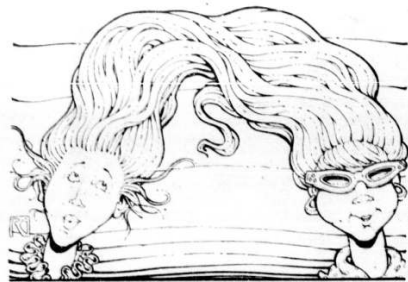
Straight from the Hip

Dear Matthew Alice:
I have very long hair. I would like to get it cut off and to keep it by having it made into a wig. But I don't know where to go to have this done. Do you have any idea where I should go? — much I should pay, and how long I should have to wait?

A.P.

La Jolla

I haven't found anyone in San Diego who will do the job, but I'm still working on some possibilities in Los Angeles and should have a definite answer next week. Meanwhile, call Betty Scott, the proprietress of Betina Wigs in the Scripps Valley College Grove Shopping Center (telephone 287-0550). The woman who used to make natural hair wigs for Mrs. Scott moved recently to Washington. She charged about fifty dollars for a six-inch wiglet (for which she required about four ounces of eight-inch hair), and took about a week to complete the work. Mrs. Scott said a full-size wig would cost around \$500. The trouble is, Mrs. Scott's former wigmaker seems to have retired from the trade and Mrs. Scott has been unable to replace her. Wig making is tedious work. It consists mainly of tying strands of hair, in bundles of seven, onto a netlike foundation. Most human hair wigs are made with cheap labor in Asia. Wig manufacturers buy hair in bulk from Asian women (about 5000 tons of hair was exported in 1984 from Hong Kong to France alone), the Asian hair being preferred because it is inexpensive and relatively uniform. The first step is to bleach the hair to a standard pale color. Then the hair is divided into lots and dyed various shades, depending on the needs of production. The shades are identified by numbers ranging from one to



six: one being black and six blond. A machine called a shackle then organizes the lots into their various lengths, and the hairs thenceforth are ready for tying onto the wig foundations. When done by machine, the hairs are sewn onto the foundation in circular rows, beginning at a pivot at the crown of the head, or slightly to one side. The handmade wig is superior because the hairs are distributed evenly over the entire foundation, just as they are in the scalp.

In case you're interested in selling your hair to a wigmaker, forget it. Only virgin, unbleached, uncut hair is acceptable, and wigmakers can get it in Asia for as little as two dollars a pound. "I'm always telling people to save their hair in case they want to make their own wig out of it," said

Mrs. Scott. "But now I can't find anybody who can do the work."

Dear Matthew Alice:
I have tried unsuccessfully to figure out what the yellow building at 5660 Friars Road is. There is no company name or identification on the facade of the building, yet there seems to be a fleet of state vehicles parked in back.

Bruce Murray
Mission Valley

The building is shared by Rick Engineering Company, Westside Blueprint, Gateway International (an architectural firm), Mission Aerial Photos, and the California Employment Development Department. The latter is not the state's employment office (that's downtown at

1354 Front Street), but the office where employers contact the state regarding jobs to be placed in the department's employment bank. In other words, it's basically an administrative space.

Dear Matthew Alice:
As I have reached my emotional limit and find neither outlet for my frustration, I am writing to you. I am a twenty-seven-year-old woman, recently divorced. I have a college degree and earn a comfortable living. I run two miles a day and am told I'm very attractive. So what's the problem? I haven't met a man worth a second date in the past year. I won't be seen with the details. I plan on writing a book someday — God knows I have enough material. I'd like to know if there are any men left in San Diego. I wonder, is there one who doesn't have a pre-belly when he slips off his designer jeans? One who knows the difference between the theater and the twilight show? Or how about one who prefers eggs Benedict to an egg McMuffin? I'm sure my attitude is showing but, frankly, I've about had it. I realize no one is perfect but I feel I'm well within reason in my requests. Attractive, Intelligent, Some semblance of class. What's next? Do I head for the nearest cloister? "Fido-date" Please, please, not another singles' bar! Pam P. San Diego

The Carmelite Monastery is at 5158 Hawley Boulevard, Normal Heights. Telephone: 280-5424. Enjoy.

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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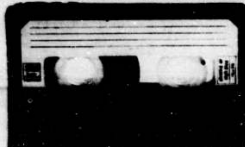
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CHABAD SQUAD

Chabad is a movement of happiness, doing divine precepts in a real way, meaning acknowledging that everything happens due to divine providence and love of fellow human beings. His followers were nicknamed "Chasidim," meaning "Prose-But," in the costal settlement," continues Rabbi Leizer. "Emissaries were sent across Europe to spread the word of this new, all-inclusive, joyful concept, which soon swept across parts of the Ukraine, Poland, Galicia, Lithuania, and Hungary like a tidal wave."

The tidal-wave effect was attributed to the Baal Shem Tov's central doctrine of love and his philosophy of joy — where good deeds superseded the minutiae of ritual law. According to the Baal Shem Tov, the steps to the Throne of God were laughter, song, and dance, and these acts were considered the highest forms of devotion. This affirmative philosophy dispelled the night of the Jewish Dark Ages, in which massacres, pogroms, Czarist edicts, and economic privation characterized the Jewish plight. Followers sought refuge in the mysticism of the Kabbala, a collection of works known as "The Hidden Wisdom" and the superstitious, shadowy world of *dybbukim* and demons. It was the Chasidim who played the role of universal comforters, sustaining the life force exemplified in the famous Hebrew toast "L'Chaim," which means "To life."

According to Leizer, in the movement took hold there was a lot of motion — traveling from city to city to study and to spread the word. "A famous rabbi, Shneur Zalman of Liadi, traveled to the city of Lubavitch. Know what that means in Russian? I'll tell you. It means the city of love."

It was in Lubavitch that Rabbi Zalman wrote the *Tanya*, a holy book which not

only popularized Jewish mysticism but gave intellectual understanding to Chasidism and became the basis of the branch of Chasidism called Lubavitch, or Chabad. Although the city has since been destroyed, its name is immortalized in concrete on Chabad buildings throughout the world.

It is the descendants of these sages of Lubavitch who acted as intermediaries between God's and man's desires, who today seem by outward appearances to be virtually unaffected by twentieth-century social revolutions. Yet they are blazing California's cities and campuses with mobile units (accommodating at least fifteen people at a clip), 3:00 a.m. rap sessions, booths in public parks, and counseling sessions in jails and prisons. This breed of California Chasidim have taken the "brother's keeper" concept literally and are forging a bond of unity between past and present by keeping their homes open day and night for those in need of a hot meal or a place to crash.

Rabbi Leizer's own spiritual odyssey began more than a decade ago when, as a history major at York University in Canada, he considered entering the rabbinate "until one weekend when I went with a youth group from my Toronto neighborhood to visit him. He was almost a mystical experience for me. I was drawn to the Rebbe and to the others on an emotional level. My family, of course, was stunned and my eventual decision to become a Chasidic rabbi drew tremendous opposition from them. My leaving the country was also a concern. I went to a Talmudic yeshiva [academy] in Israel until I felt I was ready for the Lubavitch Chasidim. Eventually, I was accepted into the Lubavitch mainstream and finally became ordained in Brooklyn," he says. "Now my parents are ecstatic about what I'm doing."

"So here I am teaching in a Chabad Hebrew School for non-Jewish kids. But we're exposing the kids to the real thing. We're giving them choices they don't get

from their assimilated parents. Then, of course, it's up to them. Raphael Minikowitz, another Chasidic rabbi, runs the Hebrew Day School in National City. Tuition costs about \$200 a year, which is really cheap. We're flexible, though, and there are full scholarships for those who can't afford it. Everything we do is on a sliding-scale basis.

"We're not out to make Lubavitch Chasidim out of anyone. We have two standards: one for ourselves and another for others in the community," Leizer explains. "As a teacher, I'm a one-hundred percent, not a hypocrite. I practice what I preach but I don't demand or even expect it from others."

Besides presiding at kosher spaghetti or Chinese dinners and teaching Hebrew to "nonreligious kids," Moishe Leizer does a lot of on-campus outreach work, adult education, and is on the Clergy Credential Committee at the county jail. "There's no way to escape political and secular involvement," he says. "I've recently been counseling one of the AHS/CAM people. And at MCC [Metropolitan Correctional Center in downtown San Diego] there's a Mafia hit man stashed away in a secluded wing because he made a deal — he's testifying against the Mafia. He requested kosher food so the authorities sent me to discuss it with him. Well, his reasons were not entirely pure. He was into natural foods and he felt that kosher food would be healthier. Since everyone makes deals nowadays, I said I'd make a deal with him, too. I'd come to visit him as often as I could and I'd bring him lots of reading material. After a while, after he had digested the material, if he felt that he wanted kosher food for spiritual reasons, I'd see to it that he gets it," says Leizer.

"We get lots of calls from police, hospitals, parents, and kids in trouble. These calls are mostly from Jews who are unfamiliar with any synagogue but they come to Chabad for help. They come to us but we also go out and look for them."

Every few weeks the Chabadniks send a van (they call it the Mitzvah Tank) to Balboa Park. They set up an information table



Photo by Bill Korman

near the fountain, near the Scientists and Hare Krishnas, and fundamentalist Christians. Discussion and open raps are invited, information dispensed, and those with Semitic faces are encouraged to explore the basic facets of Judaism. "Last spring I attended the Krishna festival," recalls Rabbi Leizer. "The head swami is a twenty-eight-year-old Brooklyn boy. Radhi Naryan is his Krishna name now. He's got an intense spiritual longing that had never been satisfied by his own people. This is why we have to get there first, before another group does. He's been with the Krishnas for a long time now and it's too late for us. His secretary is also Jewish."

"The Krishnas taped our conversation and from what I hear, those tapes are being used to tape me. I called the swami several times because I wanted to continue the dialogue but was told via a messenger that future discussion would be pointless because I wasn't open to change," Leizer says with a shrug.

The Chabad rabbis live within walking distance of Chabad House because it is

forbidden to drive on the Sabbath. A visit to the Leizer home, a recently purchased two-story affair on Cresta Drive, reflects a dually dominated atmosphere. Four portraits of the hauntingly sweet, bearded face of the Rebbe hang in the living room, with its pale green carpeting, dark furniture, and bookcases containing nothing but Hebrew law and scripture. At the same time, visitors are immediately aware of children and their equipment. Stralik recently had his first birthday, and Bryna her third.

The word *Shul* is inscribed in brass on the outside door knocker. A wooden mezuza (a small, rectangular piece of parchment inscribed with certain Deuteronomy passages, rolled up and inserted in a case) is nailed in a slanting position to the right-hand door post as a talisman against evil. Mezuzas are also affixed to every indoor door post to insure that no evil will be visited upon the Leizer household.

Sura Leizer, wife of Moishe, mother of Stralik and Bryna, daughter of a Los Angeles cantor, has just returned from teaching preschool at the Hebrew Day

School in National City. Doorbells are ringing all the time; students are coming and going. Some are temporarily living with the Leizers, whose home is continually open for conversation, meals, and lodging. Some are doing errands, making "strictly kosher" soups for other students. "The only items I buy here in San Diego are fruit and vegetables. Everything else comes from L.A.," laments the rabbi's wife. "You can't even get a kosher loaf of bread in San Diego."

After growing up mostly in Los Angeles in a home where some but not all religious observances were kept, Sura Leizer graduated from SDSU with a degree in psychology. Stimulated by her own spiritual yearnings, she traveled to Brooklyn to continue her studies at the Chasidic yeshiva, where she met Moishe. Several months later they married. "Chasidim don't actually date. The purpose of spending time with someone of the opposite sex is to get married," she explains as she nurses Stralik.

"At first my decision to become Chasidic was a slap in the face to my parents. After all, who was I to become holier than they? Eventually, though, they accepted it when they realized that it wasn't just a phase and that I was serious in my devotion and my search for God."

Out of San Diego's 40,000 Jews (a conservative, rough estimate), only forty local women obey the Torah commandment of the *mikveh* (ritual bath), according to Sura, who participates in this ancient rite of purification designated exclusively for women. "In other cities the *mikveh* is open day and night — twenty-four hours — but not here. So you have to make an appointment. There's a yearly membership fee, too," she says. She compares the effects of the purification process to what has come to be known in certain California circles as rebirthing. "Married women go to the *mikveh* every month exactly twelve days after menstruation begins. During those twelve days, there's no physical contact whatsoever between husband and wife. Not even a touch on the shoulder. Why? (continued on page 12)

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CHABAD SQUAD

(continued from page 11)

We don't necessarily question why. It's one of the commandments and we do it strictly on faith because we know that God knows what's best for us."

Sura describes the twelve days of every month as a time of reflection when each partner has his and her own physical space, and explains this as the reason why Chabad couples have separate beds. "During that time, we're communicating only verbally and that's the time when the husband/wife relationship really develops. Then, on the twelfth night (only at night), we purify ourselves. First we take a bath and then a shower. Then we comb out our hair, remove all make-up and nail polish, and totally immerse ourselves in the waters of the mikveh and say a blessing under the supervision of a religious woman. During that time, when we're not breathing (during immersion), and we've just finished menstruating, we're thinking of death in the sense of losing the potential for life. That's why it can be compared, I suppose, to rebirthing," she explains.

"The mikveh itself is different from a swimming pool. It's about the size of a jacuzzi but it's rectangular in shape and it's about chest high. It holds 200 gallons of natural water — rain or snow, for instance — that has never been contained. The one here in San Diego is on La Dorna Avenue, not far from the campus. It's actually part of a private residence. We rent the space and of course there are separate entrances and two separate pools, one for women and the other for men."

"I was very excited and nervous when I first started going to the mikveh. I suddenly felt very connected to my roots — to God. Because sex is such a holy experience, a husband and wife are like a bride and groom to each other each month. The absence is worth it."

"Men can go to the mikveh before the



Rabbi Avin Leberman

Sabbath or before holy days to be purified. But for men it's on a voluntary basis and they go during the daytime. For married women, though, it's a commandment, and we go only at night," she adds as she puts Sula on the floor and adjusts her long, brown wig.

Since hair is considered a female's crowning glory, when a woman marries she is obligated to cover her hair at all times, either with a head scarf or a wig. The same rule applies to widows and divorcees. "Exposing your hair is the equi-

valent of going out in the street naked," explains Sura, who is wearing a high-necked, long-sleeved blouse and long skirt in compliance with the Chassidic dress code for women.

Besides teaching at the Hebrew Day School, the twenty-five-year-old rabbi's wife runs small, informal classes and study groups at home in the evenings. The discussions deal with such subjects as proper behavior for an engaged couple, a bride and groom, family life, and feminism. "Chassidism is perfectly compatible with

feminism," she insists. "Women are separate but equal — different but equal. I never feel oppressed. God was a good guy; He created women perfectly. Men must be circumcised to become perfect. Certain outsiders get upset because they say that women are separated from men by a curtain during prayer services, but you could say just the opposite — that men are kept separate from women. It all depends on how you look at it. Take the marriage contract, for instance. The man is responsible for his wife's sexual needs but the reverse doesn't hold. If a woman isn't gratified, that's considered grounds for divorce."

Opponents of Chassidism who observe the women teaching children and housewives under the title instructress, for instance, who see them changing diapers, lighting candles, typing, and doing KP in general, view Chassidic men in the more visible role and women in the servile role. Especially in light of the tremendous strides made in twentieth-century female advancement, the antedivine practices of the Chassidim (despite Biblical rationale that women achieve higher spirituality than men due to their reproductive ability) are considered repugnant by those outsiders who insist that Chassidic women are still riding in the back of the bus.

For those critics, Sura has a quick answer. "The home is the center of life. The activities that take place in the home are more important, more Godly than what transpires at the synagogue. And who is the center of the home? The woman!" Other young San Diego couples involved in the soul-searching process have been flirting around the Chassidic fringes. Debbi and Avi Aron are neighbors of Rabbi Leberman and his family in La Jolla's Broadmoor Condominium complex. Debbi, 26, comes from a nonpracticing Jewish family in Montreal. Her husband, Avi, 30, a Sabra (native Israeli), manufactures infants wear on Miramar Road. They recently moved to La Jolla with their son Adam, now six months old, and immediately contacted the La Jolla Chabad Center. "It all began when I was about twenty-three years old," recalls

Debbi. "The rebellion era had cooled off and I was on the verge of getting married. I looked for some well-defined expectations of marriage roles. I looked for role models. The Chassidim sponsored a weekend for future brides. I went and it added depth to my life; it changed my life. Their attitude is so positive and I needed to be around a strong, positive force. Now I have something to give to my son, a day-to-day thing, a code for living."

Debbi says she's attracted to the Biblical link, to tradition, to ancestry — the same attraction that compelled Alex Haley to go to the Gambia River and ask questions. She agrees that it is the rituals that help keep Judaism alive. "Once I started showing an interest in learning, there wasn't anything the Chassidim wouldn't do for me. They were wonderful. When I didn't follow the rituals, though, I noticed that there was a little tension. I've been to the mikveh a few times but the absence is too hard for me to keep. I'm a real teacher," she laughs. "The 'hands off' policy is tough. But the laws of mikveh do add dimension to a marriage."

Avi, grandson of Polish Chassidism, says that in Israel it wasn't necessary to be involved in ritual, "but now I need something to bring me closer to my roots." Because he feels threatened by the dangers of assimilation (which, he is convinced, leads to intermarriage) for his infant son, he goes to Chabad on weekends to pray and to make friends. "These are intelligent, interesting people, ninety percent professionals — doctors, lawyers, engineers. We instantly have something in common and there's a sense of community, of warmth. And I actually enjoy the praying because I understand the language. It's a beautiful poetry. For instance, it compares the Sabbath to a bride in white, welcoming the essence of purity and beauty. And the praying — we get so involved in it that we sway like a flame that refuses to burn out."

"I don't go to the services," says Debbi, "because the baby takes up so much of my time. But I do go to classes at least once a week. At Rabbi Leberman's



Menachem Mendel Schneerson, the Rebbe

condominium there are classes in family life led by the rabbi's wife, Sheindel. Sometimes we discuss the Evil Eye."

Debbi isn't so sure about the Evil Eye (ancient folklore that claims misfortune can be warded off by certain invocations, by spitting three times, by throwing salt over one's shoulder, and by wearing certain charms, especially the color blue). And about the Cabala, both Ariels beg ignorance. Debbi contends that every faith has a portion that only the elite know and in Judaism there are stringent laws, she says, determining who studies the Cabala.

"They prefer that you be over forty and married. It takes a very stable, trained mind," she says. The cryptic Cabala is rumored to be an aristocratic body of esoteric knowledge, a mystical brew of diverse ingredients combining Pythagorean numerology, Zoroastrian dualism, Judaic ethics, neo-Platonic emanations, and medieval Christian asceticism. It has remained a mystery since its creation by scholars in thirteenth-century Spain and for that reason is referred to as "The Hidden Wisdom."

The La Jolla Chabad Center where Avi Aron prays and luxuriates in the poetry of Classical Hebrew is actually a rented suite of offices in the new, posh office buildings on Villa La Jolla Drive, just opposite the El Torito restaurant. What first greets a visitor's eyes are books. Books of Hebrew law and codes, and holy books which lie next to a copy of Solzhenitsyn's *Argus*, 1914. A huge caricature with a 45-gallon in bold letters (UNCLE MOISHY NEEDS YOU — TO EAT KOSHER) invades the rarefied atmosphere. On another wall is

the seventeenth birthday portrait of the charismatic Rebbe. "I run the whole show here," announces Rabbi Leberman. "I'm the chief (and sole) fundraiser, administrator, teacher, caterer, bookkeeper, receptionist, and coffeeemaker. My wife teaches in the day school and I run this place." When the phone rings, he answers it with a simple, "Hello."

"There's been some small hassles with management in this building and I have a hunch that they regret locking themselves into a five-year lease with me last May. The manager was extremely upset with the mezuzah hanging on the doorpost because I didn't ask for permission to hang it up."

"There are times I think I make people uncomfortable," Leberman continues. "When I walk along La Jolla Shores with my beard and my fringes, I'm reminding people of what a Jew really looks like. — We're different in structure from temples and synagogues. For instance, we don't create buildings funds or charge membership fees. No one has to formally belong. Anyone can just drop in here and they're welcome. People's needs come first. Programs come first. Then, somehow, we find the money to implement these programs. I don't need a Jewish-built building to play basketball. Know where I play basketball? At the Y. A building is a building!" he says.

"We don't have any particular approach. Whatever we do is with open arms, and if we don't do that, someone else will. I feel like a family practitioner — available at all hours as a consultant to troubled people — to those who have fallen from the cradle."

Ordained in Brooklyn in 1976, Leberman is a member of the Rebbe's Peace Corps. "I'm here in La Jolla with the Rebbe's blessing, of course."

"The Seventies heralded the resurgence of Chassidism," says Leberman. "This happened after the Sixties' bubble burst. We presented an intellectual challenge to the students of the Sixties who are fighting a twenty-year background of nontradition. What do we do? We try harder! We elevate

(continued on page 14)

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CHABAD SQUAD

(continued from page 11)

We don't necessarily question why. It's one of the commandments and we do it strictly on faith because we know that God knows what's best for us."

Sura describes the twelve days of every month as a time of reflection when each partner has his and her own physical space, and explains this as the reason why Chassidic couples have separate beds. "During that time, we're communicating only verbally and that's the time when the husband/wife relationship really develops. Then, on the twelfth night (only at night), we purify ourselves. First we take a bath and then a shower. Then we comb out our hair, remove all make-up and nail polish, and totally immerse ourselves in the waters of the mikveh and say a blessing under the supervision of a religious woman. During that time, when we're not breathing (during immersion) and we're just finished menstruating, we're thinking of death in the sense of losing the potential for life. That's why it can be compared, I suppose, to rebirthing," she explains.

"The mikveh itself is different from a swimming pool. It's about the size of a jacuzzi but it's rectangular in shape and it's about chest high. It holds 200 gallons of natural water — rain or snow, for instance — that has never before been contained. The one here in San Diego is on La Dorna Avenue, not far from the campus. It's actually part of a private residence. We rent the space and of course there are separate entrances and two separate pools, one for women and the other for men.

"I was very excited and nervous when I first started going to the mikveh. I suddenly felt very connected to my roots — to God. Because sex is such a holy experience, a husband and wife are like a bride and groom to each other each month. The absence is worth it.

"Men can go to the mikveh before the



Rabbi Avri Arieli

Sabbath or before holy days to be purified. But for men it's on a voluntary basis and they go during the daytime. For married women, though, it's a commandment, and we go only at night," she adds as she puts Striuk on the floor and adjusts her long, brown wig.

Since hair is considered a female's crowning glory, when a woman marries she is obligated to cover her hair at all times, either with a head scarf or a wig. The same rule applies to widows and divorcees. "Exposing your hair is the equi-

valent of going out in the street naked," explains Sura, who is wearing a high-necked, long-sleeved blouse and long skirt in compliance with the Chassidic dress code for women.

Besides teaching at the Hebrew Day School, the twenty-five-year-old rabbi's wife runs small, informal classes and study groups at home in the evenings. The discussions deal with such subjects as proper behavior for an engaged couple, a bride and groom, family life, and feminism. "Chassidism is perfectly compatible with

feminism," she insists. "Women are separate but equal — different but equal. I never feel oppressed. God was a good guy; He created women perfectly. Men need to be circumcised to become perfect. Certain outsiders get upset because they say that women are separated from men by a curtain during prayer services, but you could say just the opposite — that men are kept separate from women. It all depends on how you look at it. Take the marriage contract, for instance. The man is responsible for his wife's sexual needs but the reverse doesn't hold. If a woman isn't gratified, that's considered grounds for divorce."

Opponents of Chassidism who observe the women teaching children and housewives under the title instructress, for instance, who see them changing diapers, lighting candles, typing, and doing KP in general, view Chassidic men in the more visible role and women in the servile role. Especially in light of the tremendous strides made in twentieth-century female advancement, the antediluvian practices of the Chassidim (despite Biblical rationale that women achieve higher spirituality than men due to their reproductive ability) are considered repugnant by those outsiders who insist that Chassidic women are still riding in the back of the bus.

For those critics, Sura has a quick answer. "The home is the center of life. The activities that take place in the home are more important, more Godly than what transpires at the synagogue. And who is the center of the home? The woman!"

Other young San Diego couples involved in the soul-searching process have been flirting around the Chassidic fringes. Debbi and Avi Arieli are neighbors of Rabbi Leberman and his family in La Jolla's Broadmoor Condominium complex. Debbi, 26, comes from a nonpracticing Jewish family in Montreal. Her husband, Avi, 30, a Subra (native Israeli), manufactures infants wear on Marmar Road. They recently moved to La Jolla with their son Adam, now six months old, and immediately contacted the La Jolla Chabad Center. "It all began when I was about twenty-three years old," recalls

Debbi. "The rebellion era had cooled off and I was on the verge of getting married. I looked for some well-defined expectations of marriage roles, I looked for role models. The Chassidim sponsored a weekend for future brides. I went and I added depth to my life; it changed my life. Their attitude is so positive and I needed to be around a strong, positive force. Now I have something to give to my son, a day-to-day thing, a code for living."

Debbi says she's attracted to the Biblical link, to tradition, to ancestry — the same attraction that compelled Alex Haley to go to the Gambia River and ask questions. She agrees that it is the rituals that help keep Judaism alive. "Once I started showing an interest in learning, there wasn't anything the Chassidim wouldn't do for me. They were wonderful. When I didn't follow the rituals, though, I noticed that there was a little tension. I've been to the mikveh a few times but the absence is too hard for me to keep. I'm a real toucher," she laughs. "The 'hands off' policy is tough. But the laws of mikveh do add dimension to a marriage."

Avi, grandson of Polish Chassidim, says that in Israel it wasn't necessary to be involved in ritual, "but now I need something to bring me closer to my roots." Because he feels threatened by the dangers of assimilation (which, he is convinced, leads to intermarriage) for his infant son, he goes to Chabad on weekends to pray and to make friends. "These are very intelligent, interesting people, ninety percent professionals — doctors, lawyers, engineers. We instantly have something in common and there's a sense of community of warmth. And I actually enjoy the praying because I understand the language. It's a beautiful prayer. For instance, it compares the Sabbath to a bride in white, welcoming the essence of purity and beauty. And the praying — we get so involved in it that we sway like a flame that refuses to burn out."

"I don't go to the services," says Debbi, "because the baby takes up so much of my time. But I do go to classes at least once a week. At Rabbi Leberman's



Menachem Mendel Schneerson, the Rebbe

condominium there are classes in family life led by the rabbi's wife, Sheindel. Sometimes we discuss the Evil Eye."

Debbi isn't so sure about the Evil Eye (ancient folklore that claims misfortune can be ward off by certain invocations, by spinning three times, by throwing salt over one's shoulder, and by wearing certain charms, especially the color blue). And about the Cabala, both Arieli and Debbi contend that every faith has a portion that only the elite know and in Judaism there are stringent laws, she says, determining who studies the Cabala.

"They prefer that you be over forty and married. It takes a very stable, trained mind," she says. The cryptic Cabala is rumored to be an aristocratic body of esoteric knowledge, a mystical brew of diverse ingredients combining Pythagorean numerology, Zoroastrian dualism, Judaic ethics, neo-Platonic emanations, and medieval Christian asceticism. It has remained a mystery since its creation by scholars in thirteenth-century Spain and for that reason is referred to as "The Hidden Wisdom."

The La Jolla Chabad Center where Arieli prays and luxuriates in the poetry of Classical Hebrew is actually a rented suite of offices in the new, posh office buildings on Villa La Jolla Drive, just opposite the El Torito restaurant. What first greets a visitor's eyes are books. Books of Hebrew law and codes, and holy books which lie next to a copy of Solzberger's *August, 1914*. A huge caricature with a slogan in bold letters (UNCLE MOISHY NEEDS YOU — TO EAT KOSHER) invades the rarefied atmosphere. On another wall is

the seventieth-birthday portrait of the charismatic Rebbe. "I run the whole show here," announces Rabbi Leberman. "I'm the chief and sole fundraiser, administrator, teacher, caterer, bookkeeper, receptionist, and coffee-maker. My wife teaches in the day school and I run this place." When the phone rings, he answers it with a simple, "Hello."

"There's been some small hassles with management in this building and I have a hunch that they regret locking themselves into a five-year lease with me last May. The manager was extremely upset with the mezzah hanging on the doorknob because I didn't ask for permission to hang it up."

"There are times I think I make people uncomfortable," Leberman continues. "When I walk along La Jolla Shores with my beard and my fringes, I'm reminding people of what a few really look like. 'We're different in structure from temples and synagogues. For instance, we don't create building funds or charge membership fees. No one has to formally belong. Anyone can just drop in here and they're welcome. People's needs come first. Programs come first. Then, somehow, we find the money to implement these programs. I don't need Jewish-built buildings to play basketball. Know where I play basketball? At the Y. A building is a building!" he says.

"We don't have any particular approach. Whatever we do is with open ears and if we don't do that, someone else will. I feel like a family practitioner — available at all hours as a consultant to troubled people — to those who have fallen from the cradle."

Ordained in Brooklyn in 1976, Leberman is a member of the Rebbe's Peace Corps. "I'm here in La Jolla with the Rebbe's blessing, of course."

"The Seventies heralded the resurgence of Chassidism," says Leberman. "This happened after the Sixties' bubble burst. We presented an intellectual challenge to the students of the Sixties who are fighting a twenty-year background of nontradition. What do we do? We try harder! We elevate

(continued on page 14)

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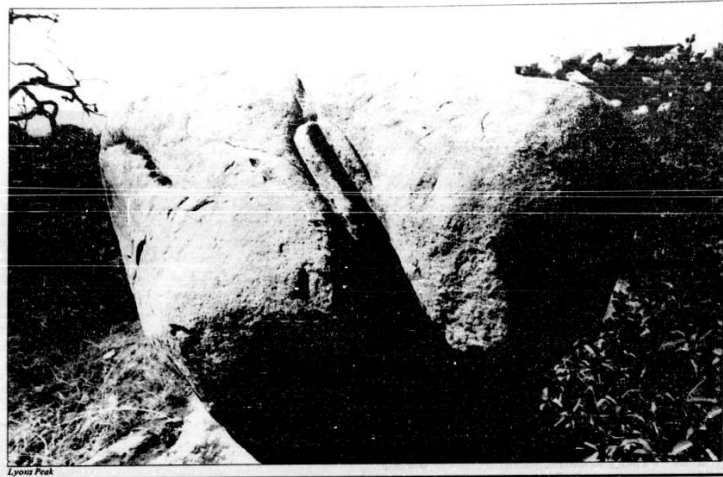
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Lyons Peak

Photography by Jim Goff

The Birds and the Bees (and the Boulders)

By Gordon Smith

Charlotte McGowan wasn't particularly interested in the fertility art of primitive cultures until she saw the granite formations at Lyons Peak. As an archaeology instructor at Southwestern College, she knew that fertility had been one of the oldest concerns in human history. She had visited archaeological sites all over the world and she had found that in primitive art fertility is nearly always represented by the female figure, the child-bearer, the bringer of life. She had seen numerous examples of this, but nothing as striking as the boulders at Lyons Peak.

Lyons Peak is part of a granite ridge that rises steeply out of the chaparral hills a few miles east of Jamul. Named for General Nathaniel Lyons, who owned land at the base of the peak when he was stationed in San Diego during the 1850s, the mountain also has far older associations. According to McGowan, the Kumeyaay Indians believed it was a holy place, one that could be seen a long way off and one, so it was said, where spirits lived.

When the Kumeyaay first came into the area, the mountain was already old beyond comprehension. As part of the granite mass that underlies most of San Diego County, its surface was slowly crumbling away, leaving coarse, rich soil and huge boulders resting precariously on its steep sides. "The Kumeyaay believed the mountain was sacred," McGowan says, "because why else would the spirits of the earth have arranged these boulders that way?" Shamans carved and painted the rocks, seeking to tap their distant, mysterious strength. Rituals were held at the rocky places, and they became places of power where the Kumeyaay went to pray. Then the Spaniards came and after them the white settlers, and the Kumeyaay were forced to leave their homes and live on reservations. Most of the power places were forgotten and lost.

McGowan had no cause to visit Lyons Peak until 1976. That was the year a local woman, Betty Tweed, was out walking one morning on a steep hillside near the mountain and noticed the rocks. That is to say, the rocks had always been there, but now the oaks around them were gone. They had burned in the Laguna fire six years earlier and without the protecting trees, the pink granite boulders seemed



Eye at Lyons Peak



Crawford Ranch



Charlotte McGowan

naked, exposed. At least one of them had a strange symbol carved into it, too, so Tweed called up the archaeology department at Southwestern College and eventually got in touch with Charlotte McGowan. Tweed told McGowan that she had found what might be an old Indian camp. There was an "eye" carved on one of the rocks, she said; McGowan should come look for herself. McGowan did, and found stone flakes, broken bits of pottery, and bedrock mortars where acorns had been ground, all typical of Kumeyaay culture. She found the eye, too, but it looked peculiar enough to make you wonder if it really was an eye. And some of the nearby boulders had shapes there was no mistaking: they were huge granite representations of a woman's vulva.

McGowan knew that the vulva, as an Indian symbol for woman, was also a symbol of fertility. Primitive peoples prayed for fertility in the natural world as insurance against shortages of water and food. Fertility for women was insurance of different kind: perpetuation of the clan or tribe. "Primitive peoples probably weren't as fertile as we are," McGowan explains. "Their diet and care were not as good, and they were exposed to a lot of hardships like the weather and travel. Childbearing was very hazardous, and one-half to three-fourths of the babies died in their first year. So it isn't surprising that they were preoccupied with fertility."

In California and Baja California there are several places where rocks have been carved with numerous small vulva signs. In some cases these rocks were used for a "rain ritual," a form of weather control, while in others they were used in a "fertility ritual" to cure sterility. McGowan suspected the granite vulvae at Lyons Peak had been used in Kumeyaay fertility rituals, but there was a major problem with this interpretation. Only one of the four granite vulvae there had been "enhanced" by human hands — lines had been carved radiating outward from the central fold, already darkly colored with lichens and bearing a striking resemblance to its human counterpart. The obviously carved eye was close by. But the other "vulvae," as McGowan came to call the granite vulvae (yonis is the Sanskrit word for the female reproductive organ), were totally natural, a product of wind and water and heat. McGowan wondered if she was just

seeing things, as if she might be, as she herself puts it, "the dirty old lady of local archaeology." In the end, though, she concluded that the yonis must have been significant to the Indians as true rock art. "After all," she points out, "the Kumeyaay were running around here naked for the most part. They couldn't have helped but recognize what they were looking at." Following up on her hunch, she called Ken Hedges, the curator of archaeology at the San Diego Museum of Man, and after their conversation McGowan was certain she was right.

When McGowan told Hedges about the yonis at Lyons Peak, he immediately recalled a trip he had made a few years earlier to see Beth Crawford, a rancher in the Jacumba Mountains. Hedges had talked to Crawford about rock art the rancher might have discovered on his property, and in the course of their conversation Crawford had mentioned a curious incident. Back in the 1930s, Crawford said, three Indians accompanied by a dog had come riding onto his property on horseback. There was a boy, his father, and his grandfather, and with the boy serving as translator they told Crawford that the grandfather's wife was near death. She had been born on the land that was now his ranch, they said, and they wanted to know if they could bury her there. Crawford agreed, and then asked them what had happened to their dog, whose head was badly swollen. The boy said the dog had been bitten by a rattlesnake, and when Crawford asked how it could still be alive, the boy told him his grandfather was a medicine man, a wizard, and that he had cured the dog by looking at it a certain way.

"Pretty soon the old guy started talking," Crawford told Hedges (who taped the conversation), "and he could speak better English than the boy could, no foolin', and he told us quite a few old stories about how it was when he was a young man, and one of the interesting things he said was that his father had been the tribal wizard before him. . . . And then he told us about these fertility stones

up here. He said that when a young girl acquired a man and she didn't have any children right away, they would take them up and show them the magic stones — and he described where they were and Grace and I went up there and found them. . . ."

The yonis on Crawford's ranch was also a natural granite formation, and his account provided convincing evidence that the yonis had been used by the Kumeyaay in fertility rituals. The ritual as performed by the Kumeyaay was never witnessed, but McGowan and other experts believe it was similar to the well-documented fertility ritual of the Pomo Indians of central California. Among the Pomo, a childless couple would visit a specially carved "baby rock" and pray for fertility. Then they would chip fragments from the rock, crush them to a powder, and mix up a paste with which the woman's body was painted. Four lines were painted — "To summon the spirits from the four directions," McGowan explains — one across the woman's abdomen, one from her neck to her pubic area, a circle around their crossing point, and one on her forehead. Because of the magical qualities of the rock, fertility was assured.

Still, the more McGowan studied the yonis, the more she became convinced the Kumeyaay had used them for more than fertility rituals. She thought it likely the yonis had figured in the far more important puberty ceremony, too. That ceremony, in which the tribe's knowledge concerning menstruation and motherhood was passed on to adolescent girls, was probably the single most important event in the lives of Kumeyaay women. The Kumeyaay puberty ceremony was documented in the early 1900s at a village near Campo, and one account from 1906 describes it as similar to an Indian "fiesta." Friendly tribes and other guests were invited, and in 1906 twenty-five members of a Yuman tribe from the Imperial Valley crossed the mountains on horseback to take part in the festivities.

As the ceremony began a pit was dug, large enough for the two or three girls who

were taking part to lie down in. The pit was lined with stones and a fire was built in it, and when the fire was hot it was removed and the heated stones were covered over with willow and sage. Then the girls, their faces blackened with charcoal, lay down in the pit and were covered with blankets made of rabbit skin. They remained there for three days, "roasting" in the fragrant herbal steam while their relatives and guests danced and sang songs around them to drive away evil spirits. The girls were not allowed to eat during the ceremony, but once a day they were led from the pit while the stones were reheated and fresh herbs put in.

"As the end of the ceremony drew near," the 1906 account states, "the chief ordered all strangers away. The girls, with blankets wrapped about them, arose and received garlands of leaves prepared by friends and placed upon their heads. They were then led away to a hillside where they were shown a sacred stone, which was said . . . to symbolize or have reference to the female organ of generation." The account describes the stone as a flat, crescent-shaped "curing stone," but the reference is vague and McGowan is convinced the stone was a yonis.

Last month McGowan led a few interested observers to the site of the Lyons Peak yonis, which are now within the boundaries of a private ranch near the mountain. The backs of a few charred rocks were still visible on the steep hillside, but everywhere the chaparral was coming back lush and strong. The eye carved into one boulder could still be seen clearly, although, as McGowan has noted, "whether it's an eye or a yoni on its side is difficult to say." Eyes are not common in Indian rock art, and Ken Hedges has spent time at Lyons Peak investigating the possibility that the eye may have some connection to astronomical ceremonies. His experiments, however, have been inconclusive. The eye looks east, but whether it faces that way toward the rising sun, or toward Wikami, the mountain the Kumeyaay believed was the birthplace of

man, or toward something else, no one knows.

McGowan walked along a path among huge, pink granite boulders, pointing out bedrock mortars and other signs of an Indian camp. Near one of the yonis she paused to overturn a broken piece of pottery with the toe of her boot. When the Kumeyaay girls were led away to a yoni at the conclusion of the puberty ceremony, she said, they were likely instructed in the proper care during pregnancy and motherhood. The shamans who conducted the ceremonies may even have used shallow caves symbolically to re-enact birth. One such cave exists near the Lyons Peak yonis, and there is evidence it was used by the Indians, but without a thorough excavation it is impossible to say for what purpose.

McGowan's theories about the yonis and their functions have found widespread acceptance among archaeologists and anthropologists in the last few years; she has written papers on the subject for UCLA and for various archaeological journals, and a comprehensive overview of the sites and their uses will be published by the San Diego Museum of Man later this year. Other years have been discovered near Jacumba and in Rancho Bernardo, and McGowan suspects they also exist in other parts of California, although for geological reasons they are more common in the mountains of southern San Diego County.

"I don't think these are unique to Southern California," she insisted. "Cultures all over the world have looked for places of power, and rocks are frequently places of power." As McGowan said this she was standing next to one of the yonis, in what years ago would have been a small glade beneath spreading oaks. In the sky overhead, clouds were beginning to gather and the noonday sun winked and disappeared. This hillside, too, was a place of power, she said. It was a place where, among the mysterious crevices and boulder-shapes, the Kumeyaay once came to summon the spirits of the fertile earth. □

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Oh, You Kid

The Restaurant: La Puerta Del Sol
The Location: Avenida Rodolfo Sanchez
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(8.33.57)

Type of Food: Mexican kid and beef
Price Range: Entrées from \$4.50 to \$9.00
Hours: Open daily, 11:00 a.m. to midnight

In my personal culinary life, I rarely search for or prepare highly exotic dishes. You will never find me scouring the markets for pigeon hearts, pig intestines, rabbit kidneys, and I could live blissfully to the end of my days without consuming conger eel, crucian carp, or octopus. But in my professional capacity I've often had to handle such ingredients. In my cuisine, regardless of whether or not it suited my personal preferences. For example, I do not like dishes thickened with animal blood, as in some Mexican or Filipino cooking, nor am I a partisan of the cooked testicles of male animals. But I'm always willing to give an unusual dish a whirl, though often I'm relieved when it's over.

The meat from very young goats resembles lamb, though it is more delicate in flavor. In San Diego, one of the few places that serves kid is Chung King Loeh, the Chinese restaurant in Solana Beach where the owner comes from Peru; kid is not on the regular menu but may be requested for special occasions. If available, it is quite common in Mexico, though not as favored as beef.

Monterrey, Mexico, is famous for its *cabrrito*, especially at the Restaurante Principal. In Tijuana, *cabrrito* is also available at Gran Teocali and at La Escondida, though in memory it now pales in comparison to the variety and preparation of kid dishes at La Puerta Del Sol. The *cabrrito* served at La Puerta Del Sol arrives from Sonora, and the animals are only twenty-one days old. Kids must be less than thirty days old to be flavorful. Once they stop being milk-fed and begin to graze, the flesh tastes strong and goaty, or as they say in the vernacular, smelly as an old goat.

In any event, La Puerta Del Sol is a beautifully appointed restaurant, recently built and free standing, without buildings around it. Its name means door to the sun, and a handsome door from a 200-year-old

A black and white line drawing of ten sheep standing on a map of the United States. The sheep are positioned in various locations across the map: four in the top row, one in the center, two in the middle row, and three in the bottom row. The signature 'Wicks' is visible in the bottom left corner.

church in Durango has been installed as an art object against a wall; the tables, lighting fixtures, table settings are soothing and tasteful. La Puerta Del Sol is not inexpensive, but every dish I tasted was well prepared.

For openers, we began with *queso fundido con chorizo* (a melted cheese dish with sausage) and a dish called *chinchulines*, which the captain or manager described first as sweetbreads, but which in fact turned out to be broiled neck meat. (The prices are given in pesos and the menu is printed in Spanish, so be sure to ask for Alfredo — the manager who speaks English fluently.) The melted cheese dish (approximately \$3.50) was superb and large enough for four people, as was the roasted neck meat. All the meats are

stirred neck meat. All the meats are prepared on a mesquite fire, and the grill covers an entire side of the immaculate kitchen. While the *chinchulines* is expensive (about six dollars), it can be shared or, if two people order it plus one entrée, the meal would be plentiful for two.

Baskets of hot homemade tortillas are replenished frequently, and while my friend and I did not consume three baskets of both corn and flour tortillas, we were served that many throughout the evening. Later, in the kitchen, I also tasted an *empanada*, a fried tortilla stuffed with meat, and it was light, not greasy, and so tasty

that I actually brought the rest home (about three dollars). Therefore, I recommend that you try at least one appetizer — it took almost heroic effort for me not to finish the melted cheese dish or the *empanada*, but I

had to save myself for the *cabrito*.

There are five different *cabrrito* dishes prepared at La Puerta Del Sol: *pierna*, or the leg; *paleta*, or the shank; *rinonada*, or kidney; *cabecita*, or head; and *machitos*, a sausage prepared from the intestines.

These range in price from four dollars for the head to \$7.50 for the leg. Alfredo suggested that I try the leg, but my friend, who is an exotic-food buff, had the head. The head is only for the hardest adventurers — it's broiled and served brains up, when you turn it over you see the eye sockets. In the line of duty I tasted various segments of the head, but I would hardly wake from dreams with a passionate longing for it, or shout, "*Cabeça, cabeça!*" I must have *cabeça* or I expire. It's a well-prepared gastronomical curiosity, though I would scarcely classify it as a gourmet thrill.

My kid leg was roasted and tender, quite delicious. Since I am a great eater of lamb, I can compliment the *pierna* by saying that it tasted like a delicate roasted leg of lamb, though the leg was much smaller and less meaty. With these entrées came some truly masterful beans, served in a small soup dish and tasting like a bean soup. Had I not invested all of those sinful calories on the melted cheese dish, I would have had two plates of those beans; they were the best beans I've had in Tijuana and put to shame a similar product in San Diego. A large salad also comes with the entrées.

Since the menu also lists at least nine steak and beef dishes, I also had a small portion of beef prepared on the mesquite

fire, called *lomo La Puerta Del Sol* and I can report that the beef was extremely tender and had an excellent flavor. In addition to T-bone and rib steaks (between \$7.50 and nine dollars), there's also *carne asada*, brisket, and brochettes of beef (\$7.50 to \$8.50). All the beef is prime and cooked over mesquite logs.

Last, of course, I had flan, which was very good indeed, and the next time I go there I will try their crepes. Though I am an almost limitless dessert eater, I couldn't handle the crepes with so copious a dinner.

Alfredo was most hospitable about taking my friend and me inside the kitchen, and the sweet-smelling fire burning against a white wall was most impressive. A male cook presides over this "broiler," but a female cook does the beans, the cheese dishes, the *quesadillas*, and *empanadas*. I thanked everyone in my halting Spanish, and they responded with great affection to the praise.

La Puerta Del Sol is sure to be very successful because of the high quality of its appetizers, beef, and kid. No dish comes with a sauce, but with salsa. The beef and kid are prepared in manner most familiar to outdoor cookery, over a fire which is traditional for these dishes. Please be patient with the service. Small colorful serving plates are constantly brought to you, as well as the tortilla baskets, but it takes a while before the entire order is ready. You have the feeling when it's all presented to you that the entire staff is proud of its achievement. But it's hardly split-second timing.

On the night we dined there, we were the only Americans. But don't let this keep you from trying La Puerta Del Sol. Alfredo worked in San Diego and will prove a competent translator of the menu as well as a gracious host. The food is very well prepared and the prices in line with high quality. There's also a complimentary drink of liqueur and cream. While I regret the unfavorable reports from Gran Teocalli since I reviewed it, La Puerta Del Sol won't disappoint you. This will be the first American review of the restaurant, so it shouldn't be too swamped.

A word about directions. My friend is a veritable homing pigeon in Tijuana, but he kindly drove me around twice so that I could give you the following instructions: Drive down Revolución/Agua Caliente as far as the El Conquistador Hotel. Turn left at the hotel, drive one block and turn left again. You will see a large road sign that says, "To San Diego." At that street turn right and go down the hill. La Puerta Del Sol is at the bottom of the hill and to the left. You can't miss it because you can see the broiler chug through the window. If you like beef or *cabruto*, you will be rewarded for your efforts.

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Cute, Cute



Hal Chidlow/Steve Shepard

JONATHAN SAVILLE

It is always of interest to listen to the comments of a theater audience during intermissions and after the final curtain. The immediate, uncontrived, intuitive perceptions of the people for whom the play is intended often get to the heart of the matter more decisively than any lengthy analysis. In the case of Alan Ayckbourn's *Relatively Speaking*, currently at the California Theatre in a production by the Old Globe, the word the audience used most frequently in characterizing the play was "cute" — and that says it all. Pleading without being memorable, attractive but not really pretty (and certainly not beautiful), well put together in a way that makes no demands on your intelligence or feelings, small, neat, nice, agreeable — that is what "cute" means, whether applied to a face, a house, a doll, a puppy, or an Ayckbourn play.

And cuteness is apparently what people want, for Alan Ayckbourn is now one of the most widely performed playwrights in the Anglo-American world. *Relatively Speaking* was written, according to the author, to "make people laugh when their seaside holidays were spoiled by the rain and they came into the theatre to get dry before trading back to their landladies." That is to say, this play aims at no more than causing the time to pass and giving pleasure; the pleasure it gives lies in the

category of laughter; and the entire experience of the audience in the theater is conceived of as a substitute for the (eventually more desirable) delights of nature: sun, light, sea bathing, and picnics on the shingle. What, then, are these makeshift pleasures, and how is the laughter achieved?

The fox knows many things, the hedgehog but one. As a shaper of dramatic situations, Alan Ayckbourn belongs with the humble, repetitive, perdurable hedgehog, though in fact he knows not one thing but two: formal symmetry, and the double-entendre. As for the first of these, the repetition of structures, themes, relationships, and situations is a basic principle of effective playwrighting, and the greater the play the more pervasive this principle tends to be. A *Midsummer Night's Dream* is filled with couples in various stages of romantic love; *Oedipus the King* consists of one question and answer session after another; in *The Three Sisters*, all the characters long for something unattainable. The justification for this sort of repetition is that the playwright is exploring a universal issue of human life and that, in order to convey its complexity, he must show it manifesting itself in a large number of varying instances. Each romantic coupling in *A Midsummer Night's Dream* deepens our understanding of what love is; the varied repetitions are a necessary means for getting at the truth.

In an Ayckbourn comedy, in contrast, the repetitions do not aim at giving us

insight into some central issue; they are purely formal means of providing the play with a discernible structure, like the design on wallpaper. Hence Ayckbourn's predilection for blatant symmetries, formal arrangements of situations and events that constantly call attention to the clever way the playwright has put them together. In *How the Other Half Loves*, for example, three couples participate in two simultaneous dinner parties; in *The Norman Conquests*, the weekend actions of three interrelated couples are dispersed through three separate plays, each of which shows different fragments of the same series of events. The pattern is valued entirely for its own sake, and neither character nor theme is in any way illuminated by it.

Relatively Speaking is early Ayckbourn, so that its formal patterning has not achieved the extravagant crystallization of some of his later plays. There are only two couples, connected by the fact that the female of one has been having an affair with the male of the other, and rendered symmetrical by the efforts of the two lovers to conceal their liaison from their other partners. Young Gregg is sleeping with Ginny, who is trying to keep him unaware of her connection with the older Phillip, who is hiding the same connection from his wife Sheila. We all have an instinct for symmetry — our bodies are symmetrical, our brains are symmetrical, our thinking works according to binary processes — and this sort of thing in a play is bound to give us pleasure. Fo dogs, baroque façades,

chess boards, and crab canons tickle the same nerve endings. But that kind of pleasure is all Ayckbourn expects us to get out of this device; the pleasure of understanding life and people (including ourselves) better, through a comparison of its different ways the two couples deal with the same problem, is not part of the author's intention. From this point of view, he might just as well have written a play about roses and triangles.

Triangles are not known for their conversational abilities, but Ayckbourn's other favored technical device demands figures (whether human or geometrical) that can speak. One of the oldest devices of the theater is dramatic irony, which occurs when we in the audience know something that the people on stage do not. Oedipus boasts that he will find the killer of Laius — but we know that he himself is the criminal he is seeking. Ayckbourn perfects a more intricate form of this device: character A misunderstands what character B is saying; character B misunderstands what character A is saying; but only we in the audience are aware that they are misunderstanding each other. Thus, in *Relatively Speaking*, young Gregg tells old Phillip that he (Gregg) wants to marry Phillip's "daughter" Ginny, but Phillip supposes that Gregg wants to marry his (Phillip's) wife Sheila, while we, with our greater knowledge, laugh at each *quid pro quo* (as well as at the fact, known to us but not to Gregg, that Ginny is not Phillip's daughter but his mistress).

Virtually every laugh in *Relatively Speaking* is the product of this identical device, and it also accounts for virtually every advance in the plot. There is so much of it, it is so relentless in its repetition (and so ingeniously handled), that the very repetitiveness takes on an aesthetic flavor, mutual misunderstanding becomes just as much a formal, structural principle in the play as bilateral symmetry. The same device can be of profound human significance when used by a different playwright (in *King Lear* it leads to unbearable tragedy, in Harold Pinter's plays it conveys a notion of the universal impossibility of communication). But here it does not reveal character; it tells us nothing about the mysterious reality of the world; it does nothing more than produce laugh after laugh, like a well-designed machine.

If the characters in *Relatively Speaking* could be replaced by human beings and their lone comic device could be reproduced by stencil, I suppose it is also true to say that the subject of the play could have been anything — money, politics, society, or the Pythagorean theorem. In fact, the subject (as in all Ayckbourn's plays) is adultery, and here at least there seems to be some connection between this writer's dramaturgy and that interesting enterprise called "life." The characters scarcely exist in any realm but the sexual, and the sexuality is pretty much confined to its secret, illicit, and adulterous manifesta-

tions. Nevertheless, this theme must certainly be considered an advance in the direction of humanity and away from analytical geometry; adultery is a uniquely human activity. But even in this respect the human elements are probably illusory. Ayckbourn's theater derives, from the French bedroom farces of the Nineteenth Century — Labiche, Sardou, Feydeau, and their ilk — and the chief reason for the concentration on adultery as the only significant theme in his plays might well be nothing more than his adherence to tradition.

Certainly there is no evidence in *Relatively Speaking* that Ayckbourn has troubled to observe people in adulterous relationships or taken any interest in how they actually behave and feel. Lust, passion, guilt, fear, emotional liberation, moral confusion, physical ecstasy — he cares nothing at all for any of this messy human stuff. What he needs can be supplied by the theatrical tradition he works in. His aim, after all, is not to imitate life but to make vacations forget their disappointment that it is raining. Adultery is scarcely "cute" — but an abstract structure of characters, events, and linguistic *malentendus* that uses adul-

terily as a formal scaffolding seems to produce as much cuteness as any damp audience might desire.

I have spent this time talking about what kind of play *Relatively Speaking* is because an evaluation of the Old Globe's production depends on one's knowing the nature of the script. Basically, there are two ways a work like this can be successfully staged. The director might treat it as a pure mechanism, with a cold, bright, brilliant surface of styliness and no effort to make the characters into anything more than eloquent marionettes. Or the actors might build characters in spite of the script, giving their roles at least a *souçon* of the fullness, richness, roundedness, and vividness of those memorable comic creatures in (for example) Goldsmith, Gogol, Wilde, and Noel Coward.

The Old Globe production is not resolutely of either type, and although it is undeniably entertaining and "cute," it fails to provide the interpretive unity — of one kind or the other — which the script so insistently demands. Of surface polish there is a moderate quantity, with James Tripp's technically assured direction providing rapid pacing, precise timing, and a neatly executed repertoire of amazed, in-

dignant, and placating gestures. But there is nothing like the requisite icy brightness of speech that would glister from truly stylish performances. The variety of acting styles and accents militates against any such styliness, and in the case of young Buzz Noe (Gregg), the desperate attempt to sound British cripples what is otherwise an able performance. Mr. Noe would do far better to speak with his own tongue, rather than in this unidiomatic combination of Winston Churchill and Ringo Starr; he would also do better to avoid that strained, choking timbre at the top of his vocal range which he presumably considers an indispensable element of the British *melos*.

But if the style in this production is inconsistent and relatively lacking in luster, there is little fullness or vividness of characterization to make up for it. Sherrie Lessard (Ginny) carries off her role with aplomb, but it is evident that she has not been encouraged to imagine what a young woman who engages in three love affairs simultaneously would really be like. Hal Chidlow (the philandering Phillip), too, is generally content with energetic external gestures, although at one point, when expressing Phillip's opinions about husbands driven to deceive their wives, Mr. Chid-

noff suddenly and amazingly flashes into human reality for an instant, before retiring into the intentional comic overacting that is the hallmark of this production. Only Susan Shepard (Sheila, the female member of the elder couple) manages a consistent characterization that does not seem like an actor going — more or less skillfully — through an artfully choreographed routine; in addition, Miss Shepard is more comfortable than the others with the Ayckbourn idiom, employing standard American stage English to excellent effect, and exhibiting in her deployment of the glib dialogue an authority of manner that is the antithesis of cuteness.

To produce its full effect, *Relatively Speaking* needs a completely professional production with actors experienced in the Ayckbourn style. This is not such a production. And at best, there is a tone in this script of appalling disavowal from human affairs, the attitude of a watchmaker powered by a positronic brain. Nevertheless, the production at the California moves along nicely and is distinctly enjoyable if you are not too fastidious about life or about theater. It does indeed provide a grateful refuge from the rain.

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All in a Night's Dream



Gary Macdonald, Vanessa Kelling

JEFF SMITH

While discussing the Lamb's Players' current production of Shakespeare's *A Midsummer Night's Dream*, I will resist the temptation to wax lyrical about the Royal Shakespeare Company's version, directed by Peter Brook, which came to Los Angeles in the mid-Seventies and to which all other productions of this comedy do not compare. There are few things in theater more treasured: I have been told (and often, than those people who saw Brook's effort, their effusive language, stuck with descriptive adjectives that soar beyond all stereotypes of credibility, makes them sound like Bottom in the play — a weaver

metamorphosed into an ass who is granted an intimate audience with the Queen of the Fairies. Like Bottom awaking from his blissful reverie, observers of the Brook production swear to this day they have experienced "a dream past the wit of man to say what dream it was." Nonetheless — and unlike Bottom, who is fully aware of his linguistic limitations and thus resists the urge to describe his miraculous experience — Brook-olaters proceed to unlace their most carefully guarded encomia and fling forth flights of panegyrics at those whose misfortune it was to miss that "monumental," "magnificent," "miraculous" (and so on — these are just the m's) event. Although my evaluative terminology for the production by the Lamb's Players' Theatre will describe a

less lofty one, it will be, for the most part, favorable.

A Midsummer Night's Dream is a comedy of transformations. Duke Theseus of Athens and Hippolyta, Queen of the Amazons, are betrothed. They will be wed in four days. At the same time, four young characters — Hermia, Helena, Demetrius, and Lysander — are caught between obedience to the rigid law of Athens, which marries women according to the will of their fathers, and the dictates of their own feelings. Thus when both Lysander, whom she favors, and Demetrius seek the hand of Hermia, her father Egeus opts for Demetrius, who is favored by Helena. The four law-crossed lovers retreat to a nearby wood and submit unknowingly to the magical — though irrational and chaotic — powers of Oberon, King of the Fairies, and Puck, his fumbling minion (the play suggests that order in nature is dependent upon order in Fairyland, and it is disturbing to observe that the enchanted creatures of the wood are as messed up as the humans).

Distinctions blur in the free-form world of the wood, a mythic territory in which everything is potentially everything else. A potion accidentally given Lysander and correctly given Demetrius prompts both to pursue Helena, much to her and Hermia's consternation. And a potion given Titania, Oberon's wife and Queen of the Fairies, causes her to perceive angelic qualities in Bottom, whom Oberon has transformed into an ass. After Oberon and Puck set things right, the young people return to Athens, paired correctly — though Demetrius is still under the spell of the potion, still thinks he is dreaming, and one wonders how long his enchantment will endure. Near the end of the play, the questions arise whether or not what took place in the woods was, in the words of a doubting Theseus, "airy nothing" or, in the words of a more sympathetic Queen Hippolyta, "something of great constancy."

Although it contains elements of both, the production of *A Midsummer Night's Dream* by the Lamb's Players' Theatre is able to overcome its occasional airy nothingness with moments that at times resemble great constancy. The acknowledged set design, for example, is a major plus for the production. The play has two locales: the palace of Theseus, a public realm; and the wood, a private, mythical region. With few props, and with Terry Wuthrich's subtle light designs, the small theater-in-the-round converts easily from the rational world of day to the dream state of night.

The set is deceptively simple: a bare floor and six ropes (which function as drapes in the palace and tree trunks in the wood). The ropes also create the illusion of flight, as Oberon and Puck — played by Robert Smyth and Dany Hartigan — perch on the ropes, hovering over the scene, or swing on them with impressive agility. The result is a vivid re-creation of the two locales that achieves the complex atmospheres demanded by the play.

Another major virtue of the production is the work of Doug Hinkston. As Bottom — the weaver, ass, and would-be thespian whose eagerness to perform is matched only by his ineptitude as an actor — Hinkston is consistently delightful. His gift for comedy is evident throughout, and he also expresses a broad repertoire of convincing emotions. This is true especially in the presentation of *Pyramus and Thisbe* — a play within the play (and a burlesque of *Romeo and Juliet*, some say) that sets drama back as far as *A Midsummer Night's Dream* set it forward. Hinkston's portrayal of the overly eager, extremely sensitive, overacting Bottom in the role of *Pyramus* is the highlight of the Lamb's Players' production.

With one major exception, Robert Smyth's direction is also excellent. His handling of the forest scenes and the craftsmen's play, in particular, is first-rate. These are well blocked, sprightly paced, and full of vitality. Smyth is less successful, however, with the scenes set in the palace of Theseus, which tend to be too stiff and formal even for the rigid environment they attempt to reflect. It is as if their purpose were simply to provide a stern contrast for the rest of the play rather than to have a life of their own.

Another factor contributing to this sense of sweeping contrasts is that several members of the cast perform dual roles. This pairing of parts mirrors, most likely, the way the Lord Chamberlain's men, the company to which Shakespeare belonged, performed the comedy. In the Lamb's production, however, the doublings — Theseus/Oberon, Hippolyta/Titania, Puck/Philstrate, and Egeus/Peter Quince — tend to exaggerate the differences between the roles (some of which have many intriguing similarities), with the court figures being lifeless and the creatures of the wood the opposite.

Danny Hartigan's Puck is a wonderful creation, for example. Hartigan knows and uses the resources of the theater — swinging effluence on the ropes — the way a gymnast understands the possibilities of

his or her apparatus. Hartigan is very successful in this difficult, physically demanding role. But he also plays Philstrate, a servant of Theseus, and in this latter role Hartigan appears badly miscast. To stress the differences between his two characters, apparently, Hartigan makes Philstrate a cold, stiff servant, a mere reciter of his lines rather than a believable creation.

Another example is the work of David S. Cohen, a promising young performer new to the Lamb's Theatre. Cohen doubles as Egeus, an Athenian nobleman and father of Hermia, and as Peter Quince, a carpenter and director of the play within the play. As Egeus, the father demanding his legal due in the choice of a mate for his

daughter, Cohen is one-dimensional, an irritant more than a character. But as Peter Quince, Cohen is one of the bright spots of the play. He is on the mark as the fastidious, sincere, and bumbling dilettante determined to mold a group of unpromising actors into the semblance of an aesthetic unit. Cohen expresses the nuances of Peter Quince's character in fine detail — gestures, nervous ticks, mannerisms of speech, all of which are lacking in his portrayal of Egeus.

Robert Smyth and Deborah Gilmour are capable in their dual roles of Theseus/Oberon and Hippolyta/Titania, and though Gilmour manages to bring both her parts to life, the emphasis again is on the contrasts. In three of these four instances,

then, the mythical figures are given much more dramatic reality than their human counterparts. And while this tactic creates dynamic differences between the human and supernatural figures, it also gives the court scenes, especially in the first act, a lifeless, stony quality that it takes the flow of the production a while to overcome.

Mary Smyth and Vanessa Kelling are fine as Hermia and Helena, the two young women continually harassed by fickle men. Women are always acted upon in *A Midsummer Night's Dream*. This is not to suggest that the gentle hand of Arion would have urged immediate ratification of the Equal Rights Amendment — he had yet to cook up Lady Macbeth — but the pattern, of women beset by mercurial men, does

prevail throughout. The other members of the cast, dressed by Irwin Modak in an odd mixture of English Renaissance and Russian Cossack costumes, are competent. And Kate Blackburn and Pamela Smith, as Peace-Blossom and Moth, two rather lecherous fairy servants to Titania, are special fun. Amid occasional moments of "airy nothing," the first act in particular, the production also achieves if not the "great constancy" referred to by Hippolyta then at least an evening of good theater. And the efforts of Doug Hinkston as Bottom, David S. Cohen as Peter Quince, and Danny Hartigan as Puck would certainly elicit more than a nod of approval from the head of the Athenian Quince.

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Mon Oncle d'Amérique

DUNCAN SHEPHERD

I am in no kind of shape for this. My tussle with Roman Polanski and the ghost of Thomas Hardy has only just been whittled to a stop, with me having never said uncle, but nevertheless gasping for breath, bleeding from the temple, and thirsting for a gin and tonic. And immediately to pop up Alain Resnais, the nearest thing to an idol and a father figure and a dapper Dan whom I recognize in modern movies, and I am forced to come to grips with the feelings of betrayal and rejection his latest effort fosters in me. Waiting his turn right behind Resnais, the people at the Guild Theatre tell me, is Francis Truffaut and his Best Foreign Film nominee. And as if that weren't enough, just round the bend, but keeping everybody guessing as to actual arrival time, is Jean-Luc Godard, still the most terror-striking name in the cinematic world, re-emerging after a decade's absence, and thereby giving me a renewed understanding of how Gary Cooper must have felt in *High Noon*. Somewhere in here, I will need a lightweight, an Irwin Allen movie, say. Or better yet, a week off. Or better than nothing, a short cut. By way of that last remedy, I have dug up what I wrote about the Resnais movie last June after returning from the Cannes film

festival, and I reprint it here for the benefit of, besides myself, anyone whose memory of those short remarks has withered in the meantime and whose file of *Reader* back issues is less complete than the floor of my car. This is it in full.

"As Alain Resnais is my most persistent idea of the greatest moviemaker alive, it should not be taken lightly that I came very close to hating his new movie, *Mon Oncle d'Amérique* (*My Uncle in America*). Naturally, I will be glad of a chance to see it again and convince myself that I completely misunderstood it. What it seemed to me on first exposure was a shameless example of scientific theory decked out in the trappings of fiction — what in literature would be known as the *roman à thèse*. The theoretical basis in this instance is a kind of biological Leftism espoused by Professor Henri Laborit, whose observations of laboratory rats have opened the door to his generalizing about human beings and particularly about their natural impulses toward aggression and domination. The professor, sounding not unlike a throwback to the nineteenth-century novelists who augmented their narratives with direct commentaries on the action, historical digressions, philosophical musings, tidbits of interesting information, moral sermons, and whatnot, appears several times on screen as well as in voice-over. If you can imagine a produc-

tion of *Hamlet* periodically interrupted by readings from Ernest Jones's Freudian interpretation of why the characters do what they do, you will have some idea of the effect. Except that in this case you have the feeling that the interpretation has preceded the characters into the room and chalked their movements on the floor.

"The fictionist who hatches his characters out of the test tube of theory is not apt to create very vital characters, and it is probably in recognition of that that Resnais, whom I have always thought of as a freedom fighter, has made public pronouncements to the effect that the characters in *Mon Oncle d'Amérique* are perfectly autonomous beings and are not at all controlled by Laborit's theories. I would like to think so, but I have my doubts. These characters, while they are as well groomed and tailored and haberdashed as one expects in a Resnais movie, hardly seem interesting enough on their own, so ideally they should, to succeed from this movie and strike off into a new movie independent of Laborit, and I doubt that Resnais would be interested in making that movie. And surely the idea of now and then putting the actors in white-rat heads and having them re-enact earlier scenes, although quite a funny sight, does not help them to escape Laborit's laboratory. For all the cautionary talk from Laborit about man's tendency toward aggression and

domination, no one who appears on screen is a better illustration of that tendency than Laborit himself, seeking to cage the characters in theory and to lead the moviegoer's perception of them. It somehow makes me feel a bit better about the movie to think of the poor professor as a string-pulling screen agent in the tradition of Dr. Caligari."

Well, now that I have had the chance to re-see the movie and re-read the above, I find that I am not struck by any frantic need to retract or reverse any of my earlier remarks (although the one about near-battered seems to me now, as in truth it did even then, to be just a face I made). To supplement those remarks is more the thing. Certainly with the movie on this side of the Atlantic rather than on the other, it now seems more important to say that, however repellent much of the movie may seem to me, it is still far more provocative, to thought and/or to argument, than nine and seven-eighths movies out of every ten, and that my deepest disappointment in Resnais does not dip below the level of my wildest admiration for most directors on their best days. I also didn't begin to do justice to how much civilized humor there is in the movie and how well this prospers during a lengthy, and when Laborit remains incommunicado.

Compared with the overpowering impression left at the end, Laborit actually impresses himself very sparingly through the first half of the film, once that is, we have gotten past his opening remarks ("A being's only reason for being is being," etc.) — though there is always the threat of more of the same. Any viewer who had not read up on the movie beforehand, and wasn't otherwise briefed on what to expect, could be forgiven a bit of puzzlement as to the origin and authority of this at-first disembodied voice. And when, not long after, its owner is introduced on screen, on more or less equal footing with the three fictional characters introduced ahead of him, the unprepared viewer might reasonably anticipate that the professor will take his place in a four-part narrative rotation, allowing details of his own personal life to be disclosed in turn with the other three. But nothing doing. Equal footing is manifestly not what the professor is on with the others; he is rather as the puppet master is to the puppets. Whether or not he ought to be seen in the ghoulish Caligari light I have suggested for him, he and his ideas surely ought to be seen as subject to the same shaping and controlling influences that he ascribes to the fictional

characters. And he and his ideas likewise ought to be vulnerable to the same sense of humor whereby humans are contemplated as no more than laboratory rats dressing up as humans and flattering themselves on their superior intelligence, free will, and other such human delusions. But neither the ideas nor the humor in the movie are developed to a degree of subtlety and self-reflection where they would include Laborit. Indeed, the ideas, as illustrated by overly co-operative fictional characters custom-ordered for the purpose, are never developed here, as I am sure they must be elsewhere, beyond an elementary level where they could possibly wow anybody who, like me, for example, has had even one college semester of laboratory psychology — or what at Columbia University we knew as Rat Psych. I, I admit, was one of those hopelessly unsentimental sentimentalists who could not push the punishment button on my individual white rat without feeling that I had forfeited my right to sit in judgment of Nazi war criminals, and who, rather than see my rat marched off to the gas chambers at the end of semester, chose to take him home with me, give him additional programming in urban guerrilla tactics, darken his coat

with cigarette ash and toothbrush, and set him loose in the 116th St. subway station.

The melancholy final shot of Resnais's *Je T'aime, Je T'aime* — a freeze-frame of a white rat abandoned inside his glass habitat at the end of a haywire time-machine experiment — led me to suppose that Resnais's sympathies would lean, in this instance at least, toward the rat, not to mention toward that same movie's human guinea pig whom the gray-flannel mad scientists shruggingly sacrifice to their research. And Resnais's stated belief in the autonomy of his characters appears to me less easy to verify in *Mon Oncle* than in *Preséance*, with its unruly fictional characters flitting through the imagination of its fictional novelist. I am keeping myself more than open to evidence of the *Mon Oncle* characters' independence from Laborit, but my preliminary finding, pending appeal, is that Resnais is more restrictive than he intends to be, or than he honestly realizes. Witness, for instance, the device of identifying each of the three main characters with a favorite movie star — Danielle Darrieux, Jean Marais, Jean Gabin — and mimicking the characters' actions or emotions with clips of their idols

in similar poses. These clips are always marvelously selected — especially one of Jean Marais in lock-down tapping back wards down a staircase — and I hope I would never be caught underestimating the role of movie stars as teachers (if the Gary Cooper rap to my shoulders and lump in my throat, alluded to in the opening paragraph, as I await the new Godard movie). But I can't help wondering whether any of the characters here have ever seen or admired or learned anything from Maria Casares, Gerard Philipe, Louis Jourdet, anyone else at all. Even as scattered as a movie as Vernon Zimmerman's *Fade to Black* grasps the truth that a movie fan who is open to any such influences at all is apt to be open to many of them, and that whereas Richard Widmark may be the suitable role model when confronted by a hectoring old hag, Cary Grant or Laurence Olivier will be more the thing for purposes of pitching woo.

Putting aside the particulars of Laborit's teachings, the vague general sense here of a larger scheme of things, and of the smallness of human beings in that scheme, has its salutary effects, particularly in allowing Resnais to indulge his acutely, almost feeling for the magic and mys-

tery in inanimate objects, buildings, landscapes. The checkerboard collage as the very outset of the movie, in which the principal characters share equal space with a duck, a bicycle, a sewing machine, and whatnot, conveys this theme in a nutshell — a sort of handy chart such as might be posted on a schoolroom blackboard. But the promotion of these various inanimates and sublimates ought not to have meant, and to Resnais has never before meant, the denotation of humans. The mundane concerns of job security, health, companionship, which provide the dramatic substance in *Mon Oncle*, have been much better handled by Claude Sautet. And the narrative structure of two or more converging and entwining lifelines has been better handled by Claude Lelouch. One of the three lifelines followed here, in fact — the one belonging to Gerard Depardieu — is never woven in satisfactorily with the other two, and has seemingly been added to the pattern only so that Laborit can illustrate the suicide-attempt alternative to personal problem-solving. Ultimately, Resnais gives much more to Laborit than he gets in return. And the art of the illustrated lecture is given a bigger boost than the art of fiction. □

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Letters

country. For years people have looked at this little town in the heart of Southern California. This community plan, a product of the City of San Diego and our previous plan, sets a new standard for future communities and create balance, beauty, and local and environmental responsibilities. David K. Lyman, Project Manager, Parks & Recreation Company.

Cats And Dogs Out There

Congratulations for the cats it took to run an article like "Put Out the Dog." February 1991, I expect the professional disposition. This type of story needs to "start" because the straight facts are plenty moving.

I have been an animal rescue worker for almost ten years now, and every time I think I have seen everything, some new case of cruelty or sheer thoughtlessness proves me wrong. I spent a little over a year working for a beach area veterinarian and I'm well acquainted with the sad responsibilities of the beautiful kids who take on puppies and kittens. We the staff used to say of them: "Good for the show or not, no nothing special." I would truly rather see the animals dead than living the life these careless kids give them... breeding, inevitably breeding more of their kind for which no homes exist. I wonder if "Put Out the Dog" will reach any of these carefree who think it would be "hilarious" to own a pup or kitten, when it becomes a boy. At least I can thank you for the article. And I do. P. J. Derrans
San Diego

Benign To Canine Bottom Line

Thank you for publishing Mark Orsoll's excellent story, "Put Out the Dog." This heartbreaking account of what happened to a four-month-old puppy at the hands of an immature, irresponsible owner deserves far wider circulation than even the Reader can give. I urge the author to send reprints of this story to the Humane Society of the U.S. for inclusion in its quarterly journal and to other animal welfare agencies which publish nationally.

The young woman in the story was wise enough to see that taking an animal into one's home was a commitment of several years. Perhaps those persons who read this story will pause and think twice before adopting an animal if they are unable to honor such a commitment.

What's The Devil

Mark Orsoll's "Put Out the Dog" was very depressing, though well written. It comes as a shock to no one that taxpayers are subsidizing beer and pot. However, most people would be shocked if they knew what fate befalls the pets they give away once they've grown bored with them. What a tragedy that Debbie ended up in the hands of a useless, vain, irresponsible, stupid parasite. A real end for "man's best friend." The name Debbie, meaning devil in Spanish, fit her well; not the dog, but the owner. Virginia Kirby, Santa Monica, Pacific Beach

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Les Grimes
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Pacific Beach
I would have become a doctor. I don't have any regrets. Like my job. I think it's terrific, fortunately, I do. But I got into it accidentally. What I do is troubleshoot — find the problem and solve it mechanically. The medical profession is diagnostic, too, and I think I would have been very good at it. When I started doing what I do now, I just didn't think about other alternatives. I needed a job and it was one of the first things that came up. I liked it and I became very involved in it. Basically, we troubleshoot recreational vehicle problems. It's interesting and I'm satisfied with it, but looking back, so much of it had to do with... I guess you would call it fate.

Glen Rawson
Consulting Earth Scientist
La Mesa
I would have dealt with momma earlier. She is a very powerful woman. Generally, I found myself patterning my life so that things were acceptable to her. There was a great deal of sexual inhibition — a part of me that didn't get expressed as a younger person. She had a lot of control over my early relationships with women, or I should say, let her have that control. When I finally dealt with my own independence, you can imagine, a lot of changes took place. Now if she doesn't like it, it's too bad. She's not a swingin' momma, she's nearly eighty, but we share a better understanding now. It's simple: she only asks questions she wants to hear answers to. I have no desire to change her. Much of it was my fault. Now I have more freedom, more spontaneity. I'm a liberated man. But if I had my druthers, I would like to have obtained my independence from her at an earlier age.

Connie Dunton
Cosmetics Buyer
Scripps Ranch
I would have stayed in school and not dropped out. Not very exciting, but it's the truth. My father wanted me to be a nuclear physicist. His thinking was very scientific. I hated math. I always liked more artistic things. I went along with what my parents wanted for a few years and then I thought I'd take a break. I never did go back. About five years ago I considered going to law school and I thought, "No, I'm doing pretty good where I am now." I didn't want to give up the salary and acquire the discipline that would have been necessary. Now I wish I had, 'cause I would have been finished by now. I'm still considering it. The last ten years have gone by very fast and I just don't feel like I'm living up to what I'm capable of doing.

Jerry Fidel
Insurance Salesman
Pacific Beach
My degree is in landscape architecture and I sell insurance. I've enjoyed what I do but if you could do things differently... Architecture was my first love. I got out of the Navy and I started my own landscape company. I was undercapitalized. I'd go from job to job trying to get enough to make cash meet. Well, a friend of mine told me he was making all kinds of money selling insurance, and that he only worked two or three hours a day. I tried it and it turned into a full time job. There was no way you could do it effectively a few hours a day. My friend was fired in three weeks. It's been eighteen years for me now. After retiring I think I'd like to go into the Peace Corps to teach something closer to my original field. I still do a little landscaping around the house, but unfortunately, you continue to do the things that earn you money.

Anika Mitchell
Student
Spring Valley
I married a man who never wanted any children. He was Lutheran and I was Catholic. Back then, in order to get married in the church, you had to get the non-Catholic to convert or else you were excommunicated and doomed to blazes. We were ridiculously religious and believed everything the pope said about birth control. We had rhythm, all right — first two boys and then a girl. Then another girl and two more boys. After two more girls we thought that was it, but then two more boys came along. Counting the miscarriages, I figure I was pregnant over eight years of my life. They're good kids and I have no regrets. They're doing different things all over the country. Finally, I had a chance to go back to school and it's great. Sometimes I feel like Lilian Carter. She said, "Sometimes when I look at all my children, I say to myself, 'Lilian, you should have stayed a virgin.'" — Lin Jakary

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Sunday Morning Errand, Rue Mouffette, Paris, 1980

The Surprises Of Life

Henri Cartier-Bresson sharpened Jean Cocteau's observation, "After forty we are responsible for our own face" into "After a certain age you get the face you deserve." This is no less severe than it is true, and coming from a French photographer whose entire oeuvre has been dedicated to, in his own words, "preserve life in the act of living," the statement takes on more of an existential meaning than a moral one. You are what you do, and your face reflects this. He has captured his images by a feline stalking of the rhythm and motion of life itself, for it is through movement that time makes itself visible to a photographer. "Of all the means of expression," he says, "photography is the only one that fixes forever the precise and transitory instant. We photographers deal in things which are continually vanishing, and when they have vanished there is no contrivance on earth which can make them come back again."

In the release of the shutter, a crucial decision is made that connects the photographer with the irrevocable present. The moment of creation, of illumination and revelation, occurs in the fraction of a second of actual exposure. Darkroom work is merely a faithful completion of this indispensable moment. Cartier-Bresson takes scores of photographs for each one that sees the public light, but this must not be confused with indiscriminate, rapid-fire shooting. We can better understand his method of work by listening to him: "A contact sheet which contains all the images of a roll of film in chronological order is so interesting because you see how a photographer thinks. He comes closer and closer to a

subject, corrects it, looks at it again, and then by very little movements, turns around it until it is exactly the right and proper relation to him. My contact sheets may be compared to the way in which you drive a nail into a plank. First you give several light taps to build a rhythm and align the nail with the wood. Then, much more quickly, and with as few strokes

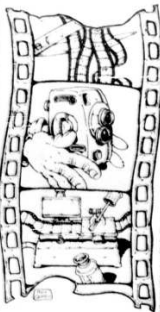
as possible, you hit the nail forcefully on the head and drive it in." No wonder he calls his picture-taking "a mania and a *dur plaisir*" (a "hard pleasure"). Cartier-Bresson's famous prohibition against cropping his photographs comes from a profound insight into the nature of photography. He says, "In photography, composition is in other visual media like painting and drawing, there is a necessity and that is why in a good picture, there is nothing you can crop." The key word is necessity, which must be understood in its Aristotelian sense of *indispensable*. A photograph is a projection of a four-dimensional universe (length, width, depth, and time) onto a two-dimensional surface. Cropping can modify the boundaries of the two-dimensional surface, but it cannot rearrange the two necessary conditions for a good photograph: vantage point and a revealing moment. More to the right or left, more higher or lower, or more in closer to improve your vantage point, for cropping cannot approximate any of these movements. And, of course, cropping cannot recover lost time.

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A Rare Balance Of Formalism & Funk

Experimental films never pop up on the screens of the commercial movie houses around town (or for that matter any town). It seems that they have been banished to museums, film festivals, film societies, and college campuses — where ninety-five percent of the audience is composed of other filmmakers, and the remaining five percent are friends and supporters of the featured filmmaker. Not that the current evolution toward small, multiple cinemas couldn't be conducive to programs of these experimental films. Indeed, these tiny screening rooms in the malls, no larger (not last out any differently) than the economy section of a P&H flight to Oakland, would be perfect for programming films which are branded "special interest product" by exhibitors. Unfortunately, what you get instead in these dinky auditoriums are the exploitation films that have saturated openings in a trillion theaters and usually star James Lee Curtis.

With the exception of a very select group of experimental films that have been warmly embraced by cultists in this country (Dali and Bunuel's *Un Chien Andalou*, the claqué of *Warhol*-produced films, etc.), experimentalists have gone fairly unnoticed. The American names of the last thirty-five years — Stan Brakhage, Michael



Curran, Kenneth Anger, Bruce Conner, Maya Deren, James Benning — are still in the gaps of the filmgoing public. Although the techniques and attitudes of the experimentalists often end up being seen in well-known commercial films like Jean-Luc Godard's *Saute Quatre* as well as self-consciously arty films like *The Saint Men* (whose director, Richard Rush, is nominated for an Academy Award), the true pioneers never seem to receive the credit. The productions of the experimental filmmakers differ from those of mainstream filmmakers in almost every conceivable way. From financing to the means of distribution, the experimentalists reflect a necessary independence that allows

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Women & Technology

A large library in our town has in its subject catalog one and three-quarters inches of entries under the heading "Men" and sixty-six inches — seven full drawers — under the heading "Women." This is the exception proving the rule that we live in a (consciously or unconsciously) male-oriented world, one in which headings such as doctor, lawyer, and president usually refer to men. Thus in the library there is a category of "Women in Medicine" but no "Men in Medicine" — although there is "Men in Nursing."

A closer look at the titles under "Women" reveals that many of them are relatively recent, both of the consciousness and politicized of the women's liberation movement of the Sixties and Seventies. This same spirit has generated the approximately 500 women's studies programs in colleges and universities across the country, and others internationally. The first women's studies program in this country was started at San Diego State University (then San Diego State College) in 1970 by a group of students and faculty with administration support. There are now seven full-time and six part-time faculty members and about 1000 students enrolled in the thirty courses offered each semester.

A common goal of all women's studies programs has been to fill in the gaps and correct the distortions that women and men alike have in their world view and collective sense of history. It is appropriate that a forthcoming conference open to the public and cosponsored by the SDSU women's studies department, the Coalition of Labor Union Women, the Society of Women Engineers, and the Center for Women's Studies and Services will focus on an aspect of contemporary life that affects us all: technology.

Past, present, and future will be included in a series of lectures and workshops on the impact of technology on women and on its relationship to the entry in large numbers of women into the job market. Women's work today is out of the home as well as in the home, and the conference is designed to increase awareness of technology as a women's issue in both spheres, and to help women face the future making their own money, their own choices, and their own changes.

The conference, entitled "Future, Technology and Woman," will open with registration tomorrow, Friday, March 6 at 5:00 p.m. in Casa Real, Atter Center, SDSU. The Alice Stone Band, a group of feminist musicians that plays early jazz, blues, and rock, will perform in concert at 8:00 p.m. in Montezuma Hall. Morning lectures on Saturday, March 7 will begin at eight o'clock with a

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READER'S GUIDE

Film

Children's Films will be shown Thursday, March 5, and Friday, March 6, 5:30 p.m., National's Public Library, 205 East 17th Street, National City. Free. 474-8211.

Experimental Film, made by Stanislav Lander, UCSB artist and visual arts professor, including underground classics, Neovision, and *Living Paranoic*, will be shown Thursday, March 5, 7:30 p.m., Unicorn Cinema, 2456 La Jolla Boulevard, La Jolla. 450-4341.

Life and Work of women in the Soviet Union will be shown in a film the day before International Women's Day, Saturday, March 7, 1:30 p.m., 3211 Beach Street, San Diego.

New-Age Film Festival, a program of eight short films on immortality, holistic health, Zen Buddhism, Christian mysticism, psychic awareness, and physical fitness, will be presented Sunday, March 8, 8 p.m., Unicorn Cinema, 2456 La Jolla Boulevard, La Jolla. 450-4341.

Images of Aging in Film series will continue with *Kiku*, Akira Kurosawa's film of a living Japanese housewife who outlives the red star, Monday, March 9, 3 p.m., room 258, social science building, SDSU. Free. 265-5204.

"Arising" Quilts, organizer Lydia Strum will discuss the historical influence and the process of organizing the current show at the

San Diego Quilt Guild, 450-4341.

Faculty/Student Dance Concert, an annual affair, will be directed by Patricia Rincon with guest appearances by members of Strichs Jai Dance Company and Thore's Company, Friday, March 6, 8 p.m., Mandeville Auditorium, UCSD. 452-4539.

Brazilian Folkloric Troupe Corpo Santo will dance the maculele, samba, and capoeira and sing to the music of the caçá, fignora, samba, and agogo, Saturday, March 7, 8:30 p.m., Revelle

theater, Thursday, March 6, 8 p.m., National's Public Library, 205 East 17th Street, National City. Free. 474-8211.

"Impressions of China," a series of illustrated talks by Scripps Institution of Oceanography scientists who have traveled and worked in the People's Republic of China, will continue with Theodore Bell, discussing universities and laboratories in Beijing, Qingdao, Wuhan, and Shanghai, Thursday, March 5, noon, Sumner Auditorium, SIO, 8822 La Jolla Shores Drive, La Jolla. Free. 452-3624.

CHE Cafe Poetry Series will present a reading by Howard Norman, Thursday, March 5, 7:30 p.m., CHE Cafe, UCSD. Free. 452-2311.

Oriental Healing Techniques will be discussed and demonstrated by Dr. Donald Krug, Thursday, March 5, 7:30 p.m., Esoteric Research Society, 13519 Del Marino Avenue, Downey. Free. 788-4361 or 566-3128.

"Future, Technology, and Women" will be the theme of the most comprehensive conference ever offered on women and technology, Friday, March 6, 5 p.m., with a concert by the Alice Stone Band at 8 p.m., Saturday, March 7, 10 a.m. to 5 p.m., with a keynote address by Midge Costanza and a performance by Sisters on Stage at 8 p.m., and Sunday, March 8, 9 a.m. to 2:30 p.m., Artec Center and Adams Humanities Building, SDSU. 265-6339.

"Spectacularly Small," a slide presentation of wildflowers by

interpreter, Robert Packer, will be shown Friday, March 6, 2 p.m., National History Museum, Bolinas Park, 230-9521.

"Living All of Your Life" will be the theme of a lecture by physician and gerontologist, Professor Alex Lambert, author of *The Joy of Sex* and *The Power of Aging*, Thursday, March 5, 8 p.m., Leonard Garin Auditorium, basic science building, UCSD School of Medicine. Free. 452-5714.

"Facing the '80s" will be the topic of investment advisor Richard Russell, organizer of Dow Theory Letters, Inc., Friday, March 6, 10 a.m., room 111A, administrative complex, UCSD. Free. 452-1429.

"Eating Right" and what that has to do with aphrodisiacs, hypoglycemia, popular diets, and vitamin supplements will be presented in a series of lectures sponsored by the San Diego Dietetic Association, Saturday, March 7, 8:30 a.m. to 1 p.m., Vacation Village Hotel, Mission Bay. 287-3270 43289.

"Alcohol Awareness Hour" series will include Dr. Kenneth Jones speaking on "Fetal Alcohol Problems," and former major league baseball player Bo Belinsky on "Baseball and Beer" and in Daguerre, an Operation Cork film, Saturday, March 7, 10 a.m., Mandeville Auditorium, UCSD. Free. 292-5800.

"Total Health: It's a Lifetime Affair" series of lectures will continue with "Arthritis — It's a Pain in the Everything," by Dr. David Hansen, Tuesday, March 10, 3 p.m., Community Hospital of Chula Vista, 731 Dona Lane, Chula Vista. Free. 421-1180.

Classical Music Recital Series will feature guitarist Kim Bloom and

Energy Lectures, a series on various aspects of energy, will continue with *Fate and Science of the SDSU* department of economic discourse, *Economics of Energy*, Wednesday, March 11, 4 p.m., room 145, physics building, SDSU. Free. 265-6155.

China Watcher Ross Terrell, author of *At the Edge of the World*, will discuss the People's Republic at a dinner meeting of the World Affairs Council, Wednesday, March 11, 7:30 p.m., Atlanta Restaurant, 2509 Ingraham Street, San Diego. Reservations: 231-0211.

Optimal Health Lecture Series, emphasizing preventive medicine, will present Dr. Tom Ferguson, editor of *Medical Self Care* magazine, speaking on "Medical Self Care," Wednesday, March 11, 7:30 p.m., Montezuma Hall, Artec Center, SDSU. Free. 265-5281.

"Black Holes, Quasars, and the Universe" will be the concepts of astronomy and physics covered by William Kaufmann III, SDSU professor of physics and former director of the Griffith Observatory, Wednesday, March 11, 8 p.m., room 130, Hepper Hall, SDSU. Free. 265-5204.

"Dr. Einstein & the Universe," a planetarium show, will be presented Wednesday through April 8, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529.

"Music in Vienna" concert series will present two rarely heard works

for the piano, Schumann's Kreisleriana and Prokofiev's Sonata No. 8, played by Nicolas Reviel, Sunday, March 8, 4 p.m., Camino Theater, USD. 291-6480 44426.

Sacred Music Series will present an organ recital by Stephen Hamilton, professor of organ at Virginia Intermont College, Sunday, March 8, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1693.

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Cottage Concerts will present the Galand String Quartet in a performance of Schubert's String Quartet in D Major and, with pianist Daniel Copenhaver, Brahms's Piano Quintet in F Minor op. 34, Monday, March 9, noon, Scripps Center, SDSU. Free. 265-5204.

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TO LOCAL EVENTS

works of Tarega, Carlevaro, Barrios, Bach, and Bloom's original compositions, Thursday, March 5, 8 p.m., Rectal Hall 801, Southwestern College, 300 Oak Lakes Road, Chula Vista. 421-1180.

Feminist Musicians the Alice Stone Band will play early jazz, blues, and rock, Friday, March 6, 8 p.m., Artec Center, SDSU. 265-6947.

Friday Evening Concerts series will present young English cellist Colin Carr in concert, Friday, March 6, 8 p.m., South Rectal Hall, SDSU. 265-6020 or 265-6947.

Symphony, the San Diego Symphony Orchestra, conducted by Aldo Ceccato, will perform Tchaikovsky's Concerto in D with violin soloist, Marie-Zénck Nicolas, and Rachmaninoff's Symphony No. 2 in E Minor, Friday, March 6 and Saturday, March 7, 8 p.m., and Sunday, March 8, 2:30 p.m., Civic Theatre, downtown. 236-6510 or 239-9721.

Chamber Music Concert of the Amadei Trio, baroque violinist Sonia Monoff, baroque cellist John Hsu, and fortepiano Malcolm Bilson, will feature works of Haydn, Mozart, and Beethoven performed on original and replica eighteenth-century instruments, preceded by a lecture-demonstration of early bowing and articulation, sponsored by La Jolla Chamber Music Society, Saturday, March 7, lecture-demonstration at 7 and concert at 8 p.m., Sherwood Auditorium, 200 Prospect Street, La Jolla. 459-3724.

"Music in Vienna" concert series will present two rarely heard works for the piano, Schumann's Kreisleriana and Prokofiev's Sonata No. 8, played by Nicolas Reviel, Sunday, March 8, 4 p.m., Camino Theater, USD. 291-6480 44426.

Sacred Music Series will present an organ recital by Stephen Hamilton, professor of organ at Virginia Intermont College, Sunday, March 8, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1693.

In Concert, the University Chamber Orchestra, with guest pianists Robert Brown and Cecil Lytle, will perform works of Mozart, Ravel, Debussy, Walton, Stravinsky, and Bach, Sunday, March 8, 8 p.m., dramatic arts building mainstage, SDSU. 265-5204.

Young Composer's Concert Series will present a program of new works written for soloists and chamber ensembles by Ben-Ching Lam, Richard Zosar, David Felder, Yung Wha Son, Steed Cowart, George Aramowicz, and Catherine Shreve, Sunday, March 8, 8 p.m., Sherwood Auditorium, La Jolla Music Center of Contemporary Art, 200 Prospect Street, La Jolla. 454-1541.

Cottage Concerts will present the Galand String Quartet in a performance of Schubert's String Quartet in D Major and, with pianist Daniel Copenhaver, Brahms's Piano Quintet in F Minor op. 34, Monday, March 9, noon, Scripps Center, SDSU. Free. 265-5204.

Flute and Piano Music of Hindemith, Roneel, and Schubert will be performed by Florian Ann Erwin and pianist Pamela Stubbs, Monday, March 9, 8 p.m., Sherwood Auditorium, 200 Prospect Street, La Jolla. 459-3724.

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READER'S GUIDE

ing editor Stuart Diamond. Thursday, March 5, 8 p.m., Meritans Hall, SDSU, 265-6947.

Musical Theatrical Grammar Systems will be presented by the French theater group ATTEM (Atelier Theatre et Musique). Thursday, March 5, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

"A Descent into Hell" a production of the ECC Theatre Club and Teatro Mexicano, will be presented Friday, March 6, Friday, March 13 and 20, and Saturday, March 14 and 21, 8 p.m., Educational Cultural Complex Performing Arts Theatre, 4143 Ocean View Boulevard, San Diego. 232-2804 or 262-4887.

Kite Festival, the third-annual in Ocean Beach, will be held Sunday, March 7, with a pancake breakfast, 8 a.m. to 1 p.m.; and kite judging, 1 p.m. to 4 p.m. at Ocean Beach Elementary Community School, Sunset Cliffs Boulevard and Newport Avenue, Ocean Beach, and a parade, 2 p.m., from the school to the beach. 222-9943.

"What's Cooking? IV: On the Environment," a mixed-profession presentation by artists, scientists, social scientists, and naturalists, will take place Saturday, March 7, noon to sunset, with a messenger pigeon release. "The Messenger," readings by Joyce Carter Shaw, and "Song Dialects in Birds," a talk by ornithologist Luis Baptista, noon. "Talking Water," a dialogue with Helen Mayer Harris and Neri-Harmon. "Environmental Transformations," a talk on Hawaii's ecosystem by environmentalist A. Daniel Barilana, and "Horse Songs and Other Soundings," a reading by Jennie Rothenberg, 1:45 p.m.; a discussion on "Aspects of Environmental Performance Art" with Allan Kaprow and Jean-Charles Francon at 5 p.m.; and "Southern California Folk Music," a performance by Peter Phillips with Lorraine Orre and Heather Hill, at sunset, all at Center for Music Experiment, 400 Warren Canyon, UCSD, preceded by composer Pauline Oliveros selling "Cheap Compositions," 9 a.m. to noon, Lencuza Flea Market, Free. 452-4183.

"Odyssey of a Jewish Woman" will be performed in a one-woman show by Harriet Herman, sponsored by North City Jewish Community Center, Sunday, March 7, 7 p.m.; Jewish Community Center, 4079 54th Street, San Diego. 452-3232 or 583-3302.

Broadway Shows will be excerpted by the Musical Theatre Troupe of the SDSU drama department, Sunday, March 8, 4 p.m., Wesley Methodist Church, 54th Street and El Cajon Boulevard, San Diego. 265-6884.

International Women's Day, the seventy-first annual working women's day, will be celebrated by the

teminal folk group Kwamono, activist Fabian Jethers of the Union for Democratic Workers, and a production of Acha, Theater Group. Sunday, March 8, 7 p.m., Golden Hill Community Center, 222 Broadway, San Diego. 232-2841.

"Sonic Cave," a process theater event featuring soundmaker Eric Lichtman, will take place Sunday, March 8, 7:30 p.m., Interval Studios, 860 Third Avenue, downtown. 280-8648.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 53 miles east of Lakeside (291-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

College Basketball between Arizona and Brigham Young University will be televised from Salt Lake City, Saturday, March 7, 12:30 p.m., Channel 39.

Horses, including Jack Klugman's "Jack Klugman," will be featured at \$150,000 in the California Derby, broadcast live, Saturday, March 7, 4 p.m., Channel 10.

"Something Spectacular with Steve Allen," a special of public television, with guests Tom Paton, Lou Nive, Don Knotts, Milton Berle, Vincent Price, and some other goodies, will be televised Sunday, March 7, 9 p.m.; repeating Sunday, March 8, 5 p.m., Channel 15.

Dance in America will present Rudolf Nureyev and the Joffrey Ballet in a tribute to Vaslav Nijinsky, performing the three ballets most closely linked with Nijinsky's career, Petrousha, Le Spectre de la Rose, and L'Apres-midi d'un Faune, Monday, March 9, 9 p.m.; repeating Tuesday, March 10, 8 p.m., Channel 15.

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Country Music Radiothon, a nationwide event, will be hosted locally by Ted Lerner, with country dancing, a mechanical bull, and buffalo barbecue at Center City Ford, 7303 Clairemont Mesa Boulevard, San Diego and Dolly Parton, Johnny Cash, and others on the air, Saturday, March 7, 8 a.m. to 6 p.m.; and Sunday, noon to 6 p.m., KSON 1240.

Metropolitan Opera Broadcasts will present Strauss's Salome with Gwyneth Jones, Sunday, March 7, 8 p.m., KPSD-FM 94.1.

"Star Wars" will introduce Princess Leia Organa of Alderaan in episode two, Monday, March 9, 7 p.m., KPSD-FM 94.1.

"The Hitchhiker's Guide to the Galaxy," the most popular radio drama ever broadcast by the BBC, and one that pokes fun at science fiction, will debut with Earth being destroyed to make way for a galactic freeway, Monday, March 9, 7:30 p.m., KPSD-FM 94.1.

"War and Peace," the booky version directed by King Vidor in Italy and starring Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herbert Ross, Oscar Homolka, Anita Ekberg, and Mai Britt, will be aired in two parts, Monday, March 9, and Tuesday, March 10, 8 p.m., Channel 6.

"Black Pioneers in San Diego: 1880-1920," an exhibition of photographs, memorabilia, costumes, and artifacts depicting the lives of early African-American pioneers in San Diego, will be on view through March 15, Villa Montezuma, 1925 K Street, San Diego. 239-2211.

"Color Photography: New Images" an exhibition of works by ten contemporary photographers, including William Eggleston and Joel Meyerowitz, will continue through March 15, Mandeville Annex Gallery, UCSD. 452-2864.

"Keweenaw State," a series of watercolor paintings by Midwestern artist Glenn Bradshaw, will be exhibited through March 17, Founders Gallery, USD. 291-6480 x4296.

All-Media Juried Exhibition sponsored by Gaslamp Quarter Association's cultural development committee will continue through March 20, Gallery 552, 552 Fifth Avenue, downtown. 233-7888 or 232-5227.

"Thresholds," an exhibition of paper and mixed-media works by Ellen Phillips, will be displayed through March 26, with a reception for the artist, Friday, March 6, 7 to 9 p.m., Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

All-Media Membership Exhibition of San Diego Artists Guild, a juried show, will be on display through March 29, San Diego Museum of Art, Balboa Park. 232-7951.

Senior Professional Artists will be represented in a group show sponsored by Community Arts through March 31, San Diego County Administration Building, 1600 Pacific Highway, downtown. 233-0141.

Recent Works from the triangular, mixed-media Hecur Vex series by Robin Bright will be on exhibit from March 7 through April 3, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

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TO LOCAL EVENTS

Film

(continued from page 1)

himself to maintain autonomy and control over the film.

The very techniques used in the structure of experimental film often cause audiences who are accustomed to the linear narrative of commercial cinema to exist the theater yawning.

Experimentalist forms include collage animation, computer films, film/poems, distortion, rapid-cutting technique, structural films, and montage. These are just a very few of the many ways by which the experimentalists are expanding the medium of film and stretching the boundaries of cinema as art.

Photographs

(continued from page 1)

Carter-Bresson has taken over a forty-year span, titled *Decade Moments*, is on view at Gallery Graphics in Hillcrest.

Also on exhibit is a small selection from David Covey's *Wild People*, a humorous, finely etched look at the antics of the mellow San Diego folk along the concrete wall of the walkway at Mission Beach. Covey should be commended for being brave enough to be in the same exhibition as Carter-Bresson, an opportunity that would be intimidating for most photographers. Covey's photographs should not be compared to the master's. They are different, and lighthearted.

Gallery Graphics is located at 3847 Fifth Avenue, Hillcrest. Gallery hours are 10:00 a.m. to 6:00 p.m. Tuesday through Saturday. The exhibition runs through March 25. For more information, call 295-3538.

Women

(continued from page 1)

welcome address by Patricia

to invent and build along the way.

Lawler has also taught the first course in film history at Yale University, been professor of film studies at Harvard University, and been professor and chairman of the UCSD visual arts department, where he is now. He will be present at the screening tonight, which will include two of his better-known pieces: *Necrology* and *Dangling Paraplane*. For more information, call 454-4341.

—Greg Kahn

—Alberto Lau

—Amy Chu

Midge Costanza
Former Advisor to President Carter on Women and Minority Affairs speaking on "Getting from Here to There: Strategies for the Future" plus "Sisters on Stage" Feminist Skits & Satire
8:00 pm
Saturday, March 7, 1981
Actree Center
San Diego State University
\$2.50—SDSU students (with ID)
Tickets available at Actree Box Office 265-6947
For more information call 265-5430
Sponsored by SDSU Women's Resource Center and Cultural Arts Board

Radio/TV
"Earplay" will begin its ninth season of radio drama by broadcasting two works by David Mamet, *Reunion* and *Scrump*, Thursday, March 5, 7 p.m., KPSD-FM 89.
"Churchill and the Generals," a Beach Limousine Service
Patients & their spouses are needed for a research project. Couples only. Participants who are accepted will be PAID. For more info call: Alec Pollard
459-3894

Beach Limousine Service
Available for birthdays, weddings, theater parties, sporting events, tours, concerts, business, and other occasions.
\$25/hour, complimentary champagne
481-4573

Galleries
"Paris — San Diego," an exhibition of recent oil paintings by Jane Lawler, will be on display through March 6, Mandeville Annex Gallery, UCSD. 293-4597 or 452-2868.
Bronze Sculptures of napa and wildlife by Franco Vianello will be exhibited by the artist, Friday, March 6, 5 to 8 p.m.; and Saturday, March 7, 11 a.m. to 4 p.m., Jones Gallery, 1264 Prospect Street, La Jolla. 459-1370.

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SPECIAL
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Merlin's Restaurant/Lounge Offers
Two for the Price of One!
That's right. Pay for one admission to Merlin's Lounge and the second one is FREE! March 10, 11 and 12.
A continuous show of professional Magicians on stage. Tuesday through Thursday at 8:30 p.m., admission is \$2.00. Friday and Saturday. 2 shows. 7:30 p.m. and 10:00 p.m., admission is \$3.00.
Tuesday through Thursday, March 10 to March 12 enjoy 50¢ Kamakazi's, 75¢ draft beer and glasses of wine for 80¢ with magic at your table and on stage!
Ramada Inn
2151 Hotel Circle South
Mission Valley, 296-WAND
Merlin's
Restaurant • Lounge

ALDO CECCATO, Conducting
MARIE-ANNICK NICOLAS, Violinist
TCHAIKOVSKY: Violin Concerto in D
BURCHARDT: Symphony No. 2 in c minor
CIVIC THEATRE—3rd & B Street
March 6 & 7 at 8:00 p.m. March 8 at 9:30 p.m.
—UPCOMING CONCERT—
LOUIS LANE, Conducting
HORACIO GUTIERREZ, Pianist
BEETHOVEN: Piano Concerto No. 4 in G Major
HAUKE: Symphony No. 5 in c sharp minor
CIVIC THEATRE—3rd & B Street
March 10 & 11 at 8:00 p.m.
EAST COUNTY PERFORMING ARTS CENTER
March 14 at 8:00 p.m.
MUSICALLY SPEAKING—pre-concert lecture one hour prior to performance
CIVIC THEATRE tickets \$15, \$12, \$10, \$7 and can be purchased at Select-A-Seal Agencies, Center Box Office (236-6510), Charge by Phone (365-8865), EAST COUNTY (293-1130) and can be purchased at Ticketron and East County Box Office (440-9577).
TICKETS NOW ON SALE FOR
Victor Borge in Recital, April 28

San Diego SYMPHONY
DAVID ATHERTON, MUSIC DIRECTOR
\$2 DISCOUNT WITH THIS AD
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CIVIC THEATRE
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Tickets: \$9.50, \$8.50, \$7.50, \$5.50
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MULTI-MEDIA ENTERTAINMENT EVER !**

Opening March 13 at the La Paloma Theater. Performances every Friday night. Showtimes 7:30 & 10 p.m. Tickets \$4.50 in advance, \$5.50 at the door. Available at La Paloma, Mac Jack's & Trip Ticket agencies.

**Wear your favorite costume—classy, bizarre or zany
and win prizes!**

Rock Fantasy is high energy rock & roll

Listen to the music of AC/DC, Ted Nugent, Pat Benatar, Judas Priest, Black Sabbath and many more,
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Rock Fantasy's live dancers will hold you spellbound.

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3876 Christad Boulevard /
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folk rock. Wednesday through
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Tuesday.

Anchor Inn. 7260 Claremont Mesa Boulevard, Kearny Mesa 571-1532. Chuck Martin, modern contemporary-windiest. Fussy.

Anthony's Harborside, 1355

Art in Charlie's, 5313 Mission
Cenozoic Road, Mission Valley.
207-1523. Joe Marino Quintet. n
Thursday through Saturday

Aspen Mine Co., 5880 El Cero Boulevard, East San Diego, 582-1513. Yeah. Yeah. Yeah.

Atlantis. 2595 Ingraham Street
Mission Bay, 224-2434. Robert

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont.

Bahia. 998 West Mission Bay Dr.
Mission Bay, 488-0551. Catani

Thursday through Saturday, M. Lessman and Johnny Almond Band, jazz. Sunday through Tuesday.

Bombay Bicycle Club, 2806
Shelter Island Drive, Shelter Island
224-2483: Barry Joyce's New
Tuxedo Jazz Band, jazz, Friday

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Part Cloudy, contemporary.

Bunbury's, 9606 Mira Mesa
Boulevard, Mira Mesa, 578-B

Buttercup Lounge, 2045 East Valley Parkway, Escondido.

Cabaret Supper Club. 2223

Cajon Boulevard, North Park
298-8686: The Roosters, the
Crowdaddy's, and Odd Boy
waves Monday and Tuesday

Cafe Del Rey Moro, 1549 E. Prado, Balboa Park, 234-8551. Sharon Skidgell, piano bar, Thursday through

Saturday: Jackstraws, goodtimeinternationalgypsies
Sunday: Two Tones, female contemporary and original,
Tuesday and Wednesday

Cafe in the Valley, 911 Camino del Rio South, Mission Valley 296-5329: Night Wing features Delicate Entenich and Sals.

The Cottage House, 794

Ballou Avenue, Clairemont
278-2597; Jim Moore,
contemporary, country rock
originals, Wednesday through
Saturday.

Cask and Cleaver, 140 S. Sierra Avenue, Solana Beach 92081-8238. Pelikan Alley, just off Highway 101, San Marcos 92078-1000.

Castaways, 10757 Wood Avenue, Santee. 449-6700 rock. Tuesday through Sat. the A-Game, Snookball, and

Catamaran, 3999 Mission
Boulevard, Mission Beach

The Betty Upp Tavern

Coming: March 15
LOWELL FULSON with the
ALMOND-LESSMAN BAND
 March 17 St. Patrick's Day
ROCK 'n' ROLL REVIVAL
 with
JERRY McCANN
 March 19 & 26
BECKY
 & the
BLU-TONES
 March 20 & 21
JERRY RANEY
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SHAMES
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SUNDAY & MONDAY, MARCH 8 & 9

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TUESDAY-THURSDAY, MARCH 10-12

POISON IVY

FRIDAY & SATURDAY, MARCH 13 & 14

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AND

POISON IVY

Bar & Beach House, 119 East Broadway, Vista 724-0850. Many, country western and contemporary. Thursday through Saturday.

Bay Lounge, Vacation Village Hotel, Mission Bay 274-4630. Fresh-Cr, contemporary. Tuesday through Saturday.

The Beach Club, 1621 Bona Street, Ocean Beach 222-4622. The Beachwalkers, 80s rock and roll. Thursday through Saturday.

Billy Up Tavern, 143 South Cedros Avenue, Solana Beach 421-0222. Jerry McInnis and the Grackles, rock and roll. Thursday through Saturday.

Black Angus, 5247 Kennedy Villa Road, Kennedy Mesa 278-3920. Split, contemporary. Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista 426-9200. Call club for information.

Black Angus, 10370 Friess Road, Mission Valley 563-5862. Summer Break, contemporary. Monday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon 440-3555. Feeling, contemporary. Monday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego 264-5747. Call club for information.

Blomery Stone Pub, 5617 Boboia Avenue, Clairemont 279-2033. Irish traditional folk music. Wednesdays through Saturday.

Blue Planet, 1298 Prospect Drive, La Jolla 454-9131. Frank De LaRosa and Dave Mackay, jazz. Thursday, classical. Michael Gaurlett, jazz. Friday and Saturday, Robert Weir, classical. Monday, reggae music. Monday, Gary Mac Co. jazz. Tuesday, Bill Kyle Quartet, jazz. Wednesday.

Boathouse, 2040 Harbor Island Drive, Harbor Island 29-8010. Oh! Ridge, variety. Tuesday through Saturday.

BANDS

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Friday, March 6
Magnets
and
Odd Boy

Saturday, March 7
Trowers


Thursday, March 12
Crawdaddys

Must be 21. \$3 cover charge.
Booking information
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International Blend

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
JAZZ SEMINAR & CLINIC



Saturday & Sunday, March 14 & 15
Instructors of the Guitar Institute of Technology



JOE DORIO . . .
 Joe Diorio is well-known to guitarists everywhere for his advanced harmonic concepts, intervallic ideas, and phenomenal technique. In addition to teaching at the University of Miami, and writing two popular books, *Intervallic Designs* and *Fusion*, Joe has travelled with Stan Getz and is well-represented on albums by Eddie Harris, Sonny Stitt, Monty Budwig, the Candoli Brothers, and Ira Sullivan.



LES WISE . . .
 Les Wise, an alumnus of the Naval School of Music, was jazz guitar instructor at Loyola University in New Orleans and Los Angeles and spent five years as a member of the New Orleans Pop Orchestra. A four-year stint as staff guitarist at New Orleans' famous Fairmont Hotel afforded him the chance to play for more than 300 major acts including Lou Reed, Jack Jones, Nancy Wilson, Peggy Lee, Tony Bennett, Julie London, and Mel Tormé. In addition to his busy teaching schedule, Les has just finished a book for REH Publications called *Inner Jazz, Vol. 1 and II*.

Seminar & Workshop Schedule & Description

*All levels will be covered and are welcomed

*All basic chords and how to find chord alterations

*How to play chord solos

*How to build a substantial technique for all mediums—jazz, rock, country

*Theory of improvisation

*How to play melody with fill-ins

March 14 & 15 11:30 a.m.—Noon: Light brunch & orientation
Noon—4:00 p.m.: Seminar & Workshop
8:00 p.m. CONCERT (free with enrollment)

\$30 for one day
Early enrollment with ad 10% discount

\$50 for both days
Early enrollment with ad 10% discount

For enrollment contact:
International Blend, 4034 30th St., 287-6718 or 284-9603

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CONCERT ON MARCH 14 & 15

Joe Diorio & Les Wise with Jim Plank & Tom Azarillo

LITTLE BAVARIA
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THURSDAY AND FRIDAY

*Poison
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SATURDAY
THE ALPINES
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ALL THAT JAZZ
WITH JOHNNY BEST

WEDNESDAY MARCH 11


SAN DIEGO'S NO. 1 ROCK & ROLL BAND

THURSDAY MARCH 12
TALL COTTON
SAN DIEGO'S NO. 1 COUNTRY MUSIC BAND

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SUNDAY thru THURSDAY
the easy listening and dancing sounds
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Larry Keys
with
Mist
Doug Ulrich, keyboard; Ron Romano, drums
FRIDAY and SATURDAY
the sensuous vocal stylings
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Peggy Minafée
with the exciting
Judy Arruzza Trio
It's happening at the
Top Of The Arc
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READER'S GUIDE TO THE MUSIC SCENE

248-844; *Passion*, contemporary, Thursday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 92028-6044, 434-0440; *Country*, rock, Tuesday through Saturday; *Blame*, Cunningham rock-a-billy, country rock, and contemporary, Sunday and Monday.

Hilton Cargo Bar, 1775 East Mission, San Diego, 92108-3601; *Contemporary*, Tuesday through Saturday; *Guideline*, contemporary, Sunday and Monday.

Holiday Inn - Harborview, 1617 First Avenue, Embroidado 392-3661; Call out for information.

Houlihan's, 8323 Mission Center Road, Mission Valley, 92161-6370; *Wayne*, folk, contemporary, Friday and Saturday.

[illegible]

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JAZZ**

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Sunday afternoon jazz session 3:00 to 7:00
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Saturday **7:30 to 9:30**
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Original folk guitar. Friday, Shabbat
original-folk guitar. Saturday.
Caroline, unique original.
Monday and Tuesday.

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6 Sessions
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Classes start
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Hot Dog! The original dancing duo is
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 Thurs. **Frank DeLaRosa**
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Charles McPherson
Quintet 9:00 on
 Classic guitar with
Robert Wetzel 7:30 on
 REGGAE MUSIC
with music by
Gary Masek Co. 9:00 on
 Wed **Kyle Vibe Quartet**
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X Rated Comedy!
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READER'S GUIDE TO THE MUSIC SCENE

Open Saturdays country, Thursday, bluegrass, country, Friday and Saturday.

Lorena's, 540 Broadway, El Cajon 442-9696. Justice, contemporary rock, Tuesday through Saturday. Freighman Preservation Band, music and dance, Sunday and Monday.

Mach's, 2704 Midway, Drive, Loma Point 224-2427. Baroque country, Tuesday through Saturday.

Magnolia Mulaney's, 8861 Magnolia Avenue, San Jose 448-8500. 100 floor, country western, Wednesday through Sunday.

Mama's Mink, 533 East Main Street, El Cajon 442-5573. Contemporary country, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3277. King, bluegrass, bluegrass, Tuesday through Saturday.

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

Maxdon's Club, 2231 El Camino Real, Carlsbad 767-1791. Ukulele, contemporary, Tuesday through Saturday.

McFadden's, 5420 Grossmont Center Drive, La Mesa 465-3444. The San Antonio Orchestra, Mitchell Group, contemporary, Tuesday through Saturday.

The Mexican Restaurant, 561 West Harbor Drive, Sanborn Village 732-7581. Estacion, traditional Spanish and Mexican music, Wednesday and Thursday, Estacion and Mexican, traditional Spanish and Mexican music, Friday and Saturday afternoon, MASA, Latin jazz, Friday and Saturday evening, Estacion, traditional Spanish and Mexican music, Sunday afternoon.

The Mission Room, 502 East Mission Road, San Marcos 744-2203. Western Hemisphere, country, Wednesday through Sunday.

Moby's Deck, Adam's Rib Restaurant, 1433 Rosecrans Street, Loma Point 224-4871. John Hartman Show, contemporary, Tuesday through Saturday.

Mom's Saloon, 943 Gomer Avenue, Pacific Beach 485-2508. Pocketful, rock and roll, Thursday through Sunday, the Bank, rock and roll, Tuesday and Wednesday.

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

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Call club for information.

Monterey Whaling Company, 881 Camino del Rio South, Mission Valley 291-1638. Amber Band, country rock and originals, Tuesday through Saturday.

Moonlight, 4615 Claremont Drive, Claremont 273-0222. Sandy Stewart and Co., contemporary, Thursday through Saturday, Jim Nease Trio, country western, Sunday and Monday, Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Mulaney's, 340 East Grand Street, Escondido 744-0935. Rich Hunt and Dale Breiden, contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Point 223-5595. Gerry Baze and a Touch of Country, country western, Tuesday through Saturday.

My Rich Uncle's, 5205 El Cajon

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LIVE MUSIC

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Mel Goot Quartet
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Blowing up the wind with her belting blues band!
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The Mandolin Wind Restaurant
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Escrowed, East San Diego 287-7332. Bluegrass, rock and roll, Thursday through Sunday.

Nashville West, 4240 West Point Loma Boulevard, Loma Point 224-6232. Baroque, country western, Tuesday through Saturday.

Navejo Inn, 8550 Navejo Road, San Carlos 465-1732. Jimmy Nease Down Home Country and Rock Band, Tuesday through Saturday, baroque, country rock, Sunday and Monday.

The Normandy, 210 North Hill Street, Escondido 732-2025. Ukulele, contemporary, Monday through Saturday.

Ocean View Room, Hotel Del Coronado, 1600 Orange Avenue, Coronado 433-4611. Whitlow, contemporary, Tuesday through Saturday.

O'Hungin's, 2547 San Diego Avenue, Old Town 298-0131. Jim and Theresa Hinton, Irish folk, Tuesday through Saturday.

Old Route 66 Restaurant, 4244 Route 66, Bonita 479-2537. Gary Sherwood, contemporary and country, Friday and Saturday.

Old Time Cafe, 1464 North Highway 521, Leucadia 430-4030. Robin and Will and Fred, pop/rock, folk, and country tunes, Thursday, Michael, McCreesh and Campbell, Irish high, bluegrass, and folk, Friday, The Cull Bros, bluegrass, bluegrass, bluegrass, bluegrass, the All-Time Favorites, Appalachian, Swedish, and Irish folk tunes, Sunday, Old Time Root Tunes, Tuesday, Cathy Curtis and Deborah Ux Johnson, folk and blues, Wednesday.

One Night Stand, 4770 Village Street, Ocean Beach 222-2146. Call club for information.

Orange Tree, La Jolla Village Square, La Jolla 465-6064. Greg Long, contemporary guitar, Friday.

Our Favorite Place, 4046 Mission Gorge Road, San Jose 449-4620. Country, folk, country rock, Friday and Saturday.

Podre Gold, 7245 Linda Vista Road, Linda Vista 277-8681. The Red Star with Little Tunes, country western, top 40, blues, rock, and

boogie, Friday and Saturday.

Pat Joey's, 5447 Waring Road, Aliso Viejo 949-2873. Freighman Preservation Band, ukulele and string, Friday and Saturday, Dick Libenstein, ukulele and string, ukulele and string, Sunday.

Polomino Cocktail Lounge, 5821 Mission Gorge Road, Mission Valley 280-4848. C.B. Martin and the Wheels, country rock, Thursday through Saturday.

Polomino Star, 3008 Main Street, Chula Vista 427-5889. Sunburn, contemporary, Tuesday through Saturday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Merri Moore, contemporary and swing, Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove 464-9284. Tom Cat blues, Friday, MTM, country rock, Saturday.

Porthole Lounge, Holiday Inn, 1855 North Harbor Drive, Escondido 732-3861. Spring Fever, contemporary, Tuesday through Saturday.

Posidon, 1670 Coast Boulevard, Del Mar 756-9346. Call club for information.

Prophet Vegetation Restaurant, 4401 University Avenue, East San Diego 283-7448. Los Bell and Pam Soper, mellow jazz, Los Bell and Pam Soper, classical flute duet, Thursday, Saturday, and every other Sunday, Melissa Morgan, jazz, Tuesday, Chris, guitar duo, Wednesday, Friday, and every other Sunday, Melissa Morgan, jazz, Friday afternoon.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 487-1441. Cofreman, Sunburn, contemporary, Tuesday through Saturday.

Red's Place, 308 El Camino Real, Escondido 732-3861. Harriet, country rock, and contemporary, Friday and Saturday.

Reuben I. Lee, 880 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Company, contemporary, Tuesday through Saturday.

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

Reubens Plankhouse, 7537 Bulwer Avenue, Coronado 278-7373. Artson, contemporary, Thursday through Saturday.

Rib Cops, 5550 Kearney Mesa Road, Kearney Mesa 277-7637. W.C. Spencer Band, country western, Friday and Saturday.

Royal Vista Inn, 6324 Street, Chula Vista 426-2503. The Love, contemporary, Thursday through Saturday, Al Torres, contemporary, Sunday through Wednesday.

Rudy Garcia's, 1433 Gomer Street, Pacific Beach 270-8090. Douglas Garcia and the Duo Tones, light jazz, Saturday, David Cherry, Romance, Sunday.

Sandpiper Lounge, Sheraton Inn, Airport, 1500 Harbor Island Drive, Harbor Island 291-6400. Jack Conrath and Jerry Vito, top 40, Thursday through Saturday.

Sea Dog Lounge, Holiday Inn, 545 Hotel Circle South, Mission

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READER'S GUIDE TO THE MUSIC SCENE

Vol. 20, No. 100, 100th Anniversary

Shepherd Cafe, 1129 South Highway 101, Encinitas, 92024. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Newport Beach, 92660. Southern-style music. Shows, dance, variety, country, pop, rock, jazz, and more. Sunday through Saturday.

Show Biz, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Spirit, 1130 Bayside Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Springfield Station Works, 2201 Kearny Villa Road, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Stallion Oaks Resort Ranch, 1380 Harbor Island Drive, Newport Beach, 92660. Southern-style music. Shows, dance, variety, country, pop, rock, jazz, and more. Sunday through Saturday.

Taming of the Shrew, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Three, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

That Pizza Place, 1130 Bayside Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Tom Ham's Lighthouse, 2201 Kearny Villa Road, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Top of the Arc, 1380 Harbor Island Drive, Newport Beach, 92660. Southern-style music. Shows, dance, variety, country, pop, rock, jazz, and more. Sunday through Saturday.

Trojan Horse, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Turbo Monk, 2201 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Turquoise Lounge, 1130 Bayside Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Voyager, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Wayside Inn, 2201 Kearny Villa Road, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

The Westmore, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Windjammer, 1421 University Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

Wings, 1130 Bayside Avenue, San Diego, 92116. Live music from classic to contemporary, daily. Well-known local guitarists and fiddlers, including Pete Sanchez and Kenyon. Music is a mix of folk, bluegrass, and contemporary. Call for further information.

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Sunday, Monday, Tuesday

Katy Brown and the Band of Renown
Sunday, Monday, Tuesday

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Mon. Night Special MEXICAN DINNER \$2.50	Wed. Night Special SPAGHETTI DINNER \$2.50	Fri. Night Special FISH FRY \$2.95
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Dancing in the Streets from 6 p.m. - midnight
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Los Angeles Clubs

Baked Potato, 3787 Culveridge West, Hollywood, 91605. Live music and dance. Thursday through Saturday.

Concerts by the Sea, 100 Fisherman's Wharf, Redondo Beach, 91063. Live music. Wednesday through Saturday.

Country Club, 1648 Sherman Way, Torrance, 91060. Live music and dance. Thursday through Saturday.

Don'ts, 4260 Lankershim Boulevard, North Hollywood, 91605. Live music and dance. Thursday through Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach, 91605. Live music and dance. Thursday through Saturday.

Lighthouse, 30 Pier Avenue, Hermosa Beach, 91063. Live music and dance. Thursday through Saturday.

Madame Wong's, 487 San May Way, Chatsworth, 91311. Live music and dance. Thursday through Saturday.

Polomino, 4507 Lankershim Boulevard, North Hollywood, 91605. Live music and dance. Thursday through Saturday.

Posqueville, 2222 Pacific Coast Highway, Malibu, 91063. Live music and dance. Thursday through Saturday.

Roxy, 3009 Sunset Boulevard, 91605. Live music and dance. Thursday through Saturday.

Starwood, 8151 Santa Monica Boulevard, 91605. Live music and dance. Thursday through Saturday.

Whisky a Go Go, 5151 Sunset Strip, Hollywood, 91605. Live music and dance. Thursday through Saturday.

MUSIC FOR MARCH AT THE BACKDOOR

TOWER OF POWER
Sunday, March 8, 7:00 & 9:30 p.m.
KCH presents Tower of Power with Specials and the Lankershim Band. Saturday, March 10, 8:00 & 10:30 p.m.

THE GO-GOS
with Specials and the Lankershim Band. Saturday, March 10, 8:00 & 10:30 p.m.

JOAN JETT & THE BLACKHEARTS
Wednesday, March 11, 8:00 p.m.

A Very Special Rock Concert
Thursday, March 12, 8:00 p.m.

THE BLASTERS
with Specials and the Lankershim Band. Friday, March 13, 8:00 p.m.

THE MINGUS DYNASTY
Saturday, March 28, 8:00 & 10:30 p.m.

Hot Night
Featuring San Diego's finest talent.

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CURRENT MOVIES

All reviews are by Duncan Sheehan unless otherwise noted. There are also some reviews by the black spot. Unrated movies are for older viewers.

All Night Long — Romantic comedy with Barbra Streisand and Gene Hackman, written by W.D. Richter, directed by Jean-Claude Trémons. (Grossmont, Oceanide 8, Vineyard Twin 1, from 3:45)

Altered States — The traditional mad scientist dressed up in new clothes, or rather, dressed of his clothes and floating naked in an isolation tank. That's just for starters. It's quite nice the way the metaphysical odyssey of this so-called "faust freak" keeps expanding into new territory, moving through a Dr. Leary psychedelic phase to a Dr. Jekyll metamorphic phase (clever use of a video screen, at one point, to effect the transformation), and well beyond that, to total ecstasies and very much more. And it is uncharacteristically cool: looks of Ken Russell to continue his most conventional activities to hallucinatory moments, like occasional epileptic seizures, and to leave the rest of the picture and the rest of the world in relative peace. The original script by Faddy Chayefsky almost certainly intended more humor than comes through here, and the heaviness of Russell's touch, as well as his disregard for the spoken word, may have had a lot to do with Chayefsky's decision to remove his name from the project. The humanistic sentimentality and unexpectedly affecting finale may indicate a final triumph for Chayefsky or at least a touching of a previously dead Russell nerve. With William Hurt and Blair Brown. 1980. (Cinema Plaza 5, Cineama, Plaza Twin 2)

American Pop — Ralph Bakshi's animated epic covering four generations of a musically inclined immigrant family. (Cinema Cinemas 4, Loma, from 3:45)

And Now for Something Completely Different — The first movie of the Monty Python group is a scattering of scatter-shot comedy routines, and with fresh starts every few minutes, it

boasts a few stretches of unflagging comic invention. There are also some spluttering routines — more of that kind. And the dreary animation sequences are mainly for viewers who have an urge to visit the lobby. 1972. (Kien, 3:07)

Any Which Way You Can — Sequel to EVERY WHICH WAY BUT LOOSE, with Clint Eastwood, Sondra Locke, and William Smith, directed by Buddy Van Horn. (Cinema Plaza 5, New Valley Drive In, from 3:45, Village, from 3:45)

Blazing Saddles — Leading off with very credits in the color of cheddar cheese and a whip-cracking parody of Frank Lane's RANNEY theme song, Mel Brooks bursts onto the Western plane, but the terrain gives way, unpredictably, and opens up to allow any whim, a street brawl that splits across the Warner Brothers studio lot, onto a Busby Berkeley-ish musical sound stage, and into the employees cafeteria, a lumpy, lumpy Detroit impersonator (Madeline Kahn), doing "I'm Tired," and a camera-conscious villain (Gaiety Hornet) who tells his gang on the eve of his Waterloo, "You are taking your lives, while I am taking an almost

certain Academy Award nomination for Best Supporting Actor. Brooks, a modest fellow, never tries to push his nonsense into satire, although his freshly kicks around a few steamy ideas about the bigotry in the American melting pot, the muscle-bound and cross-eyed brawling that goes by the name of Progress, and the clichés in Hollywood movies. He understands these ideas to be commonplace, basically, and settles for the comfortable satisfaction of doing the gag to a turn. And if in some stretches the comic invention seems to flag and to fall back rather desperately on bathroom humor, and

locker-room language, the excuse is the intention of always at least being uninhibited, which is somehow or other related to being funny. Cleveron Little, Gene Wilder. 1974.

The Boys from Brazil — The Lone Ranger Nazi hunter, modeled on Simon Wiesenthal, is made to seem a worryingly feeble hero, afflicted in his dialogue by the world's growing indifference, his own infirmity, his leaky plumbing, and his overdue rest, but

Mon Oncle d'Amerique



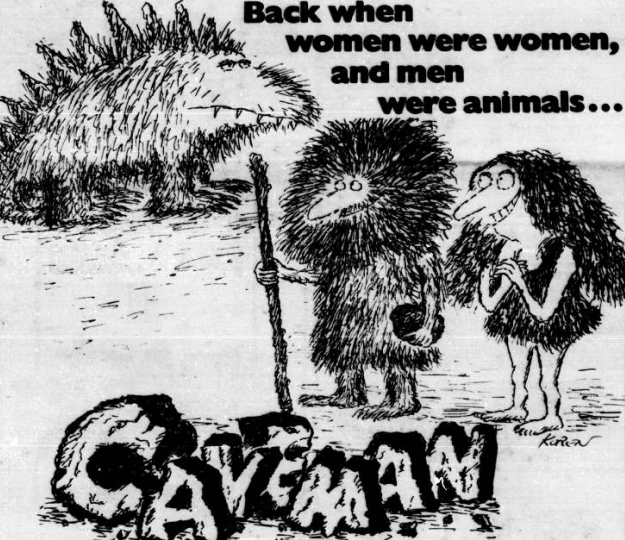
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Written by RUDY DE LUCA and CARL GOTTILBERG Produced by LAWRENCE TURMAN and DAVID FOSTER Directed by CARL GOTTILBERG Music by LAUD SCHIFFIN Paramount "technicolor"
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CURRENT MOVIES

evangelistic vision of the policeman's reality was in no way distorted or diluted. It is, however, somewhat dimmed in the dark, dark cinematography. And it is also somewhat side-tracked in the lavishly detailed portrait of a psychotic cop killer (James Woods). With his close-cropped, concentration-camp hair, his gold tooth, his uncouth Hallmark Card sentiments about family togetherness, his trenchcoat and macabre mole that serve as his disguise during a liquor store holdup, the little hip-and-skip in his gait that he believes enables him to increase speed without attracting attention, the "there-fores" and "moreovers" and the like that punctuate his high-pitched speech, and so on and so on, he makes this movie work best as a case study in self-delusion. "Wambaugh" never builds up the cop characters to a point where they can compete on equal footing with this goon, and even his narrative, based on fact, begins to crumble in the latter half when it tries to trace how the human values in this sordid case got lost in the legal labyrinth. Still, Wambaugh's undisciplined can always be recommended for medicinal purposes, even when for none other. With John Savage, Frankie Seale, and Ronny Cox, directed by Harold Becker, 1979. *** (South Bay Drive in from 3/6)

Ordinary People — Robert Redford's directorial debut, an adaptation of the Judith Guest best-seller, comes out

with an emotional plea in favor of hugging. This practice, especially if done in fine cardigans, is said to be the psychological cause of a guilt-ridden 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 belittles in its attitude toward upper-middle-class prim-and-properness (embodied by the brittle Mary Tyler Moore), but a couple of needle-sharp movie 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.

Playtime — Jacques Tati's strained, on-the-edge comedy follows the star-director through the luncheon of modern Paris, a maze of corridors, concourses, and elevators, and exits. It is often quite beautiful for

the sleek surfaces and the straight-lined photography, as well as for the intricate staging in those surrounding, but it sacrifices laughs and pace for that beauty. When the movie settles at last into an extended exercise on the gate opening of a city restaurant, it also sacrifices its unifying idea of the odd-against-Tati. But throughout that lengthy stretch to the finish line, Tati demonstrates a juggler's ability to keep gags coming and going and coming back again, even if he can't very often get laughs with them. 1968. *** (Ken, 3/10)

Poppye — He is what he is, but he isn't what he used to be. Surprisingly dull demonstration that certain things work better in one medium than in another, that movies are not cartoons, that Robert Altman is not Max Fleischer, and that Poppye should have stayed where he was. With Robin Williams, Shelley Duvall, Paul Smith, and Paul Dooley, written by Jules Feiffer, songs by Harry Nilsson. 1980.

Private Benjamin — A pampered Jewish-American Princess, at last end after her brand-new bridegroom perishes from a mid-cot heart attack, is conned by a long-lost comrade, the Jewish Joseph's ad being the one three-year hitch, and this proves to be

a character-building experience, exactly as always advertised, once she gets over the initial shock of not finding the promised condoms, private rooms, yachts. Every step forward on the road to independence and self-esteem is followed, however, by a step or two backwards, in the direction of business and dumb-out that lengthy stretch to the finish line. Tati demonstrates a juggler's ability to keep gags coming and going and coming back again, even if he can't very often get laughs with them. 1968. *** (Ken, 3/10)

Seems Like Old Times — The verbal comedy is a little lackluster, but Neil Simon is much more adept at that than he is at the creating physical stuff. It's a musical profile of Chevy Chase, the fading under beds, the drummer butter, the pack of dogs, the mammoth St. Bernard leaping onto the judge's bench and taking his face. Seems like old times, all right, but was this sort of thing ever funny?

Silver Streak — Innocuous takeoff on the LADY VANISHES-NIGHT TRAIN, railroad thrillers, executed with little sense of the style of the Hitchcock-Reed prototypes, and replacing the sophisticated fun with a more

sober type. The poppycock plot has a movie buff's sure feel for stand-still clunk-and-dagger situations (the funniest gimmick is having the innocent hero — Gene Wilder — the guileless eyes and the distraught hands — ejected from the train at regular intervals), but the only participant who appears to understand the proper tone for this sort of thing is Patrick McGoohan, in the role of a saucy sinister art curator from Chicago. With Richard Pryor, Jill Clayburgh, and Ned Beatty, directed by Arthur Hiller. 1976. * (Cabrillo, from 3/6)

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Star Trek — The reunion of the TV series cast, after ten years of doubtless a dream come true for the fans of the show. For nonfans, the reunion aspect is not too bothersome, and even contributes a strong sense of character to a very suspenseful and in a literally hair-raising resolution that points the way to a marriage of man and machine, ultimately very satisfying piece of science fiction. Besides a STAR TREK movie, of course, this is a Robert Wise movie, which means that everything, from the tightest talk to the spectacular special effects, is well under control. William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, and Persi Khavari. 1979. * (Cinequest, from 3/6)

Star 80 — Two fugitives from the Broadway hit race run out of the law (ultimate spelling: show) when two Arizona bad men steal their wood-

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DATE: Saturday, March 21, 1981
TIME: 8:00 a.m.
REGISTRATION: ADULTS—\$10.00 (tax deductible)
CHILDREN—12 and under—FREE (who enter with an adult)

Mail entry form *with fee* to: University Towne Centre, 4545 La Jolla Village Drive, S-25, San Diego, Ca. 92131. Deadline is March 15, 1981.

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Please enter me in the University Towne Centre 10K Family Fun Run for Easter Seals:

Name _____ Phone _____
Address _____ Zip _____
Male _____ Female _____ Child _____

WAVES: In consideration of acceptance of my entry in the UTC 10K Family Fun Run for the Easter Seals Society of San Diego to be held on March 21, I hereby for myself, my heirs, executors, administrators, and assigns waive and release any and all rights and claims I may have or may hereafter acquire against E.W. Hahn Company, Hahn Property Management Corp., University Towne Centre Merchants Association, and their agents, its employees and officers, the International Association of Running Therapies, City of California, San Diego, the Easter Seals Society of San Diego, the City of San Diego and any and all damages or injuries I may suffer as a result of my participation in this race. I understand that I am physically fit and sufficiently trained for this competition, and that my physical condition for participation in this race has been verified by a licensed Medical Doctor during the last six months prior to this run. I hereby grant permission to any of the above described parties to use my likeness in participating in the event without obligation or liability to me. As part of the release and waiver, I acknowledge that I have read and understand all of the above.

Runner's Signature _____
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SHIRT SIZE:
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REVOLTING WOMEN Produced by Andy Warhol who treats a bullet wound as a souvenir of the sex wars. This is a comedy but wholly unconvincing parody of the female sex. Directed by Candy Darling, Holly Woodlawn, directed by Paul Morrissey. 1972 (Ken, 3/9)

Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves and faeries, the latter a group of Nazis and reptiles). At best the conception is rather silly. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT, COONSKIN) Bakshi's deeply ingrained lunacy (e.g., the good wizard, Avatar, is a Disney-style dwarf with W.C. Fields round red nose and Peter Falk's Columbo voice). 1977. (Strand, 3/8 through 10)

Woman in Revolt — Also known, and probably more accurately known, as

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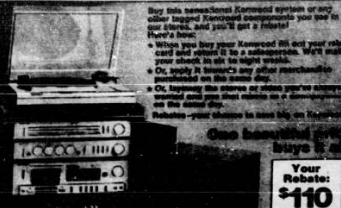
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THE READER PUZZLE

No. 146 Jingles



What's the best tuna? is that heavenly coffee.
It cleans your breath a little dab'll do ya.
But nobody doesn't like you're the one.
If you've got the time, (Boom, boom)
And away go troubles down the drain Doublemint gum
Nestlé's makes the very best

Winners of and Answers to Reader Puzzle #144, Initial Reaction

Your initial reactions should have been:

1. ILGWU
2. Nestlé's
3. Kodak
4. IBM
5. Kellogg's
6. Pepsi Cola
7. BC Cola
8. Coca Cola
9. Perrier
10. Zenith
11. Swanson
12. NBC (or Nebraska Public Television)
13. General Mills (not General Foods)
14. Hoover
15. Variety
16. Ford
17. PBS (not Goodwill Industries)
18. Firestone
19. Chieftens
20. RCA

Unfortunately for ninety-six of 284 entrants, those weren't your initial reactions. Tough.

The T-shirt winners are:

1. Laurel Steigerwald
2. F. Lage, San Diego
3. Belinda Bradley, La Jolla
4. Lee Solok, San Diego
5. Mark Widgen, La Jolla

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