

**Take Two
Paj Rhee And
Call Me In
The Morning**

A black and white photograph of three people in a garden. A man in a light-colored sweater sits on the left, a woman in a dark jacket sits in the center foreground, and a woman in a patterned shirt sits on the right. They are in front of a brick wall and a house.

Tong Vang, Nom Thao Vay, Song Mee Than

Merchants To Opt For Shop Cops

Unid Rain

Dogcatcher Unleashed?



Sue Carlson's article, "Chabad Squad" (March 5), was one of the most interesting and well-written stories the *Reader* has published in a long time.

She portrayed the Chassidim with a warmth and compassion that never ran to sap. I have always been curious about the movement and her article was extremely informative and enlightening.

As a fellow journalist I can appreciate the time and effort that must have gone into the piece. Let's see more of what Sue can do.

June Weisman
Golden Hill

It has come to my attention that there may have been a misinterpretation of my comment ("Letters," March 5) about errors in your recent story on North Carolina West. I did not mean to imply that your writer, Gordon Smith, committed the errors. In fact, he did a very good job balancing the two sides of the issue.

My concern related to erroneous information given by the source quoted in the story. It has been my experience that opponents to North City West invariably use misleading information, statements that are unsupported by fact, and arguments that have more to do with future planning for the entire world (air pollution, traffic control, water supplies, et cetera) than for North City West in particular. To cite examples from the story:

— "... This single new community will have a profound impact on San Diego." **Fact:** Growth projections by the state show that North City West will account for less than five percent of the growth in the city through the year 2000. The corridor along Interstate 15, on the other hand, will account for almost sixteen percent of the growth. All of the

the implication of a "profound" impact is very misleading.

— "There would be an elementary school and a park, but there were no provisions for police or fire stations, or libraries." *Fa*

The City of San Diego is very responsible in planning for new public facilities. It builds them if they are needed under a capital-improvement program. A fire station, library, and other public services will be added at North City West as the population justifies and the expenditure will be paid for by the developers.

Meanwhile, the first families in North City West will be serviced

by existing facilities in Del Mar Heights.

"...[City Councilman Mike] Gotch also calls North City West 'classic leapfrog development.' ... Fact: North City West is adjacent to the Del Mar Heights area of the City of San Diego and all the necessary infrastructure is in place or is readily available. If you are looking for leapfrog development, go further north into the unincorporated areas by Cardiff-by-the-Sea, Solana Beach and Encinitas. Housing mushroomed there because of delays in building North City West. North City West will fill the

— "[Gotch says] the city's existing water and sewer facilities are ill-equipped to handle a new community of 40,000 people." Fact: This argument has nothing to do with North City West. Flushing a new toilet downtown is the same as flushing a new toilet in North City West. So the argument has to do with capacity for the entire city and county. This fits in with the city's very enlightened growth-management plan. Capacity will be added as it is needed, whenever that demand

— "The state has done studies that show these new developments don't pay their way since Proposition 13 passed," [Goth] says. "Fact. Because North City West will be totally new, its assessed valuations for property taxes will be new — and high. Initial projections by the Levander Company, Inc., an economics and consulting company with expertise in municipal funding, show that

— "Look," argues Gotch, "the price of housing is going to go up no matter what happens. Do we re-create Los Angeles County down here, or do we try to maintain some open space, agriculture, and canyons, the things that will attract tourists and clean industry?" **Fact: Constant**

delays in approval of new housing projects coupled with lower densities have been the major factors in making San Diego housing about the most expensive in the nation. This has the most impact on middle- and lower-income people. How do we have a balanced community with housing opportunities for people of all income levels if no growth advocates keep trying to ruin the city's plan? If supply was there to meet demand, the cost of housing wouldn't be escalating as rapidly

in this county, which leads to a comment from an area that would prefer to be high-priced and elitist.

— According to Richard Rose, Mayor of Del Mar, the major opponent to North City West, "There's no pressure from the public to build North City West." Fact: Prices are skyrocketing because there is more demand than there is supply. Homes are built for people. If there are no people to fill the demand side of the equation, why would anyone want to provide a supply? San Diego is one of the fastest growing cities in the United States. So the city conceived a plan to manage growth in the face of that demand. North City West fits

I would suggest to Mr. Roe that he read the Community Plan for North City West. Rather than try to shut down one of the finest, most balanced and well-planned communities ever conceived, he

would do better to put his own city in sound fiscal order. If they can't afford to repair and clean their own streets, how can they afford to participate in a lawsuit whose only purpose is to maintain their elitist status to the total disregard of other people who have just as much right to housing in San Diego County as they do?

*Gordon Smith replies:
North City West will have a profound impact on San Diego, more profound than most developments of similar size because of its location. It will irrevocably change the character of Torrey Pines State Beach, Los Peñasquitos Lagoon, and the City of Del Mar. The air pollution brought about by North City West will be no greater than that*

The quotation about the development of similar size along the I-15 corridor, but nevertheless it will be significant. And while traffic congestion on I-15 is already a common occurrence, North City West will bring it to I-5 for the first time.

The quotation about a lack of police and fire stations has been taken out of context in Mr. Lyman's letter. The passage refers not to all of North City West but to the first subdivision, Carmel Valley, which was clearly stated in the article.

The remaining quotations cited

by Mr. Lyman came from public officials. The issues addressed are complex and not simply black-and-white propositions, as Mr. Lyman seems to suggest.

How odd. And all this time I thought Duncan Shepherd was a movie reviewer. But instead, upon reading his review of *Tess* ("Anxieties, Disappointments

... February 26), I encounter comedy ("The trimming and tidying that have taken place will probably be a bit difficult to believe for anyone who has hacked his way through the three hours of screen time and has not had at least a nodding acquaintance with the book — that is, having either nodded in reverence at its impressive bulk when passing it by on the library shelf, or else nodded in somnolence over one or more of its 500 notes"). Then I discover

movie reviewer as a *classics* reviewer — with an unbelievable gift for being able to review *that which he has not even read!* What a feat. ("Hardy offers you stuffy, pontifical, often hilariously euphemistic diction by which he attempts to divorce himself from any complicity in the torture of poor Tess. . . .") Ouch. We who've read Hardy extensively will now, at the count of three, wince in unison out of embarrassment for Mr. Shepherd. *Phyllis Guckein*
North Park

Thanks to Cynthia Griffith for expressing (in "Letters," February 12) the view of many of us about Duncan Shepherd's movie reviews. After being steered wrong many times by his silly reviews, I no longer read the movie reviews, or if I do, I interpret his recommendations in reverse: his good means bad to me, and his bad means good to me. How about getting a decent, sensitive, knowledgeable, wise, ~~non-moving~~ reviewer, and getting rid of Shepherd?

Evelyn F. Segal
San Diego

Scoop To Nuptial

Brad and Janet were *never* married, either in the movie or the stage production of *Rocky Horror*! This error was printed twice in Jeff Smith's review ("Horror After Horror," February 26). Obviously he wasn't very attentive when or if he saw the movie or the play. *Dummy!*
Ginger Rosser

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Who gets tickets to the Academy Awards show? Are any tickets available to the public, or do they all go to academy members? I see agencies selling tickets to the Super Bowl, World Series, and all that, but I've never seen Academy Award tickets for sale. You see a couple of hundred stars file in, but who are all the rest of the people?

R. Cain

Kensington
All 3197 seats in the Dorothy Chandler Pavilion of the Music Center are expected to be filled this year by the usual crowd of stars, academy members, studio executives, and selected members of the press. The academy sends tickets to its own members and to the people nominated for awards, and the remaining go to the heads of studios, who distribute them however they like, with the stipulation that they cannot be sold to the public. "We're not trying to exclude the public—I want to make that clear," said a spokeswoman for the academy in L.A. "It's just that this is an industry event, and the first consideration goes to members of the industry." She added that surplus tickets have sometimes been sold to the public, but this year there will probably be no surplus. Most of the reporters covering the event will watch it just as you will, on television. Video members will be set up in the press rooms above the auditorium. After the ceremony, the winners are ushered upstairs to meet the press in person.

Those are what's left of the River Valley Farms boarding stables, which closed last November when the construction of condominiums nearby made the keeping of horses illegal. City ordinance 44.0308 says, "No person shall bring or maintain within the City any horse unless . . . the number of dwelling units within a one-quarter-mile belt surrounding the corral, pastures, or stables within which said horse is kept is less than 300 units." Presidio Place contains 322 condominiums now, with 415 more under construction.

Between these condominiums and the stables is a dirt road, a putting green, and a pad of freshly painted tennis courts. On its other sides, the stables are bounded by the San Diego River, the new Mission Center YMCA, and the River Valley Sports Center's nine-hole golf course. "Recreation all around here," says Pete DiLeo, the stable's caretaker, who continues to board his thoroughbred mare and quarterhorse gelding on the property. "With all this recreation it ought to make sense to have this boarding stable here, too. But oh no, the law says—hold on, I got the law right here in my pocket." He produced a Xerox copy of the city's ordinance from his red plaid cowboy shirt. "Law says you can't have horses where there's more than 300 dwelling units. I bet that law was written ten years ago before there were all these condominiums. That's being fair about it. And how do you know a lot of these people don't want a stable nearby? Hell, make it a riding stable, teach the kids, use it on the weekends, make it

part of the area's recreation."

One problem is that you can't ride a horse in any direction from the stables without crossing a street or a parking lot. The best place for riding is Fiesta Island, but to reach it one's mount must clip across Friars Road near the new police substation on Gaines Street. DiLeo said the owner of the stable's five acres, Dr. Purvis Martin, is thinking of using the site for a nursery. "I can understand where the people are coming from, as far as objecting to the stables," said Jim Cooper, a friend of Martin who had stopped on the property to look over the mare that DiLeo is selling. He pointed to the stables of plywood and faded tarpaper. "It looks like Tijuana; nobody wants that. But keeping the idea of a stable on this property, you could have a useful and stylish addition to this whole area. Think of nice buildings with weather vane, white farm fences, all that. . . . And remember, this is the last riding stable that's centrally located. All the others now are out in Jamul or Harbison Canyon or Santee. I've got a ranch in Washington so I'm not exactly thinking of myself. I used to hunt ducks in this valley; I'm just hoping that kids can still use it for riding." He added that Dr. Martin has postponed tearing down the empty stables for fear that, once they're gone, the city would be all the more inclined to prohibit the establishment of a new riding stable on the site.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90863, San Diego, California 92138.



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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. 20505

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.

YOUNG MAN

(continued from page 1)

Her youngest son, Abe, who was thirteen years old, was sitting in front next to me. He was wearing hard black shoes, brown slacks, and a black synthetic disco shirt with a T-shirt underneath it. He asked me how much money I made, and when I told him, he said, "That all?" and squinted in disbelief. A minute later we were passed on the freeway by a creamy new Lincoln that someone had customized to resemble a roadster, with running boards and a spare tire mounted on the side, and when he saw it he literally hit the roof. Other than that he was quiet all day.

Abe's sister, Rosemary, was sitting behind and holding her three-year-old daughter in her lap. Rosemary is a tall, stately woman who looked at the time to be in her middle twenties. She has gray-green eyes, an Afro hairstyle, and a wide, heart-shaped face. She was a clerk at the Naval Supply Center and lived in a cottage-row apartment on West Avenue in Southeast, providing for herself, her daughter, and Abe. Exactly unlike her mother's home, Rosemary's was as bright and tidy as a bank. Her mother had told me that Rosemary as a girl had not liked Negroes. Being light-skinned herself, it had

taken her the longest time, her mother said, to come to accept Negroes with darker skin. Mrs. See had said this in no manner of reproach; it was simply one of the things that she had mentioned, flatly, when I'd asked her to describe her family.

"What are you going to think about us," Rosemary said to me, "not knowing where Stanley is?"

"Oh, we know where Stanley is," said Mrs. See. "We just don't know how to get there right off."

"Oh, Momma," said Rosemary, "you... crack... me... up..."

"I do?"

"No!"

"But you just said I do," said Mrs. See.

"Did you all hear that? Rosemary say one thing and then she say she don't mean it. I swear I don't know what to do with a life like that."

A few minutes later we found the Nelles School, then stopped at a 7-Eleven for something to eat before the visiting hour. Rosemary went in to buy for herself and the rest of the family, then came out empty-handed and told me to drive to a regular liquor store where cheese and sliced ham "don't go for some goddamn outrageous price."

The Sees were admitted that day to visit Stanley in the reformatory's meeting room, but I was kept out, owing to a misunderstanding about placing my name on

Stanley's visiting list. And so I returned a few weeks later, this time by myself. It was a Monday, not a regular day for visiting, and the large and bare-floored room was empty except for a few small groups of boys who were being tutored by elderly women. One of the doors opened onto the schoolyard, and through it I could see a bit of lawn, a concrete walk, and one of the cottages in which the boys are housed.

Each cottage is named after a president — Jackson, Washington, Monroe — whom the boys are supposed to identify with. At the time, the reformatory also tried to modify their behavior by awarding points.

A total of 1000 points (for such things as good work in class and civil obedience) in one week earned an extra 200, all of which counted for money in buying cigarettes and candy at the school's store. Good time also bought early parole. Stanley's parole agent, David Pounds, met me in the visiting room and prepared me for Stanley's arrival by saying that although the boy was immature in many ways, he was doing well at Nelles — he was, in fact, "holding down the board" by having more points than anyone in his charge.

"Here he is," said Pounds, looking over his shoulder as Stanley swaggered into the room. He walked on the balls of his feet, bouncing twice with every step and turning his head this way and that as if to look for snipers. Stanley is big for his age — for

any age — weighing about 180 pounds, having biceps seventeen inches around, and standing at five-ten. His hair was as short as his eyebrows, and he was wearing a muscular-meat T-shirt, brown cotton slacks with a military belt, and high-top tennis shoes with graffiti all over them. "Mad Squirrel" was written on the toes. Squirrel being the nickname given Stanley when he was younger and his arms and legs had not caught up to the bulbous size of his head. He has large amber eyes, high cheekbones, and a chin as round as a bottle cap. "Hello," I said, shaking hands and introducing myself.

"Yes," he said.

Pounds explained to Stanley that I wanted to interview him. "Aw yeah?" he said, delighted and starting to stutter.

"How, how much you gonna give me?" I said I wasn't going to give him anything. Then he turned his pleased face to Pounds and said, "This dude gonna write a book about me, I bet for sure!"

I told him not to count on that too soon, and then Pounds asked Stanley not to light the cigarette he'd just taken from his pocket, pointing to the sign that said No Smoking. Stanley looked at the sign, swore at it, and turned again to Pounds, who was acting determinedly bored. "You can smoke that later outside," Pounds said. "Now just be cool for a while."

(continued on page 10)

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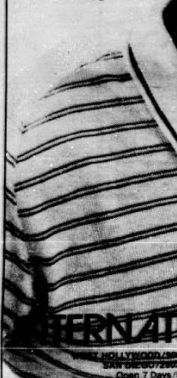
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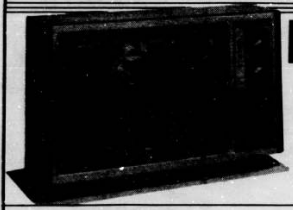
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YOUNG MAN

(continued from page 8)

All right," he said, "but I want more of those."
He was looking at the Coke. I'd bought from a vending machine behind us. I offered him the can and said, "Have some of mine."

"I want my own."
Pounds said, "Stanley, just take a sip."
I said I want my own.
And so, to be ingratiating, I offered to buy him one — then realized I hadn't enough money. I pawed through my pockets, trying to look hopeless, but it wasn't

any good. Stanley watched me without blinking. Finally Pounds tossed a quarter on the table and gave me an embarrassed look. I got up, shoved a chair out of my way, and strode to the vending machine thinking, "The guy at least knows how to stand up to adults." And then as I officiously dropped the coins into the slot, Stanley came up behind me and said, "What should I get?"

I told him to get whatever he wanted.
"What's that?"
"I don't know," I said, faking a laugh and looking at him, seriously. "Don't you know what you want?"
"Sometimes I do," he said, raising a distant, cool expression to the wall in front

of us. "Not right now I don't."
I picked out a soft drink for him and we sat down again. Then he told me what had happened the last time he was out of jail and on his own.

There wasn't much to it, really. He was released on a Saturday morning with money to take the seven o'clock Greyhound to San Diego. Passing through Oceanside, he met a "hippie dude" who sold him a pipe and some marijuana. He was high when he arrived at the bus depot, high when he walked to Horton Plaza, high when he took the Number 3 bus to Ocean View Boulevard, and was just coming down when he reached the front door of his home. Abe, who answered it, was so glad to see his brother that he kissed him on the forehead — "Right here," said Stanley, pointing.

He said he spent the next few days around the house, lifting weights and watching TV. He pleased his mother by doing the dishes once or twice. Officer

Lewis came by a few times but they had no luck in finding a job. Stanley said the holiday was dull except for the visit on Christmas morning from his older brother John, a football coach at L.A. City College. "He came up in a brand new yellow Cadillac, sticker still on the windows," said Stanley. "He brought me a set of weights, nice new clothes, new shoes, all that, then he take me out to Jack-in-the-Box and buy me 'bout four them jumbo things and fries and a malt. I be eatin' all day and he tell me I gettin' big, man, big like the 'Credible Bulk.' And then he drive back up to L.A. I supposed to see him again real soon but he don't come down here again, and so I haven't, I haven't seen him."

One night, with money he'd gotten for Christmas, Stanley bought some pot at Memorial Park and then had somebody buy him some Mad Dog (Mogen David) wine at a liquor store. When he blazed home that night, his mother said the Man was going to send him right back to YA —

the Youth Authority. A few nights later he smoked some wacky-bobs (PCP) with friends of his, both of them older, whose nicknames were Monk and Psycho Mike.

At Miller's Market, on Thirtieth and C, they happened to see a young woman in a phone booth. It was about eleven o'clock; the market was closed, the parking lot empty. They surrounded the booth and started banging on the windows. Though she gave up her money, they smashed through one of the doors and hit the woman on the head, breaking her glasses. Stanley declared that he watched the whole thing, that it hadn't been his idea to rob the woman, that he was too "dusted" on PCP to do so much as hide from the police car that was cruising a few blocks away. The policemen found Stanley, strutting along the sidewalk. They hailed him from across the street, he walked over and got in the car, the woman identified him, and later from the police station he called his mother to say, "I'm in bad trouble this time." He was sent back to Nellies for two more years.

"Hold on," he said, rising from the table. "I got to spit." Pounds and I watched him saunter outside, stop, hitch his pants, and spit studiously on the grass like a bailiyyer who knows he's being watched. "You want them to grow up," said Pounds, who was shredding a piece of paper and letting the pieces fall on the table, "but you can't show them how and you can't force them to. It really is kind of strange." And then Stanley returned and Pounds said nothing more.

Though he was doing well at the time, Stanley later got in trouble at the reformatory and was sent to finish his term at a youth training center in northern California. He had hit another inmate, who had called him a queer. A rumor had gotten around that Stanley had made or received another inmate's sexual advances, and whether it was true or not, the rumor was something to fight about.

In any case, Stanley was paroled about a year ago at age seventeen. He returned to live with his mother on Webster Avenue in Southeast, and to become a ward of parole

agent John Greenbush. Parole is a kind of bargain in which the state agrees to let the inmate out of jail before the end of his sentence if the inmate promises to stay out of trouble by finding a job or going back to school. If the ward doesn't comply with the rules of parole, the agent's ultimate threat is to ask the parole board to send him back to jail to finish his term. After nearly a year of dealing with Stanley, Greenbush was threatening to send him back.

"My parole agent say," Stanley, man, you think you hot shit but you ain't. You ain't even regular shit. You just a punk with big arms and a big mouth to go with it. You ain't tough, you ain't hard, you ain't bad — you nothing, and you ain't going to be anything till you straightened up and fly right."

"And what did you say back to him?" I asked, glancing at Stanley next to me in my car, his hands folded neatly on his lap. This was last November on a Friday afternoon. We were going to the state employment office downtown.

"I didn't say anything. I say, 'Okay,

yeah, okay,' and that's all."

"Do you think you're a punk?"

"No, I'm a man."

"Oh?"

"Yay. Like — I got things on my mind right now."

"Like what?"

"My sister be givin' me shit all the time," he said. "She give up her apartment and move her stuff back to the house for a while, 'cause she want to buy a house on her own, and so she get herself a phone install and she don't even let me use it. And then you know my girlfriend? Rosemary say, 'What you gon' round with that? That girl is everybody's friend' — don't you know that? And I say, 'Okay, then, I just say goodbye for a while,' and then I go my way and do what I want."

"And what did you want?" I said, not looking at him.

He paused, and when he spoke again his voice went measured and calm, as though he were repeating a lesson. "A car," he said. "First I get me a car so I can go

(continued on page 12)

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YOUNG MAN

(continued from page 11)

anyplace. And then I get on a partridge so I can do anything. And then, after that, I don't know. But first thing is get me a job, 'cause if I don't have one by Monday, Greenbush says he gonna send my ass back to jail, and I believe he will, too."

We arrived at the employment office at Twelfth and Broadway and I dropped Stanley off at the curb. He was just closing the door when it occurred to me that he didn't have a ride home, and I started to call him back to offer him one, but didn't.

"We're not savers," said John Greenbush, a leonine young man with longish hair and a full, trimmed beard. He was speaking of parole agents in general. "But we can help some people save themselves, and believe me, some of them do. ... But then there are those individuals who may be just want to take you for a ride. And I'm willing to go along for a while. But if I have expended all of my resources, and if I feel that sending them back to YA is the only

way to get their attention, then that's the way to go."

A moment later we were talking about Stanley in particular. "Oh, he's a likable guy," said Greenbush. "I like him. Everybody likes him. But that's not the point. The point is he's been lying to everybody since he went on parole. ... We fixed him up with a bus pass — twenty-seven dollars a month, so put him in a foster home — \$400 a month. His foster parent was a black woman who lives in a condominium in Fashion Valley, color TV, jacuzzi, weight room, the works — every advantage and every physical comfort. And what happened? He lasted a week. She caught him playing games. ... running Sherms [Sherman cigarettes laced with PCP], and she threw him out."

I asked him what the problem was. "You're talking about individuals with no work history, with few work habits, individuals who may be able to do physical labor but basically are afraid of paper. ... And then these same people who may be only marginally employable don't want the marginal jobs. They don't want to work for \$3.10 an hour, they want six or seven dollars. In other words, they want a

position — that's a word they use a lot — position. I tell them they can't have a position right away, but taking a job for three dollars an hour puts more money in their pocket than staying home and watching TV. Some individuals respond to that reasoning, and some want something for nothing. ... I know that Stanley is really pissed, really pissed at this brother of his for not coming 'round and helping him. He wants someone to help him, Stanley does, but he doesn't put out enough of himself."

Ladene Bean, thirty-two years old, is the foster parent who took Stanley in for a week. She herself grew up in Southeast San Diego, on Las Flores Terrace near Imperial Avenue. Her father is an accountant and a loan officer; she was a Brownie and a Girl Scout leader. "I told that Stanley when he came into my house that he couldn't go on with being disadvantaged around me," she said. "Too many black people have made it out of Southeast for you to go on about that. He came into the house one night and I said, 'Don't tell me you ain't been dipping PCP 'cause I know you have. I see your eyes. I ain't blind. I know all the signs.' ..."

She was talking to me in the bedroom of

a foster home that she supervises with Tom D'Intino in Spring Valley. She was leaning against the blank white wall with her arms crossed, and from time to time she pushed her gold-rimmed glasses back up to the bridge of her nose. I was sitting on the edge of D'Intino's king-size waterbed, which was covered with a quilted American flag.

"When my grandfather came to San Diego, there weren't any jobs," she went on. "So he went around mowing lawns. He started at the bottom, became starting at the bottom then wasn't being a Tom. Today you hear these black dudes saying that they don't want to get a job as a janitor or whatever 'cause to them, that's Tommin'. But I tell them the real Toms are the dudes out there who have given up even trying to find a job, and who may be running a little dope or something, making a little money, and acting exactly the way Mr. Charlie expects them to act."

Asked if she knew for certain that Stanley had been dealing PCP during his stay with her, Bean said she had no evidence but she certainly knew the kind of crowd he was running with. And then she offered to introduce me to a dealer from Southeast, a childhood friend of hers, who could

show me around the territory that he and Stanley shared.

We met at dusk on the sixth of January in front of the Denny's in Lemon Grove, where College Boulevard loops around Highway 94. The dealer was accompanied by Bean and by a teen-ager whom he called his "general, or lieutenant, or whatever" — a seventeen-year-old black who was dressed in the regalia of the Crips, one of Southern California's better-known gangs. The general's headpiece was a red bandana mounted by a bowler hat, with beaded earrings dangling from his lobes. Another red bandana dropped from the right hip pocket of his starched Levi's. His shoes were Converse Chuck Taylor All Stars, standard for outdoor basketball, but modified to include steel toes. "I finally got them right," the general had said to Bean when she'd stopped to pick him up and bring him out to Denny's. By that he'd meant the toes of his shoes.

The dealer himself was a fine looking

man. He appeared to be in his early thirties, thin, maybe a hundred and thirty pounds, and he was wearing a Western suit with a bolo tie of brown agate. His hair was pomaded and lay against his head like a tight sweater. He had a bright smile, a high voice, and blurry eyes which made me think of old pennies. I had to spread a newspaper on the back seat of my funky Rambler before he'd sit in it.

"All right," he said as we were heading for Southeast. "I'm a criminal. What I do, people go to jail for. As far as my investments, people are quick to say that we are exploiting our own people, but they do not reflect upon the white people who have traditionally come into our part of town and taken away what you might call substantial profits. And so, as the merchant is loyal to the system, so am I. We are bound to be loyal to the system even if we are oppressed by it. Why? Because we all come from the same place. These people take, and so we take. We are not and you

are not sinless."

He passed me a lighted dart of peppery green marijuana. I took it once and passed it back.

"Now," he said, "would you walk around this neighborhood at night? I wouldn't. You wouldn't catch me dead out there."

"But this is where Stanley lives," I said, driving along Webster Avenue near Thirty-second Street, and pointing to a cottage by a vacant lot. "I've been here at night before, no trouble."

"You haven't been here enough."

"I don't think Stanley would hurt anybody. He comes on sort of strong but he's basically okay."

"All right," he said. "But it's all the same system."

Bored with this neighborhood, the dealer gave me directions to "Little Babylon," a one-way street at Forty-fourth and G where people hang out at night. We approached it from the north by way of a

sidestreet that turned at a dead end. We swung left into a dim corridor, bounded on either side by parked cars and crowded with people walking back and forth. "Roll up your windows," the dealer said from the back. "and don't stop." I dropped the car into first and we went forward again with a lurch. The scene outside was surreal, like driving underwater with shadows and flashes of color at the edge of the glass in front of us. "Don't stop," he repeated, and then the general said, "Even if somebody hit the car. ..."

And then we were through it.

"There must have been forty people back there," I said.

"They hangin'?" the general explained. Then the dealer added, "One thing I keep having to impress upon you, man, is the fact that our behavior, if you will, is in accord with the behavior we receive and the behavior we see around us."

(continued on page 14)

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YOUNG MAN

(continued from page 12)

"Wouldn't a lot of those people rather make twelve dollars an hour at NASSCO?" I said — and then remembered that the National Steel and Shipbuilding Company was probably a bad example, being one of those employers that checks out people with criminal records.

"NASSCO?" the dealer said. "Did you say NASSCO was hiring? I don't know about that. But the difference between NASSCO and me is that, whatever NASSCO is doing, I'm always hiring."

To everyone's surprise, Stanley got hired in February for a three-month training program at the Naval Supply Center. He earned about a hundred dollars a week, taking the bus at seven in the morning and returning about five at night, spending the day moving boxes in a warehouse. When I asked him how he liked it he said, "Boring." He'd grown a goatee since I'd last seen him, and his hair was longer, smooth and well kept. We were talking one night on the steps of his mother's cottage, under the white porchlight.

"Maybe it's better than dealing," I suggested.

"Shit," he said, giving me a look of honest disdain. "Man, if I'm dealing I have money or I'm in jail, one or the other. I'm driving a car, have nice clothes, a suit, all that. When I get out of jail at first I'm footin' around. I be hangin' girls, gettin' footin' around, I be dealin' a little, but I don't do none

of that no more. I stay home and don't do nothing."

Just then we heard a sound — a sharp clap — like a highball hitting a tiled floor. Stanley raised his head a little.

"What was that?" I said.

"That's my neighbor out shootin' his gun."

"Jesus — what for?" I turned and saw the silhouette of a young man going into the house across the street. The screen door clicked behind him.

"We got in argument few days ago and he say he gon' to shoot my head off," said Stanley. "So now he showin' me he got a gun and all that."

"Did he fire it into the ground or something?" Stanley shrugged.

"What was the argument about?"

"I don't know," he said, not trying to remember. "He's all mad because his father left the house a couple of weeks ago and so he takin' it out on everybody around."

"Stanley?" his mother called from the doorway behind us. "Will you and your friend go and get me that bed from out of the yard?"

"What bed, Momma?"

"That bed right there in the corner."

An index finger, emerging from behind the screen, wiggled at the shadows where we should look, a rustling cot was there. We lifted it over the plants in the yard, mostly cacti and succulents potted in plastic cans, and carried it up the charrutse steps and into the house, through the vestibule, through the living room (was there a fire? what smelled like smoke?) and into Mrs. Sec's bedroom, where we set it next to her own bed on a patch of bare floor where the paint had worn away.

She thanked us and we turned to go. Stanley went outside again — I'd promised to give him a ride to the liquor store — at Thirty-second and National — but I waited a minute in the living room. I'd been in the house several times before but never at night, and I realized that night

became it, made it seem more real, perhaps because the shades were always drawn in the daytime and no matter how much it seemed to be night outside, it wasn't. Now it was nighttime both inside and out. Wood was burning in the fireplace in the faded gold screen. The TV was on: a back of gold screen. Pictures of the family were pinned to the curtains and walls, as was a rug portrait of JFK with a newspaper photo of his daughter attached to it. On top of the TV was a portrait of Stanley next to a wooden cross. A TV tray was piled with newspapers and a copy of *The Christian Science Sentinel*, still in its brown paper jacket. The legless couch was piled with blankets and cushions, and near it was a white plastic bucket lined with newspaper which Mrs. Sec was using as a spittoon.

"Wait," said Stanley, coming back in the house. "I gotta tell my Momma I be back. Momma!" he called. "I be back in a minute." Then he rushed out the door again.

Out at the car, we had just settled in the front seat when someone walked by the passenger window and said, "Don't trust your luck."

"What the same guy with the gun?" I said, looking behind me at the dark.

"Yay. Let's go right now, if that's okay with you," it was.

One thing more: I asked him to help me. We arranged to meet again one night the following week for an interview about his new job at the warehouse. I arrived at a quarter after nine and found the house dark. Mrs. Sec doesn't answer the door after dark, but talks to callers through the shutters of her bedroom window at the side of the porch. She said that Stanley wasn't home but was probably at the market down the block.

Heading that way I met three kids, teen-agers, walking toward me. I moved to the middle of the street as they approached, and then one of them, the smallest, asked if I were looking for his friend Stanley. With that I related. We shook hands (three-step power grip) and we

talked about this and that for a minute, and when I turned to go, he jumped on me. As I spun away from him my car keys flew out of my jacket, and I ran to the street light while he scooped them up.

After that I remember very little. I know I talked with one of them — not the one who attacked me but an older, calmer punk who was standing under the streetlight too. It was the oldest sensation I felt exhilarated, strong, terrific, but all I could do was talk. And while I jabbered at him, he calmly insulted me. He told me not to set foot in his neighborhood and not to park my car on his street, he said I was probably a fag getting fucked by Stanley, or fucking him, one or the other. He was so close to me I could see the knitted ribs in his watchcap, and I wanted to jump on his face but my body was paralyzed: nothing moved but my mouth.

I swore at him, not just the words of swearing but the music, too, and though I can't remember what I said I know it had a pompous, generalized air about it, as though I were addressing the U.N. He said I'd get my keys when I gave his friend some money. I said his friend could pork himself with my keys, that I wouldn't talk to him unless he treated me like a human being, and that if he continued to treat me like an animal, then that was exactly the treatment he could expect from me — that was the system.

I challenged him to do me a good turn and see if I wouldn't find some way to repay him in kind. Trade him my keys for a promise of goodwill.

"I help you?" he said. "Man, I got to sleep here tonight. If I help you then they be after me, they be after my momma. . . . I don't be robbin' people, but I don't be helpin' dudes like you, either."

A few minutes later I left — ran, I should say — over to Thirtieth Street and then up Thirtieth to Go's Sea Wall and home. It took about twenty minutes. I live only a mile away but I walked the last half of it. I still felt bouncy from the adrenalin but I wasn't any more, and I could look

around and let the pleasant night get to me, the broken white clouds and the air from the late rain.

In my apartment I switched on every light and rested a minute, then called the police. Soon the three of us — Officers John Honeycutt, Steve Higiera, and myself — all white, were proceeding in the SDDP's white patrol car toward the scene of the attempted 211. Answering questions on the way, I told them that only one of the three had tried to rob me; the biggest one had been a stooge (like Stanley?), just standing and watching, and the other had been a kind of mediator talking about a deal. Then, as we reached the corner of Thirty-second and Market, I saw my

mediator standing on the sidewalk with my keys. He handed them to me as I got out of the car.

I threw my arms around him and hugged him, rocking. "Hey!" he said, "you don't have to do that."

"But you helped me after all?" "Shit."

"Where'd you get the keys?" said one of the officers, notebook in hand.

"Hey, wait a minute," I said. "I owe this guy something."

"Man, I don't want my name in this."

"We're not taking you up," the policeman said. "We just want a little information."

And a little information was all he got.

The mediator, James Harvey, was quite talkative about the officers he knew in the department — he pulled a number of SDDP business cards from his wallet — but he wouldn't give up the name or whereabouts of the kid who'd tried to strong-arm me. That made sense, of course; he was protecting his own. What made it disconcerting, though, was that after a while the goods will we'd been ready to exchange was gone, vanished, as everyone retreated to his systematic role of cop, victim, and homeboy.

We drove back to my car, which was still where I'd parked it, directly across from Stanley's house. Someone had opened my trunk and stolen a tape re-

corder, and when Honeycutt went to the nearest house to check for a possible witness, the woman who came out to talk with us took the opportunity to gripe about how long it takes the police to make a house call in her neighborhood. Honeycutt said, "And what would you do, ma'am, if you had the total power to change something down here?" And she said, "I'd take all these punks and lock them in jail for good."

Harvey, at this point, came walking up the street. He draped an arm around the woman, kissed her, said, "Hey Momma, how you doing?" and promenade into the house. The same hedge-covered

(continued on page 16)

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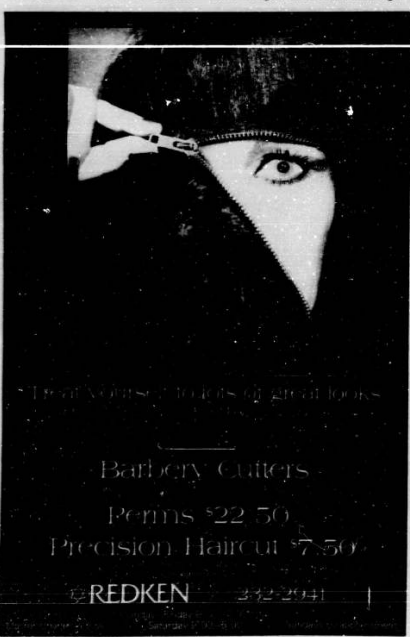
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YOUNG MAN

(Continued from page 15)

house, I saw now, where Stanley had seen the young man disappear after firing his gun. Harvey had returned my keys, all right, but he'd kept the one that starts my car. I said nothing about the gunshot, it wasn't my business. But now I knew his role in the system — false helper — and used a spare key I kept in my car to fulfill my own classic role. I left.

The next I heard of Stanley was in mid-February when Ladeen Bean reported that he'd been fired from his job. She told me this on the phone from the foster home in Spring Valley, just when Greenbush came to visit. He'd been over at Stanley's house looking for him, and as usual had been stoned up, so he was in no mood to be excused. "I talked to his boss [at the Naval Supply Center], who said he was marginal all the way," said Greenbush to Bean when she asked him what had happened. "Some old story. Shows up late for work, doesn't show up at all, talks and talks. . . . He's trying real hard to talk himself back into YA because he's lying to everybody and sooner or later he's gonna have to talk

to the parole board." Bean had a few more words to say in the same vein, and then she added, "I'm sorry to be telling you this. It seems I'm always telling you things about Stanley that I guess are disappointing you."

I said that wasn't true. "Well, I'm sorry all the same," cause Stanley had a way of, you know, showing people just one side of himself, and some people don't ever see the other side no matter how long they look."

If anyone had seen all of Stanley, it would have to be Dick Lewis, the policeman who'd befriended him nearly six years ago. His office is in a storefront on Forty-third Street near National Avenue. It is part of a row of new little shops that more or less resemble one another, the SDDP's being the one that has a cone-shaped hole through one of its windows, shot through by a BB gun.

One afternoon last month, while a man with a landlord's look about him (white shirt, pocketful of pens, and a fat ring of keys on his belt) was arguing with one of the desk cops about a parking ticket, and while an off-duty policeman was giving bottles to his twin babies, one on the desk and one on the floor behind his wife was at law school that day, Lewis was on his way to his cubicle at the back of the shop, where his phone was ringing. "Yeah, I'll

take care of it. Monday for sure," he said, pointing me to a chair that at the moment was facing another wooden desk jammed against his own. On the wall behind him were a number of small, framed citations and notices of appreciation from civic clubs, the Boys Club, and the Boy Scouts. "Okay," he said, scratching a white sideburn. "Man, don't worry. I'll see what I can do." He closed his eyes. Instead of a uniform, he was wearing the street clothes of community relations: a three-piece suit with a tie pushed out like a cobra, a matching kerchief, a bracelet, rings, and a racer's watch. He hung up the phone and turned his tired eyes at me. I asked why some people who have tried to help Stanley think he's a flake.

"I don't find that to be the case," he said slowly, looking down. "With me he's always been on time, always been conscientious, always polite. Everything is 'Yes sir, no sir.' I find a young man like him is obviously ambitious and wants to do something with his life."

I stared at him. "I give him a lot of respect," he went on, "because I know that I am exactly what he would like to be. It's not just that I'm some kind of image, or I'm trying to build myself up, or anything like that. What I think it is. . . ." He waited, listening to some conversation in the front of the

office. "I think that I am real to him. I mean, real in the sense that he knows he can someday be me, and you don't have to know him long to know that there aren't many people in his life like that."

If there was such a bridge between Stanley and Lewis, I wanted to see it for myself, see its span and its stresses, and I suggested an interview among the three of us, but it never came to be. Lewis and I went looking for Stanley one storm-blue afternoon in March and never found him. His sister, at home, had no idea where he was. We cruised around Southeast in Lewis's Aspen, checking the parks, the Dolphin Inn (two drunks were having a staggering, slow-motion fight in the parking lot: not worth stopping for), passing by the liquor stores and the Sawaya Bros. supermarket. "He's probably getting in trouble," said Lewis, sucking on his pipe. "Oh, well. We got to keep him busy somehow." And after that there was nothing more to say.

We were heading back to the office when a radio call came in about a man fallen sick at Thirty-eighth and Ocean View. Lewis called back to say he'd take it. The man, who looked like a bloated, fifty-year-old drunk, was slumped against a wall, eyes open, hardly breathing, his mustache soaked in phlegm. "He's not drunk, I don't think," said a woman,

showing a can of 7-Up he'd been drinking. Lewis called for an ambulance while another patrol car arrived, headlights on, then he drove to the nearest grocery store to check if the proprietor might identify the man who had just bought a soft drink. By the time he'd brought the proprietor back to the scene, the street was jubilant with lights from an ambulance and a fire truck. A letter in the man's pocket identified him and gave his address. Lewis drove to his home, a neighborhood sanatorium, and told the woman who answered the door that the fallen man would be at Community Hospital. "All right," she said, "I'll tell his father."

"His father?" said Lewis. Then in the car he said to me, "This old dude's got a father! Man! He must be pretty old. I wonder if he knows what his young buck is doing right now. Oh, well. Grab it while you can. It won't be around forever, so grab it while you can."

Lewis may not have found Stanley on

the street that day but he did find him a job. On Monday at 7:00 a.m. Stanley was to have started as a janitor at the Elks Lodge at 5860 Market Street. Lewis arranged it through the lodge's assistant manager, Oscar Julian, a retired master sergeant in the Marines who is taking Lewis's course in criminal law at City College. "One thing this kid has got to know," said Julian, "and that is it's a privilege to be a free man out in the society and to work for a living." Julian also owns some rental properties at which Stanley has done some janitorial work; he said there may be more work in the future if things go well at the lodge.

"And how are you going to get to work?" said Stanley's sister last Saturday morning. She was in bed in the living room of her mother's house, and Stanley was on the couch watching *Ozzy and Harriet*. "I don't know," he said. "Maybe I'll be late. Maybe I won't go."

I was sitting on the chair between them

and said, "Don't you want the money?" "Yay."

Ricky and David were involved in some sort of drug race. Harriet was worried about them and Ozzy was trying to explain.

I ventured to say that Stanley's whole problem was that he didn't know the joy of having money.

"You tellin' me?" he asked.

I asked if his father had left him any money when he died.

"I ain't got no father," he said, "cause they ain't no father listed on my birth certificate."

"Yes he is," said Rosemary.

"Then how come he didn't leave me money?"

"He denied you," she said, lighting a cigarette.

"What?"

"He went to court and denied that he was your father, and he won. That's why his name is on the birth certificate as your

father, but he never took responsibility, although he admitted to us later on that you were his son."

"Oh, Okay, I got that." Ricky won something and Harriet was relieved. Then the next program came on: the *World Tennis Conference Challenge Cup*, with John McEnroe about to crush some Polish nobody behind a pounding serve and forehead.

"I still got a lot of yolk," said Stanley, flexing his left bicep and looking at himself in the nearest mirror.

"Yolk?" I said.

"That's what we call it sometime."

"Muscle," his sister elucidated.

"I still got sixteen inches," he said. And then a minute later: "You know what it is? All these people, they tryin' to run me, but I don't let 'em. I don't want to be run until I know what I want to do, and I just don't know what I'm gonna do yet."

"Then I wish him luck and he said, 'Yay.'"

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I had been in the desert town of Borrego Springs nearly two days before I found out about the battle. It was late October and the temperature was about ninety degrees. Old Bill Hartmann, local handyman and mechanic desert prospector, was sitting with the outside Herbaugh's, the local town. We were sipping whiskey and looking over the Christmas Circle, a small park which marks the center of town. The street was deserted and I noticed idly that the statue on the Christmas Circle fountain, a nude humanoid of indeterminate sex, had been painted by vandals since my last visit. The figure now wore a yellow bikini.

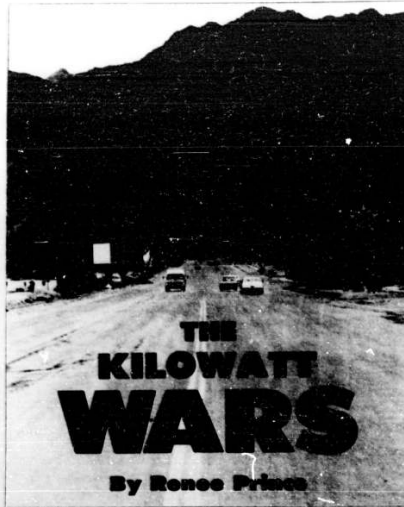
Old Bill took a drag on his cigarette and stared at the statue without really seeing it. "You know, I'm a crude bastard," he said. "When you asked me what the problem is here in Borrego Springs, I was hard put to burn the ears off of the whole place in there with a string of swear words — all directed to those boys over at SDG&E." He gestured vaguely to the west, toward San Diego, and took a sip of his whiskey.

"Say, did you hear me play piano in there?" he asked me suddenly. I had indeed heard him play and it was a hard thing to forget. The piano in Herbaugh's was hopelessly out of tune and had some kind of mysterious tonal problem. But that hadn't stopped Old Bill from attacking the keys with a set of showman's flourishes. However, I hadn't been sure that Bill actually knew how to play. I couldn't make out any tune or rhythm. Everyone in the bar had applauded, though, and the bartender had told me confidentially that "Old Bill comes in here every day to play for us."

"Can't run the town no more," Bill said sadly as he turned his gaze back to the fountain. "Couldn't afford the electricity, so we cemented it in to make a visitors' bench. Do you know that the only store here in town had a \$4500 electricity bill last month? Owner says he's got to go out of business if the rates don't go down. And I know a hell of a lot of people right here in Borrego that are paying \$400 a month for the electricity to cool a two-bedroom house."

He crushed out his cigarette, shook his head, and rubbed his gray stubble thoughtfully. A couple of street girls strolled by and one called out a hello to Bill. He waved back and nudged me. "That's Leticia. I use the prettiest little thing I built a playhouse way back when for her and my granddaughter. Leticia couldn't speak no English and my girl couldn't speak that Spanish, for sure. But you know what? These two little girls communicated, all right — because they wanted to and because they had to."

"That's what we're looking for from SDG&E and from the Public Utilities Commission. See, if you don't communicate to 'em what you want, you're not going to make any changes, ever. And we've got to have some changes here or Borrego Springs won't have any businesses left."



Borrego Springs

"Because SDG&E hasn't got an ounce of sense. They tell us to conserve, so we do. We cut down on our energy use by twenty percent from last year, they tell me. And what happens? They tell us that we saved so well that they didn't make as much money, so they've got to raise the goddam rates! Makes me mad as hell!"

He spat on the sidewalk. "The whole town is up in arms. Last month we had SDG&E come out here, and then there's this big thing tonight with the Public Utilities Commission."

Later, I found out he was talking about the visit that night from Michael Doyle, the public relations representative from the PUC. The town had asked him to come out to hear their grievances and, hopefully, to carry their message back to the commissioners. Since the PUC must review any rate increases requested by SDG&E, and the five commissioners ultimately decide on or may on all rate increase requests, it was thought that Doyle's visit might be the turning point in the battle for lower rates. According to Old Bill, the town was communicating, letting everyone know that it

was in trouble.

Borrego Springs does not look like a town involved in a battle for its life. The streets haven't changed in years. The sun-light pours down on the sidewalks and the crystal air shimmers with heat waves, making the palm trees waver in the distance. Everything out here is radiant and tremulous during the day, and etched with exaggerated shadows at night. Something in the atmosphere makes horizons seem to stretch out endlessly. From the Palm Canyon, just outside of town, one can see all of the huge flat valley of Borrego shining a bright emerald green against the pale pastels of the desert. To the north lie the Santa Rosas, a range of jagged moon-mountains that seem to rise perpendicular to the desert floor. Just over the eastern horizon lies the Salton Sea, and before that, the erosion-carved hills of the infamous Borrego Badlands, once called *Cheerichishnooa*, or "devil's house," by the Indians because of its thousands of maze-like corridors that had trapped so many lost travelers over the centuries.

How had was the problem, here? Some

of the answers came while I was having a beer at Herbaugh's. The entire bar was buzzing with talk of the community meeting that night. A reporter from the *San Diego Union* was asking questions about the residents' bills and the answers were shocking.

The trouble had begun three months earlier, when rates suddenly increased by sixty percent over the year before. Some twenty people had compared their bills while visiting the post office, began to get angry, and before long, most of the town had joined with them. The bartender, a brunette woman in her late thirties, said she had paid more for electricity the previous month than she did for rent. No one in the bar had a bill of less than \$300. Several people were complaining about strange differences from month to month — drops of one hundred dollars and increases over that amount. The town was wondering, in the face of this sudden realization of SDG&E's power over their lives, whether the company knew what it was doing.

Another question was how well Borrego Springs was going to fare against any bureaucracy and the possibly infinite variations of the run-around that were sometimes encountered in the huge machinery of entities like SDG&E and the Public Utilities Commission. Borrego Springs had grown up under the assumption that it existed in glorious isolation. The desert provides solitude for those who choose to live here, and this is a great attraction for many people. In a town of free souls, artists, retired people, park rangers, and real estate agents, banding together for any length of time might prove to be an impossibility, especially after the meeting with representatives from SDG&E the month before.

Referred to by everyone in town as "that fiasco," the gathering had been dominated by hostility, angry accusations, and shouting. At one point, according to several people who had attended the meeting, the president of the chamber of commerce had risen from his seat to turn up the air conditioning. "Leave it at eighty degrees!" rate citizens had yelled. "Let them sweat it out like we do!" The encounter had ended with bad feelings on the part of the Borrego Springs residents because of SDG&E's only response to their indignation at the increased rates. "If you want any changes at all," company representatives had said, "you'll have to talk to the Public Utilities Commission."

Soon afterward the town made its second move. A petition signed by 436 of Borrego Springs' residents and thirty-six different businesses, along with a letter addressed to Governor Brown, went out to the PUC. Some people protested the rates by paying their electric bills with personal checks made out to the PUC, not SDG&E. The petition and the copy of the letter to the governor won the attention of the PUC. The protest checks had made no differ-

ence, explained the PUC representative later. In fact, he was to claim that the checks were a nuisance and solved no one's problem. But whatever the reasons, the PUC had decided to send a consumer relations representative out to Borrego Springs to respond to the letter and the petition.

The letter claimed that rates had gone up by sixty-four percent in the last year. In the past eight months alone, the rates had increased "forty-seven percent." The townspeople also objected to the given life-line allowance, which should have been increased during the summer months to offset the extremely high temperatures. (The life-line allowance is a reduced rate — seven cents per kilowatt-hour versus 11.5 cents — for a certain number of kilowatt-hours each month.) Many residents had also complained privately that SDG&E assigned them to the same "climate zone" as greater San Diego, and were thus given a life-line allowance that reflected the mild coastal climate and which was inappropriate for the desert. (Actually, according to both SDG&E and knowledgeable Borrego Springs residents, the desert life-line allowance for summer months is 400 kilowatt-hours per month compared to San Diego's 240 kilowatt-hours. But even those residents aware of the desert rate say it is not appropriate, not with monthly bills of nearly \$400 for the average consumer.)

Another problem with the life-line allowance is that it does not accrue. That is, if one uses less than his allowance one month (as is the case with nearly everyone in Borrego Springs during the winter months), that remainder is not applicable toward any following month. The residents would like to see a banking system in which extra life-line kilowatt-hours could be saved up for use during those expensive, 120-degree summer days.

Still another major complaint came from local business people. They objected to something called the demand charge. According to an SDG&E executive, this is a billing procedure in which the utility takes the greatest single hourly cost for the last year and charges fifty percent of that figure whether or not the business has used less than that amount of energy. This figure is added on to the regular bill. Thus, even if a business such as Borrego's general store is using very little energy, which can happen during the winter months, the bill will still include fifty percent of the highest hourly rate

paid during the previous year. The measure was obviously designed to promote conservation, but many people felt it was too punitive.

The residents also protested in their letter that rate payers should not have to "absorb those losses caused by mismanagement," and claimed that SDG&E had made "vast mistakes" by investing in projects that fell through. They cited as one example a transaction in which SDG&E had loaned their oil allotment to a third party. The result was that when replacement oil was purchased later it was more expensive — by several million dollars. Another mistake, they said, was the construction of two turbine generators that were to have been installed in the South Bay area but which subsequently proved to be unnecessary. SDG&E says the turbines were not a mistake, that they were origi-

relations representative from the PUC, down to Borrego Springs. According to Riolo, it was the \$400 energy bills that many citizens received on the first of August that had generated the town's move before the rate increase. Now, she said, they find themselves having doubts about the success of any Borrego Springs business. One woman who has children in the local high school believed the market would be the first to go under. "What will happen to us year-round residents?" she wondered. "If our only grocery store goes out of business, we'll have to drive fifty miles to Ramona for all our perishable food."

"As for who is suffering most from all this — it's the middle-income and fixed-income people. They live here during the expensive summer months, while the rich homeowners usually leave for cooler climates like San Diego or Los Angeles, where they have second homes."

"Solar energy, which is readily available out here, doesn't really solve the problem of energy costs, either," Riolo continued. "It's mainly good for heating."



Dick Tynan

nally to be built to offset high-demand periods, but as customers cut down on their energy consumption, there was no longer a need for the extra generators. Borrego Springs' response to this claim was that they, and all of SDG&E's rate-paying customers, were now paying more for their energy as a direct result of their efforts to conserve that energy.

Finally, the desert residents warned that SDG&E's request to the PUC for an increase in the cost of a new-home hook-up (from \$500 to \$2000) would seriously threaten construction of new homes in Borrego Springs.

Frank Riolo, Jr., a soft-spoken but determined local businessman, had led the efforts to bring Michael Doyle, the public

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percent. Second, because no one in their right mind would move to an area where energy bills were \$400 a month and were bound to increase. Williams and her husband had planned to open a hardware store before the rate increase. Now, she said, they find themselves having doubts about the success of any Borrego Springs business. One woman who has children in the local high school believed the market would be the first to go under. "What will happen to us year-round residents?" she wondered. "If our only grocery store goes out of business, we'll have to drive fifty miles to Ramona for all our perishable food."

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The PUC meeting was to be held in the new Borrego Springs movie theater. There were more than 200 people waiting for Doyle to appear when I arrived, twenty minutes early. By the time the meeting opened, every seat had been filled and more people stood in the aisles. I recognized quite a few faces in the crowd. The bartender with the bill larger than her rent, Dick Tynan, and the owner of the laundromat, Frank Riolo, opened the meeting and introduced Doyle.

Doyle was a dapper man in a fine three-piece suit who looked like an accountant and had a voice like Ted Kennedy's. He seemed a likable fellow, even though he bore an unpleasant resemblance to a certain used-car salesman I remembered with loathing. The crowd, which before had been muttering ominously, seemed to settle down as he began by explaining the role of the PUC. "There are two groups in the PUC — five commissioners and then the PUC staff, which is around 800 people. The function of the staff is to represent the people's point of view. You can get your views across in two ways. One is this meeting, and the second is to appear in a general rate case. These cases are called ECACs or energy cost adjustment clauses, and can happen up to three times a year. ECACs are not supposed to deal with the utility companies' profits, but instead reflect increases in the price of oil. General cost adjustments do deal with company profits, and these are allowed

(continued on page 20)

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Frank Riolo

KILOWATT WARS

—continued from page 18—

every two years. So, you can get up to seven rate increases every two years." The crowd began to talk excitedly, but Doyle waited calmly for the noise to die down before continuing.

"The staff takes to the ECACs the people's opinion of the lowest rate possible and presents it to the five commissioners. If it gets over three votes, the ruling becomes law. The board may go with the utility company, with the staff, change the staff ruling, or even," Doyle paced easily across the stage and paused for effect. His voice was sincere and powerful. His timing was professional. This man would make an excellent politician.

Doyle continued, "We're all in a world community now. Ten years ago, who even knew what OPEC was? Borrego Springs

isn't isolated by the mountains anymore. All available sources of energy have to go into one big mix. The fact is the rates are going up and they're not going to go down. As long as we're dependent on low sulphur oil, the rates are going to go up. The environmentalists want us to use only that. I mean, we get a lot of resistance from people against nuclear. I personally think nuclear power is part of the solution, if not the solution." He kept talking smoothly, ignoring the angry buzz following his words.

A barrel of oil that cost two dollars in 1970 is now thirty-five dollars. But the fact is, we're very concerned about those people on fixed incomes and those who simply can't afford their bills." He asked the audience, "How many of you out there had higher electric bills last month than their rent or mortgage?" Roughly a quarter of the people in the room raised their hands. Doyle nodded his head in sympathy. "My job is to take the commissioners' viewpoint directly and tell it to you, but I also tell them your problems directly — not through the official memo or a report that gets edited by fifteen people. Let me assure you, your words will get to the governor."

At this point Riolo stepped up to a side microphone and began to read to Doyle a set of questions deemed most important by Borrego Springs residents. He started the set off by asking if it were true that SDG&E had the second highest rates in the U.S. Doyle nodded. "Yes, that's true. This is mainly due to lack of hydroelectric power."

"Just how much higher are these rates?" asked Riolo.

"About ten to fifteen percent behind Southern California Edison, which is the highest."

"How are rates determined?"

Doyle was once again ready with a quick answer. "Companies put forth an application for salaries, maintenance, operations, and fuel. The five commissioners then vote on the rate of return and on the amount of the rate increase."

When Riolo asked about the rate base

and its effects on SDG&E customers, Doyle explained that the rate base reflects all monies the utility has dedicated to service. From there, the rate of return for investment stock had to be high enough to encourage investments in the company for the future. He went on to say that many retired or fixed-income people who had invested in SDG&E were complaining that the rate of return was too low — in other words, their investment wasn't paying off.

Riolo asked if the PUC had anything to do with the daily operation of the utilities, citing a growing feeling among SDG&E customers that the company was being run inefficiently. Doyle's response to this question was a firm No. He went on to say he felt there was too much government intervention as it was. When Riolo asked if there were any ways at all to bring about corrections of the alleged inefficiencies, all Doyle could say was, "We do look into these charges very carefully, but we're a bureaucracy. It takes at least six months for any results of a given investigation to come out." A collective groan rose from the audience.

The questions continued. Should SDG&E customers have to pay for the discontinued South Bay turbine project or San Desert nuclear plant project costs? Doyle said he didn't know if a refund to customers was possible, but that he would look into it.

Riolo finally asked the question of most practical importance to Borrego Springs customers. "How can we get a higher summer life-line allowance?"

"By doing what you're doing now," Doyle replied. "We're looking at reviewing the life-line allowance. This is the only area that we can do anything for you on. We're under pressure from the state legislature to totally abolish the life-line. However, the commission is looking very strongly at a life-line banking system. It would work like this. Let's say at the beginning of your billing period, January, you'd have a thousand kilowatt-hours in the bank, but you wouldn't need them all, so you would be able to save them up and use them when needed. I am pushing to get

this established. What would you think of this? For or against?" he asked the audience. Back came a rousing and concerted "For!"

Riolo laughed. "You can rest assured that everyone here's for it. Many of us are worried about how we can meet our current bills, but with the high enough to have an installment allowance for high summer bills to be paid off gradually, so that our power won't be shut off."

Doyle answered, "We have SDG&E's assurance that the utility will make certain arrangements to accommodate that individual's needs. If anyone here has been turned down on that sort of arrangement, tell me now." He waited. No one said anything.

Doyle went on to confess that he was very much against the demand charge levied on businesses (one of the main reasons for the infamous \$4500 electric bill).

"I've commissioned my staff to go over the demand charge schedule and revise it with two recommendations: one, lessen the term of the contract to six months instead of twelve; and two, when the business is not operating at full capacity, as happens in the summer out here, no demand charge. Also, I'd like to change the fifty percent of highest usage demand charge to twenty-five percent. But I'm getting a lot of resistance on this."

Doyle's final recommendation was that Borrego Springs join with the desert communities of Rancho Mirage and Palm Springs, which were suffering from many of the same problems. Together they should present their complaints to the five commissioners, who would be in Los Angeles the following month. "You'll never have a better chance to make your position known," Doyle explained. "You can no longer say, 'Government, you do it.' You have to become part of the solution. You people can make the difference. You can make the commission do what you want it to do."

On that note, Doyle gave the floor over to Riolo, and an audience question-and-answer session followed. There were many complaints as there were questions.

the retired woman who simply couldn't afford her bills and because of a serious medical condition, literally couldn't live without air conditioning during the summer months, the farmer who couldn't get a promised rate reduction for irrigating at night because, apparently to SDG&E, his business was too small to matter — he had had a \$4000 electric bill the previous month. Doyle somehow placated even the most angry customers, joking easily at pressing sympathy.

Only one question seemed to embarrass Doyle, who, when the question came, asked if anyone would mind if he took off his jacket, to much laughter from the audience. A young woman stepped up to the microphone and said, "Consumers are conserving so well that SDG&E has had to increase its rates to offset the reduced energy use. So why do they go on spending millions of dollars on ads for how to conserve more energy?"

Doyle removed his coat, cleared his throat, and admitted, "This is a very serious problem. We don't have any answers now, but we're working on it. My energy bill is high now, and I'm conserving because I'm never home." He gave a little laugh but no one in the audience seemed to find that humorous. Perhaps some of them were remembering the citizens who had been out of town most of the month before and had come home to find they still had \$150 energy bills waiting for them.

After a short pause, Doyle continued, "Conservation advertising is paid for by the rate-paying customer, while ads promoting the use of the product are not. This is happening all over. But conserving

energy means there is that much more available to go around. Let me tell you, though, the PUC is going to be wrestling with these questions for quite some time."

Frank Riolo finally concluded the meeting around 9:30, first by thanking Doyle and then by saying, "I don't think many people here feel that we have accomplished anything tonight, but with the PUC's help, we are going to go on trying to get our message across."

It was a cold and rainy January day in San Diego when Riolo called me to say the PUC had not yet responded to Borrego Springs' complaints. "First we gave our deposition at an administrative law hearing to a Judge Patrick. Later we gave a presentation to another administrative law judge by the name of Johnson. All of these were taken before the five PUC commissioners on December 30. The only response we got was negative. One of the commissioners said basically that we lived in tin trailer houses with little or no insulation and that we deserved whatever bills we had to pay." There was a short pause on the phone. "I just wish those commissioners could come out here from foggy San Francisco some summer day and find out just how hot it gets."

"What now?" I asked.

"Well, I can't really see any alternatives left. We've written to Governor Brown several times and haven't received a single reply. I haven't heard from Michael Doyle since early November... And this is what really bothers me: No one in town seems to care anymore, now that they're

back to the average winter electric bill of forty dollars. We tried to organize a bus trip to the December 30th hearing for all the people who had been so incensed about their bills. The only people who ended up going were Jim Ricard and I. But when summer comes around and the bills are even higher than before, the businesses are not going to make it and all the screaming is going to start again. I think all of the desert communities are going to find themselves in real trouble when the temperatures start going up."

Late in February Riolo gave me an update on the battle. After a temporary halt, the town has roused itself to action again. The first incident was a call from an SDG&E-sponsored consumer group inviting Borrego Springs to give a presentation of their problems. Riolo was present at the meeting. "I don't know exactly what they are," he said, "but apparently SDG&E listens to them and they have the ear of somebody in the PUC, so we're going to give a presentation to them next month. At least it'll be a good opportunity to educate some people about our situation."

According to a member of the consumer group, it consists of a panel of twelve members of the community who are selected by general consensus among the existing panel members. They meet monthly in the offices of SDG&E and their purpose is to examine both sides of various issues concerning SDG&E and consumers. The minutes of the meetings are then given over to SDG&E. The group has no way of knowing how many of their

suggestions are followed, but they do believe that someone up there is listening to them. At this point, desert and mountain communities serviced by SDG&E are not represented on the panel, a situation panel members would like to remedy.

Riolo went on to explain the town's local plans. "Next month we're having an interview 'fair.' We'll have speakers coming from companies and groups that promote alternate energy sources, like solar energy and even wind power. The fair's sponsored by a local foundation and it's the direct result of the higher energy bills and the town's worries about how to survive financially."

I asked him what other effects the higher bills have had on Borrego Springs lately.

"Well, for one thing, the forty-dollar average bill for winter electricity costs has gone up to eighty or more dollars. And I think this is the major reason the town can't forget about the problem, even though for a while there it seemed like no one cared anymore. Another major change I can see is that nearly everyone is examining the feasibility of living out here during the summer months."

"What about the predicted drop in real estate sales? Has that come to pass?"

"That's hard to document at this point in time," Riolo said. "But one of the first questions would be, buyer asks, 'How much are the energy bills out here?' I do know that many sales have died right after that question is answered. But there's one business in town that's doing very well as a result of all this — the roofing companies are busy because everyone is adding more insulation to their homes."

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Some of Its Parts



Jeff Smith, *Ginger Perry*

JEFF SMITH

Although the central theme of his comedy of character and ideas is excessive hypocrisy in general, when *Molière* wrote *Tartuffe* he also had in mind a specific group of pious fanatics called the Company of the Holy Sacrament. This covert religious group, which flourished in France from 1627 through the 1660s, aimed to promote charity, to shore up the moral fiber of the country, and to regress history. To achieve these aims, the Company created a "spiritual police" force, which went around snooping into the private lives of the citizenry and exposed the real or imagined corruptions they discovered. And when *Tartuffe* was first produced in 1664, the Company of the Holy Sacrament attacked the comedy ferociously, contending that it undermined the moral standards of the country.

They won. King Louis XIV of France ordered the play canceled. They won again in 1667, when Molière presented a revised version only to have it banned once more. By 1669, however, the controversy had abated, and Molière's play, revised for the third time, became a theatrical success. The universal significance of its theme had finally transcended this particular collection of flaming creeds.

When one observes a modern production of *Tartuffe*, it is difficult to realize that

the play originally was to posturing, phony religious zealots what Arthur Miller's *The Crucible* was to McCarthyite witch hunters of the Fifties. In essence, *Tartuffe* is the story of an odious impostor — an incarnation of hypocrisy — who has wormed his way into the home of Orgon. Orgon's many financial achievements are matched only by his whopping credulity (how this trusting man ever became such a success is difficult to determine). Amid showy displays of piety — and we're talking hair shirts here — Tartuffe attempts to seduce Elmire, Orgon's wife, and to force Mariane, Orgon's daughter, to wed him rather than the man she loves. By the time his true nature is exposed, Orgon has already willed all of his possessions to Tartuffe, who in turn instructs to turn out the entire family. At the last minute, however, a police officer appears and claims that God (the original version stated it was the King) was able to tell truth from falsehood. Tartuffe is handcuffed and taken away — and justice prevails. Only the contrived, *dux ex machina* ending detracts seriously from what is otherwise a brilliantly crafted comedy.

There were several distractions, however, in the opening-night performance of the San Diego Little Theatre's production of *Tartuffe*. It was a competent show, for the most part, though the quality of individual performances varied considerably, and Christopher Hanna's often

imaginative direction was at times undercut by the uneven talents of his cast.

Hanna's artistic designs, both physical and dramatic, are impressive. With Blaise Newman, he co-designed a flexible set, composed of several mobile screens. These deceptively simple props create, when recombined, a fluid architecture of geometrical shapes that etch and contrast the size of the relatively small stage and that enhance the dramatic business of each scene. One of the bright spots of the production is the scene changes themselves, in which Lisa La Corte and Jo Carey — two maids in the play — rearrange the screens in a delightful, though carefully orchestrated, series of comical movements.

Hanna's overall direction of the play is also noteworthy. His blockings are sound yet versatile — especially in the larger, ensemble sequences — and his attempts to pace the production at a lively clip are in evidence throughout. During the longer, expository speeches of the first act, for example, Hanna includes minor touches of comic relief in the background (a maid falling asleep and a number of carefully timed reactions by the on-stage listeners designed to overcome the lengthy lapses in the action and to provide commentary on the speeches). Although Hanna's imaginative efforts are clearly apparent, they are often not fully realized by the members of his cast.

At the center of Molière's comedy are not the hypocritical designs of Tartuffe but rather the blind, uncritical gullibility of Orgon. Without which the rest of the action would never have occurred. Orgon, the only character on stage in all five acts, is the most crucial role in the play — so important that Molière did the part in the original production. Jack Gordon's work as Orgon in the San Diego Little Theatre production, however, was severely lacking in skill on opening night. Gordon was stiff, spoke in a loud monotone, demonstrated a restricted range of emotions, and had many lapses in concentration — fumbling significant lines at key points in the play. All of which continually reduced the overall effectiveness of the production.

Though most obvious, because his character is so central, Gordon's difficulties were experienced by other members of the cast. Linda Lutz, Patrick McKim, and Scott Prizitz, in particular, had consistent problems with the verse translation of the play by poet Richard Wilbur. Their speeches resembled mere recitations of the poetry, and they would often utter the lines in a sing-song manner emphasizing Wilbur's (and Molière's) occasionally rhyming couplets a little too firmly — for my unrhyming ear at least. The wooden nature of their readings was also reflected in their characterizations — Lutz as Orgon's mother, McKim as a bailiff, and Prizitz as Valère, a young suitor of Orgon's daughter — which remained on the rigid side throughout and which hindered the

brisk tempo director Hanna was trying to sustain.

The production does have several fine characterizations — and one intriguing one. As Cleante, Orgon's brother-in-law, and the voice of common sense in the play, Thomas Sesma made the relatively undemanding role memorable by effectively underplaying the part. Practically every time Cleante speaks, Molière larks in the background waving flags that have "author's message" inscribed upon them (most of which urge a conciliatory view that mediates between extremes of any sort). In keeping with the urgings of the great playwright, Sesma toned down his efforts — when compared to the rest of the cast — and delivered his lines in a manner emotionally apt for the message they convey.

Although he hams it up more than necessary in places, Lisa La Corte is fun as Dorine, a meddlesome maid unable to conceal her reactions to those around her (this gives the character an important function early in the drama, since Dorine's comments indicate the deceitful poisonings of Tartuffe and the overly trusting nature of Orgon). John Peter Flannery does a convincingly strong job as Damis, Orgon's son who is unafraid to confront his stubborn father with the truth. And Ginger Perry is in the comic scene — here, as Orgon's wife, Elmire, she tempers Tartuffe's comic timing, in this relatively long scene, is always on the mark.

Actor Sid Gans does an interesting — and somewhat unusual — interpretation of the vile Tartuffe. Rather than portray him merely as a stiff and wicked fraud — the tendency has always been to overemphasize the villainy of the role — Gans brings to the character a form of scintillating humanity, laced with soft-core malice, that makes Tartuffe just enough of a serious threat to the family without overdoing it. His Tartuffe is more of a hopeless, comically predictable looter than anything else. It is a different reading of the part, but in the fabric of the production, it works.

The San Diego Little Theatre has updated their production of *Tartuffe* by setting it in Paris of 1913 — a date reflected accurately in *decor* — in a present costume design. This is a competent piece of theater — well directed but hampered by an uneven cast. And observing the play prompts one to wonder what all the fuss was about when it was first produced in 1664. It is hard to see how Molière could have been charged with undermining the very basis of religion and other moral institutions. *Tartuffe* is a delightful comedy that cautions against excesses and that advocates moderation in the conduct of one's life. But maybe times were different then. Or maybe, if they produced it today — in Rev. Jerry Falwell's Lynchburg, Virginia — the reaction would be quite otherwise.

Restaurants

Exposé Français



a salad. The omelet I tried was Florentine, prepared with ham and creamed spinach and covered with Hollandaise (\$3.95). I would return for this omelet at any time, as the Hollandaise had the proper consistency and texture, and the eggs were piping hot. At breakfast this omelet is \$3.25.

As for the dinners, my first impression was that they were adequate, large in size, pleasant enough, but not distinguished. I had the veal cordon bleu (stuffed with ham and cheese, \$8.95) and the beef in wine sauce over noodles (\$5.50) the first evening I was there. When I arrived a few days later to try a few more entrees, a new chef had been installed and the difference was immediately apparent. On the second night, I ordered two entrees for myself, the coq au vin and the fish creole. My friend and I shared only an omelet for appetizer because on my first visit we had onion soup and liver pâté. The omelet was delicious, as was the halibut creole — there was no red snapper available that night. The coq au vin was also tender and the sauce delightful — those who tried it the first week and found it disappointing will be pleased with it now because the chicken is smaller and falls apart at the touch.

My friend had the pork piccata (\$8.50), which was adequate — of necessity, since veal is so expensive, the portions of veal are small. The preparation of veal both times was good enough but hardly had your gastronomic juices flowing down to your socks. On the first occasion I found the vegetables too salty, but the second night the asparagus was a true delight.

The entrees at French Gourmet Too are prepared in country style, without too many haute cuisine mannerisms. As long as you know and understand this, you will not be disappointed. My advice is to stay with the cheaper items of \$5.25 and \$5.50, and of those, the beef was not as successful as the chicken and fish creole. But all the la carte items are among the best in the house, and the onion soup, the salads, the omelets are first rate. While the food is neither as original nor as interesting as Pinot's, it certainly gives you your money's worth. Don't go to French Gourmet Too thinking that it intends to rival La Chaumaine or L'Escargot, because that is not its intention. The food is good and plentiful, the prices wonderful, the atmosphere unpretentious and pleasant. I've been a great fan of all the desserts in the house and can recommend every sensuous and sinful one. A Panaché blend as well as decaffeinated coffee are available. Dieters should also note the salt-free items available on request. At present, I am undergoing my ritual spring diet, but if one of these halcyon middle of the nights you see a woman eating an entire tray of French Gourmet Too desserts, well, you can tap me on the shoulder and I'll answer to my rightful name.

I would also like to recommend the omelets, which are served all day until closing, and are accompanied by bread and

ELEANOR WIDMER

The Restaurant: French Gourmet Too
The Location: 713 Pearl Street, La Jolla (454-6113)
Type of Food: French
Price Range: A la carte items, \$1.00 to \$3.95; dinner entrees, \$5.25 to \$8.95
Hours: Thursday through Tuesday, 7:00 a.m. to 2:00 a.m.; Wednesday, dinner only, 5:00 p.m. to 10:30 p.m.

A friend of mine in Chicago sent me an article recently which argued that if a restaurant reviewer is identified while dining, the meal served does not differ substantially from the one on the regular menu. This is especially true if the reviewer has arrived unannounced, or is recognized midway through the meal. Checks are not magnetic and cannot spin ambrosia out of straw. There is no way, the article states, that the staff of a restaurant can produce fruits out of season, pull rare and exotic food out of the refrigerator, or present prime beef if it is not already in the house.

What does invariably happen if a reviewer is recognized is that the portions may be larger, or an additional vegetable may appear on the plate. More than likely no state snipers, no balafré point is presented to the reviewer. The chef and the staff may be nervous, even agitated, but they can't stop the workings of the entire kitchen for one party. The busboy may refill the breadbasket a bit too ardently, three people will always be on the ready to pour water, bring fresh napkins, and lavish special attention; yet the basics remain the same.

I say this by way of preface to the fact that the staff at French Gourmet Too did become aware of my presence during the second time I dined there. Whether they did the first night is a matter of conjecture. I have been told that in the men's room of the Bull Ring Restaurant (a Mexican establishment in La Jolla) the graffiti reads, "Eleanor Widmer is a man." That's because the owners tried for weeks to put my name with a face and when they couldn't, they decided that the solution to the riddle of my identity lay in the aforementioned slogan. Well, I'm sorry to disappoint those jokers, but the young assistant who came to my table at French Gourmet Too to say hello can testify otherwise. (She is someone I've known since infancy.) In any event, I really don't think it made a basic difference in the quality of the meal served.

The restaurant, French Gourmet Too, is next door to its own bakery, on the former site of Geno's. The room holds about forty people and while the two sides offer booths, the center tables are arranged in

almost cafeteria style, so that you are elbow to elbow with your neighbor. If at all possible, it's best to arrive at off hours or to ask for a booth, especially if you value privacy.

My initial visit to French Gourmet Too was on a Friday night (I was there under an alias, of course) and what astonished me was the number of people pressing to get in. The place was jammed; diners were waiting patiently in the tiny space at the door. In part, this has to do with the excellent reputation of the bakery/pâtisserie next door, which had already begun a catering service, and where you could at various obtain plait, meat pies, and fine cheeses.

Another reason for the full house has to do with the prices and what you get for your money. Coq au vin, or chicken in red wine sauce, for example, is \$5.25, and this includes their fine French bread (baked on the premises and served warm), a lovely salad with freshly prepared greens, a vegetable, and either potato or made-from-scratch noodles. There's also a really succulent creole dish, prepared from fish, fresh tomatoes, and onions, for \$5.25 and a beef bourguignon (beef in red wine sauce) for \$5.50. In terms of price and quality, that's pretty hard to beat. Even starving students can afford to eat here, because these days one dish at a Chinese restaurant will cost about five dollars.

The third reason for the crowd is that French Gourmet Too serves breakfast from 7:30 a.m. to 11:00 a.m., lunch until 5:00

p.m., and dinner from 5:30 to approximately 10:30. And with the exception of Wednesday night, it's open until 2:00 a.m., which means that you can have soup, salad, omelets, plait, meat pies, quiche, and desserts far into the night. I trust that there is a demand for the late-night hours. We all tend to complain about how few restaurants stay open late, and when they do, attendance is sparse. To my knowledge, French Gourmet Too is the only late-night establishment in La Jolla, and much needed after hours and other evening events.

However much one would want to praise the prices, the simple but pleasant atmosphere, or the late hours, the crucial aspect is the food itself. The French onion soup (\$1.75) is served all day and is very palatable. The onion soup plus a green salad (\$5.25) would make an excellent meal. The salad greens are not bought prepackaged; they consist of romaine and noty-leaved lettuce and are crisp, fresh, and served with a well-prepared dressing. Those who have written me requesting a restaurant where they can have only soup have now found it in French Gourmet Too, which also prepares a soup of the day and a fish soup (\$1.00 to \$1.50). Vegetarians should note that a vegetable plait is available — I've tasted every one of the plaits and they are all good, but the duck plait is especially praiseworthy.

I would also like to recommend the omelets, which are served all day until closing, and are accompanied by bread and

Illustration by Elizabeth Mulhearn

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Sound of Structure



Model stage set for *Passaggio*; Bernhard Ratschelt

JONATHAN SAVILLE

Consider the problem of musical structure. What principle will hold the piece together? What will connect the beginning, middle, and end in a coherent whole? European music in the eighteenth and nineteenth centuries discovered what is probably the most powerful principle of musical coherence in the history of the art. This is the relationship of keys. A movement begins in one key, with a set of melodic and rhythmic motifs; it goes on to a contrasting key, with contrasting motifs; it takes the various motifs through various other keys, creating greater and greater tensions in relationship to the original key;

and finally it returns home after its wanderings, restating the motifs in the key of the beginning.

It is a structure capable of great drama, with a strong forward momentum pressing toward the resolution of the dramatic tensions. It permits a great deal of inventiveness in the handling of the motifs, while at the same time providing a firm architectural framework for their adventures. The events follow an intelligible logic, one that lets you know quite clearly where you stand at any given moment in the musical argument. And the basic shape of the story — exile and return — reflects the same universal structure of thought that has given rise to such eminently successful constructs as "Jack and Beanstalk," the

Odyssey, and Christianity. Listen, for example, to the first movement of Beethoven's "Eroica" Symphony, and you will hear how definitively the problem of musical structure can be solved.

With the breakdown of tonality in much twentieth-century music, the problem has been posed again — and acutely. If there are no tonal centers to move toward or away from, how is tension to be created, and how is the piece to be given a coherent shape? Early in the century, Arnold Schoenberg devised a method that came to be known as serialism, but explorations of this method by Schoenberg and by subsequent composers have shown that the kind of coherence it provides is generally imperceptible to a listener who has not carefully analyzed the score, and also that the structures it gives rise to tend to be exceedingly short. Many of Anton von Webern's little masterpiece trace out their intricate architecture within two or three minutes.

This brings us to Toru Takemitsu, the contemporary Japanese composer who recently completed a month as Regents' Lecturer at UCSD. Takemitsu's structural principle is neither tonality nor serialism, but a quite amazing and idiosyncratic method of his own. The structural basis of his works, for example, can be such an unexpected object as the map of a Japanese garden. A rock, a tree, a bed of flowers, a flock of birds — these represent the musical events, and the connections among them are represented by an imaginary walk through the garden, from one object to another. When the composer has traversed the entire garden, the piece is over.

There are several things to notice about this strange, intriguing method of composition. The principle of structure is essentially extra-musical, for it is related not to inherent pressures within the elements of music but to the structure of a different art form, the landscaped garden. The connections among events are not dramatic but spatial; they do not obey a logic of cause and effect but an intuition of proportions and relationships; and the movement forward is produced not by the tensions of

conflict, but by the pains of exile and the longing to return home, but rather by a serene ambulation in a setting of keenly grace.

That it is a natural setting, filled with trees and birds, is by no means a matter of indifference. For Takemitsu, the associations between music and nature are not casual but fundamental. He begins most of his compositions with a title drawn from nature, and the titles — "Waves," "Green," "Asterism," "November Steps," "The Flock Descends into the Pentagonal Garden" — are in fact the subjects of the music. Hence, there is a great deal of explicit tone-painting, with a heavy reliance on the images evoked by instrumental color. His master is Debussy, the sea and cloud-obsessed Debussy of *La Mer*, *Nocturnes*, "Reflections in the Water," and "Gardens in the Rain."

The sense of space, the avoidance of dramatic conflict, the intuitive placement of the elements of composition, the concern with the most refined nuances, the unhurried movement of time, the emphasis on the world of nature, even the theme of the traveler wandering through an exquisite landscape — it is all very Japanese, and it is all very Takemitsu. The method of this music is to allow one's mind to visualize the kinds of Japanese paintings suggested by the titles and the sounds. To think of a Takemitsu work as abstract music is to miss the point; it is no wonder that a very large proportion of his musical production has been devoted to film scores (such as those for *Kvasind* and *Woman in the Dunes*), in which the connection between sound and visual image is of course crucial.

These same qualities were evident at last week's UCSD concert devoted in part to some recent Takemitsu compositions for small ensembles. In *Winter*, for example, the natural phenomena indicated in the title were hypnotically evoked by the expressive crescendos of the bass drum, the wailing, quavering, *shakuhachi* (bamboo flute) effects of William Powell's expressively played clarinet, the slow, meditative, unmetrical pace, the long silences,

and — at the end — the surf-like shimmers of unfocused air through the two trombones, undulating from side to side. Similarly, *Water Ways* depicted the flowing of streams by means of enchanting coloristic effects: the treble rippling of harp and marimba in the deeper signals of piano and clarinet, the spray-like harmonic slides of violin and cello. Like all of Takemitsu's works, *Water Ways* has the structure of a journey in natural space — in this case a journey of the atonal streams to the sea of tonality, represented by reiterated arpeggios of major triads at the end of the piece. Not the dramatic exile and return of the "Eroica" or the *Odyssey*, but a mystic flowing away into oblivion, an irreversible submersion in a cosmos that is both life and death.

Water Ways is about streams and the sea, a piano piece called *For Four* appears to be about stars, but the vision of reality in the two works is the same. *For Four* consists of nothing more than a lengthy series of rapid, flashing, treble arabesques, like star clusters, each then sustained as a timeless cosmic resonance that fades into a vast silence. A work less akin to the aesthetic principles of Beethoven — or Schoenberg — it would be hard to imagine, but in this beautifully shaded and paced performance by Cecil Lytle the uniquely evocative power of Takemitsu's music revealed itself fully. Only *Voice*, a piece for solo flute, struck me as difficult of access; fancied landscapes and topographic maps did not seem to work at all.

The problem appeared to be the excessive proliferation of peculiar coloristic devices, which, in the virtuoso performance of flautist Bernhard Ratschelt, called so much attention to themselves and to the instrumentalist's brilliance of execution that it was hard to keep one's mind on the music these effects were meant to serve. I suspect that repeated listening would remove the distracting qualities of those shouts, hums, taps, breathy thumps, wailing pitches, and so on, and enable one to see the real rocks and flowers they presumably represent in the composer's imaginary garden.

The second half of the UCSD concert offered a performance of a large-scale music drama by Luciano Berio, *Passaggio*, which dates from 1961-62. This work consists of a series of scenes in which a female singer is shown as a victim of oppressive social forces. We see her for them, for there are five different singers for the five scenes isolated against a huge wall covered with graffiti (in which "Culture Sucks," "Viva la Raza," "Idi Amin," and "Milton Babbitt" make strange bedfellows indeed); imprisoned in a cage, or alone and beleaguered in a shabby hotel room. Her persecutors are represented by the sadistic, fragmented, explosive jabs of a large orchestra and by the contemptuous shouts of a chorus distributed throughout the auditorium.

Of dramatic conflict there is plenty here — victimizers versus victim, audience versus performer — and the theatrical means devised by Berio and his librettist, the Italian surrealist poet Edoardo Sanguineti, produce a relentlessly agonizing experience of monstrous violation. Everything is at the extreme edge of the bearable: the violence of the music, the frenzied activity of the central character, the bleakness of the staging, the harshness of the lighting, the hate-filled, disorderly disruptions by the "audience." The extreme evocative power of Takemitsu's music revealed itself fully. Only *Voice*, a piece for solo flute, struck me as difficult of access; fancied landscapes and topographic maps did not seem to work at all.

The problem appeared to be the excessive proliferation of peculiar coloristic devices, which, in the virtuoso performance of flautist Bernhard Ratschelt, called so much attention to themselves and to the instrumentalist's brilliance of execution that it was hard to keep one's mind on the music these effects were meant to serve. I suspect that repeated listening would remove the distracting qualities of those shouts, hums, taps, breathy thumps, wailing pitches, and so on, and enable one to see the real rocks and flowers they presumably represent in the composer's imaginary garden.

Oddly enough, she is also the traditional heroine of Italian opera — for there is no art form without a tradition behind it, and the tradition of *Passaggio*, in spite of this work's aggressive modernism and anti-establishment rage, descends in a more or less direct line from Donizetti and Puccini. A musical-dramatic representation of an innocent, vulnerable, persecuted female driven to distraction by insensitive, tyrannical men — we can recognize in *Passaggio* the outlines of *Lucia di Lammermoor*, *I Puritani*, *La Gioconda*, and *Madama Butterfly* (as well as the tales of Dido, Andromeda, and patient Griselda). A salient difference is that the condition of being "sola, perduta, abbandonata" ("alone, lost, abandoned") in the earlier works is due to reverses in love, whereas the heroine of *Passaggio* is the victim of immense social evils that go far beyond personal dilemmas of the heart. But the basic dramatic pathos is the same — and much of the power of the Berio work derives from the universality of the situation.

This is especially so because of the unintelligibility of most of Sanguineti's libretto. The hodgepodge of languages, the vocal lines that make clear enunciation impossible, the simultaneous shouting or singing of numerous different texts — these conditions of performance obscure the author's socio-political message to the point where most of the audience has only the dimmest idea (if any at all) that *Passaggio* is an attack on militarism, capitalism, and religion. They respond to something much older and much deeper than the fashionable protest literature of the 1960s.

The emotional power of *Passaggio* is beyond dispute; it was demonstrated by the stunning UCSD performance, under the magisterial direction of Bernard Randt. One might dispute some of the choices Mr. Randt and set designer Vladimir Ivos made in the staging. They seem intentionally to have eliminated the messiness, clutter, and ratty disorder suggested by the libretto (traps, ropes, scraps of newspaper, the atmosphere of a garbage heap) — a disorder more accurately and expressively

realized in the model stage set by Bernhard Ratschelt, which was exhibited in the lobby of Mandeville Auditorium. This was only a minor flaw, however, in a musical and dramatic production characterized throughout by intensity and grandeur.

But the problem of structure is one which no production of *Passaggio* can solve satisfactorily. The principle of coherence in traditional opera is that old-fashioned dramatic device, plot. It is plot that moves the action along, that gives it a shape, that ties the events together in a logical and intelligible structure. *Passaggio* has no plot — and that is the most profound and most consequential difference between the Berio work and the tradition out of which it grows. The action does not move along, it merely repeats itself in various forms; this music drama has no beginning, no middle, no end, no sense of time; there is nothing but an eternal, reiterated, unbreakable present of oppression and degradation. Its principle of structure is neither the confrontation and resolution that denote Western heroic striving nor a passive, mystical stroll through a Japanese garden; there is no total center to return to, no ocean into which all streams flow, the structure is the structure of hell.

The consequence of all this — the lack of plot, the lack of direction and development, the jagged nature of the musical punctuations, the unintelligibility of the text, the simultaneity of events, the upsurge in the orchestra and in the audience — is that *Passaggio* must be defined as perhaps the world's most compelling artistic representation of chaos. Whatever hope Berio and Sanguineti may have had for a transformation of society — the destruction of the tormented status and the initiation of constructive movement in time and history — is suffocated in the musical and dramatic devices they have invented. This is an important, serious, and cunningly crafted work — but the experience a performance of it provides is one of unmitigated despair. The failure of *Passaggio* to cope with the problem of structure is thus at the very center of its daunting art. □

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Writers of letters to *Reader* could do with a bit of talking to. The easy impression to be gotten from a scan of the correspondence is that *Reader* is a place where absolutely any old body can say absolutely anything. I expect to see in print this week a letter to *Reader* that will say, in common sense, that this is not so. The natural evolutionary process that has meant the tightening of literary standards in the past century or so will inevitably spread into that current haven of loose tongues on page four (and usually page five) of the *Twentieth Century*. The loosest one of them will fall back and regroup in what is bound to be the last bastion of the truly silly and nonsensical: the letters to *Reader*. I am sure that, that day, I thought it would not be too soon to pass along a few pointers to ensure, in the name of your maverick get accepted for publication.

How these tips can be applied to letters on subjects other than movies and my treatment of them is beyond my present imagination, though there would be no harm in reminding you of such alertness, slightly poily, but understandably so. I have been asked to sign letters on twenty-five-percent cotton bond or on official company stationery rather than on the stationery of my publisher or (a little better) the Hallmark Postcard with floral fronts, prefixing your signature with "De" or "Prof" or "Monsie" or "Mister" or "Miss" or "Mrs." or "Mr." or "Hill" or something, adorning your en-

Most of these old reliables have anxieties that go beyond, but are greatly increased by, the nagging reproach that they are out of touch. For instance, one I can no longer hear without hoping that the instigator will not see his theory of the *Hoosier* as a *Hoosier*: *The Happy Hoosier* Goes to Washington, and *The Happy Hoosier Goes Hollywood*. I am not just a meaning that I am not a *Hoosier* but a *Hoosier* who is something like *Cool Miner's Daughter* and congratulates himself on his instinct for self-preservation. The doesn't-like-it-or-twice as a rhetorical overstatement, but it appears to have lodged in innumerable minds as something appropriate to the *Hoosier* and to come from anyone who is not also in the no-longer read-the-movie-reviews category, or more likely in the never-read-the-movie-reviews category. The latter, I've learned how-to-read category, this allegation can be put to rest by anyone who can read. The *Hoosier* is a movie that pursues the star-ratings in the capsule section. Anyone who additionally can and is willing to do some actual reading, an actual reading, is not a *Hoosier* but a *Hoosier* supplement and not to supplement, would find that it is often possible for me to take a movie without feeling the need to flatter it or to flatter myself. This is the *Hoosier* as the upper artistic masterpiece.


[illegible]

Be specific. Observation of this second rule will tend to take care of much of the difficulty of the first rule, as the arrival of the specific will make the generalization and the application of the same old ideas. The two frequent defects of the letters brought me to mind in this connection. The first is a blanket denunciation that it is impossible to tell whether the correspondent is a disgruntled Brian De Palma fan or a disgruntled Brian De Palma hater. The second is a blanket denunciation that it is impossible to tell whether the correspondent is disgruntled beyond question.) If, for example, what you really mean by my being a "disgruntled Brian De Palma fan" is that you think I am a "disgruntled *Straw Hat*," you need to have to defend or analyze a specific move in specific terms—at any length and without recourse to the empty expanse of the "disgruntled" word. If you mean that you would award a lot of the nonsense of disgruntled letter writers. If it did not deter me from writing, I would agree that I would award a lot of the nonsense of disgruntled letter writers. If it did not deter me from writing, I would agree that I would produce some sense, then it would also provide the besieged critic with possible points for discussion, disagreement, or even dismissal. The desire to do in a reviled critic ought not to obscure the source of that desire: This principle applies as much to the letter as to the review.

Be accurate. Or at least try. What is requested here is avoidance of outright lies, like the doesn't-like-anything-but-the-idea-of-the-idea-of-the-idea-of-the-idea tactics like deliberately (or carelessly) misconstruing or misrepresenting the cri-

the original statements, by out-of-context quotation or distorting paraphrase, so as to have an easier target to shoot at. As long as the open-door admissions policy still obtains in the Reader letters section, my editor cannot be expected to check back to the original to determine the validity of all charges made, or even to have read it in the first place, and responsibility thus falls on the letter writer. Heaven knows there are plenty of people who would much prefer to read a letter of attack on a movie rather than something with which they and all their friends can agree, than to read whatever the critic actually wrote that provoked the attack.

The fruitlessness of the inaccurate attack, as of the unoriginal and the unscientific, is that it simply doesn't do what it set out to do, unless all it had in mind was to waste time. It is a waste of time to be too indiscriminately (collectively) loud, but individually (individually) anti-me forces — and never mind if this conformation makes sense — are a waste of time. I think I was too hard on *Dressed to Kill* and someone else who thinks I was too soft on *Down of the Dead*, someone who thinks I like anything with subtitles and someone who thinks I like *Deadly Prejudice* in Eastwood, someone who thinks I don't care what anyone else thinks and someone who thinks I think everyone ought to be like me. It's on my end, the receiving end, that I'm the waste of time. Otherwise, these incessant shellings produce occasional deleterious effects like general brooding about the levels of verbal and visual violence in the movies, the production of good manners, about the probable waste of my time. But these effects, however pleasing they may be to some, are not necessarily such a way to waste justify my clearing.



Virginia Walker
Journalist
La Jolla

There are herds of things . . . being within an hour's reach of central London from my home village. The cows at the station — they stand and peer at you over the fence. The smell of honeysuckle when you get off the train. Watching cricket on a Sunday on the village green. Going around to old dusty bookstores where it's dead quiet — that's something you don't have here. English bread, which is very very heavy and there's no preservatives in it at all. Growing vegetables in the back garden and cooking them straight away. I miss Englishmen — the politeness and the manners. You get treated like a lady, somehow.

**Lana Watwood
Diet Worker
San Diego**

I was in the fifth grade and I got a six-week-old puppy. It was love at first sight. I picked her out of about twenty other dogs. She was a black fur ball and I had to have her. You might say we grew up together. The first time I moved out of the house I decided to leave Sugarfoot there. It was one of the hardest things I ever had to do. I didn't know where I was going to go, if they would allow dogs. If there would be a yard, if I'd be able to take care of myself, let alone a dog. I'd like to say she missed me, but she didn't, not a bit. She had set up her own lifestyle right there in my mom's backyard, and frankly, I didn't want to change that. About three years later she died of old age. It broke my heart but I think she had a nice, long, comfortable life as a dog.


Life

...the thing to leave behind



Mary Y. Webster
Artist
Hillcrest

It was right after Christmas. My father was in the service and we had to pack up, leave Maryland, and go to New York. I was very attached to my Ginny dolls. One had red, red hair and a pink dress; one had very dark hair. They had moveable arms and legs and a whole new wardrobe. Altogether there were about eight of them, and I packed them in a pink trunk. We were on the train and my brother put the trunk high above me on a rack. I think it was in Bremerhaven, we only had a few minutes to change trains. We were scuffled off the train and my trunk was left behind. My mother said, "We can't go back. Your brother Lawrence will get stuck on the train." I remember standing between two tracks in freezing blustery weather, hearing the whistles blow. I was six years old. I realized I'd never see my Ginny dolls again. It was an awful feeling — like losing



Simon Fenton
Gentleman
Pacific Beach

Having just left my country, there is a lot left behind, but I'd have to say marmalade, definitely marmalade. It's so sweet here... it's quite bitter at home. I lived at home and everything was done for me. Now I'm having to clean up all washing dishes, which is not at all pleasant. The milkman. Having a little chat on the doorstep when he comes to deliver the milk. Freedom not to have to carry identification everywhere. The fraying is a very restricting one. I was an adult at home, here they always ask to see identification. Being understood. I seem to have to talk slowly because people have a difficult time understanding me. English is quite different from the American language.

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Section 2

Events, Theater, Music, Film

Selections Of The Masters

In Robert Dinnerman's La Jolla condominium there hangs a photograph by Joel Sternfeld with an inscription that reads, "Dear Bobby, the Museum of Modern Art just bought a print of this photograph. Please spill some more wine on my negatives." Dinnerman had taken Sternfeld to the Plaza for a drink, where he knocked over a bottle of wine, just before Sternfeld's appointment at MOMA to show his photographs. A few days later, in California, Dinnerman received Sternfeld's print with the inscription. What could have been a disaster was generously interpreted by the photographer as a baptism admitting him to the community of art.

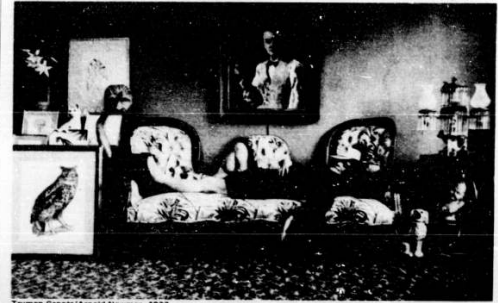
Robert Dinnerman is representative of a new kind of art patron: the photography collector. In a sense, the photography gained entrance to the community of art because of patrons like him. Galleries and museums have long ago accepted photography as one of their spaces, but the public at large is not yet buying original photographic prints as works of art. Now photography collectors like Dinnerman are changing that. Dinnerman developed an early interest because his father was a serious photographer. He calls photography "one of the best bargains today." The first photograph he bought was a Cartier-Bresson for \$300 in 1976; it is now worth \$1800. An Adams he bought for \$200 is now worth \$7000. But he buys primarily because he loves the medium, and says he has yet to make money on his investment in photography. Dinnerman today owns thousands of photographs from a long list of distinguished photographers, including Ansel Adams, Richard Avedon, Bruce Barnbaum, Edward Boubat, Harry Callahan, Paul Caponigro, Henri Cartier-Bresson, William Clift, Bruce Davidson, Robert Doteneau, Mario Giacomelli, Emmet Gowin, Yousuf Karsh, Joel Kowlaka, Kippen Kumblert, Constantine Manos, Joel Meyerowitz, Richard Misrach, Arnold Newman,

Irving Penn, Eugene Smith, Joel Sternfeld, George Tice, and Burk Uzzle. A few years ago, Dinnerman, who is a millionaire realtor, the recently sold the Dependable chain of appliance stores, came to the rescue of the photographers named above. Precisely because it encompasses mainly

four-story brownstone and took over the Photography Gallery. Tomorrow night he opens another gallery in La Jolla with an exhibition called Selections of the Masters, which includes all the photographers named above.

well-established photographers, the collection is very impressive. High standards of vision, craft, intelligence, and imagination prevail. Fortunately for pioneering collectors like Dinnerman, photography recognized living masters long

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Explosion In The Desert

Somewhere in the Anza-Borrego Desert a road leads slowly around a bluff and into a wide, open canyon, and around another bluff into another canyon. The road is doing this, like a silent river flowing through a chain of dry sand pools. In each of these pools sits a solitary vehicle: a motor home, a recreation vehicle, a four-wheel drive. They look like bizarre metal monuments offering themselves to the landscape, or abandoned vessels marooned on a barren planet, but always there are the folding chairs — at least one or two — usually inhabited, and nearby a small oasis of beer or Coke. Often there is music, too, but no matter how loud it is, the

sound stays in its own canyon. Time takes on its own definition in the desert, and not everyone can see the subtle change from one desert day to the next. Until, that is, a few short weeks in April when the desert explodes into flower, beginning with the red blossoms of the ocotillo and continuing with the purples of the ironwood tree and the brilliant, peach red of desert mallow, the dull scarlet of the chuparosa, and all the cactus flowers. For the past eleven years, on a day just at the brink of that explosion, the Anza-Borrego Committee has sponsored a desert gardens walk in Anza-Borrego Desert State Park. This year's walk will be in Hawk Canyon, an area of particular interest for two different historical reasons. Within the 600,000 acres of park and intended park land

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Groping For Green

In San Diego, thinking about celebrating St. Patrick's Day and the attendant traditions of Irish history and culture reminds one of how it is to live here and hear talk of our autumn or spring or winter as things other than demarcations on the calendar. The truth — the pleasant truth, apparently, to those given to conferring on the place names like "Camelot" or "Paradise" or "America's Finest City" — is that San Diego offers as much a sense of what a real autumn or spring is like as it does of what it would be like to have a picnic on the moon: that is to say, these things exist only in the imagination of imaginative San Diegans.

In a similar way, this town has so little in common with Ireland or with anything truly Irish that it is difficult not to view a St. Patrick's Day celebration as a strenuously contrived affair, as artificial and out of place as the Christmas snow they make every year at Sea World. The country

that the sainted Paddy deseked back in the Fifth Century (yes, those were the days) is presently a quiet, green farm, broken by hedgerows and by slender, twisting roads — paths, really — on which automobiles somehow get around. This farm is laid out across a hilly island, and the green of the fields runs from the center out to the river edges, where it is bordered briefly by a rocky shore and then by cold Atlantic waters. Above the green, the sky is mostly gray with fast-moving clouds, and it rains nearly every day and sometimes all day for days, though the rain is usually more a mist than a downpour. The farm somehow manages to soak up all this water, and if you stand in a field and listen you can hear it percolating into the ground, an unseen orchestra of trickling all around. When the sun appears, as it does without warning at unpredictable times of its own choosing, it lights up the farm as though Salvation were about to follow, and the green of the place is endless and brilliant. At those times, rainbows can materialize literally right next to you.

The people of the farm are a friendly lot, just occasionally ill-tempered, who hold at least two things in common: first, they are happy to be Irish and happen to tell you so and why; second, they don't give a damn about half the things Americans would be terrified to live without. During a recent prolonged mail strike, for example, the common Irish thought was that no post meant

no bills, and if there had never been another delivery few would have worried. "Modern life," the American export version, changes these people more every day, but in the same way that the farm feels deep with the ages underfoot as you walk it, the people of the farm are deep with an ancient culture — the stone artifacts of it are everywhere; the ancient, strange language is



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READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. Box 60803, San Diego, CA 92168.

Film

Children's Films. including the first Mickey Mouse cartoon in color, *The Band Concert*, and *Ready, Set, Go!*, an animated version of the Maurice Sendak book, with music by Carole King, will be shown Thursday, March 12, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Political Film Series of the USCSD Committee for World Democracy will present *Tinny Fakes*, a film set in the Bridgeport, Massachusetts State Prison for the Criminals Inmate, and *Herry Tomorrow*, a film about involuntary inmates of state psychiatric institutions, Friday, March 13, 7 p.m., THL 107, USCSD. Free. 452-3362.

Images of Aging in Film series will screen *The Shunkin Old Lady*, a film directed by René Allio in 1964 and based on a Benoît Brecht story about an old woman, played by Sylve, who lives alone, Monday, March 16, 8 p.m., noon 558, social science building, SDSU. Free. 265-5204.

"The Wrong Side of the Law" film series will present *Double Indemnity*, the original 1944 version directed by Billy Wilder and starring Barbara Stanwick, Fred MacMurray, and Edward G. Robinson, from a script by Raymond Chandler and James Cain, Monday, March 16, 10 p.m., and Tuesday, March 17, 11 a.m., Little Theatre, SDIU. Free. 265-6791.

"Mental Health and the Movies" series of film and discussion will present *Joe*, a film directed by John Avildsen about a bipolar hand-lar, played by Peter Boyle, with discussion by Southwestern Mental Health Center social worker Susan Freeman, Tuesday, March 17, 11 a.m., Chula Vista Public Library, 365 F Street, Chula Vista. 426-6100.

"Hiroshima Mon Amour", Alain

Resnais's film made in 1959 starring Emmanuelle Béart as a French film actress who falls in love with Eiji Okada as a Japanese architect, will be shown in French with English subtitles, Wednesday, March 16, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Lectures

"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 Jeffrey Bada discussing archaeological work in local research centers, Thursday, March 12, noon, Sumner Auditorium, SDIU, 8602 La Jolla Shores Drive, La Jolla. Free. 474-8211.

CHE Cafe Poetry Series will present readings by Bruce Boston and Robert Jones, Thursday, March 12, 7:30 p.m., CHE Cafe, USCSD. Free. 452-3311.

"The Papayote of Aztec Warfare" will be discussed by Patricia Arroyave-Moscoso of California History, UCLA, sponsored by the Archaeological Institute of America, Friday, March 13, 8 p.m., Scripps Clinic and Research Foundation, 10666 North Torrey Pines Road, La Jolla. Free. 454-7467.

Energy Matters such as those of SDIO&E will be discussed by John Brown, president of the California State Public Utilities Commission, for the City Club, Sunday, March 14, 10 a.m., Decatur Hotel, 1000 Mountain Road, La Jolla. Reservations: 253-4041.

"El Salvador—Is There Another Vietnam in our hands?" will be the question addressed by Isabel Alegria, producer, reporter, and cofounder of Community Information Network, sponsored by San Diego Forum, Monday, March 16, 7:30 p.m., Central Christian Church, Second Avenue and Fir Street, Hillcrest. 453-6665.

"The U.S. Military Repression and the Persecution of the Catholic Church in Latin America" with special attention to El Salvador will be the topic of a talk by journalist and author Penny Lemieux, Monday, March 16, 7:30 p.m., presidential suite, Arctic Center, SDIU. 265-6665.

Living Writers Series will present T.C. Marshall reading a suite of love poems as a performance piece, Cita Maza reading from her short fiction, and Dawn Koliukhis reading her recent poems, Tuesday, March 17, 3 p.m., Scripps Cottage, SDIU. Free. 265-5443.

Irish Readings, St. Patrick's Day will be celebrated with readings of Yeats, Joyce, and other Irish poets, Tuesday, March 17, 7 p.m., to midnight, D.G. Williams Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Optimal Health Lecture Series, emphasizing preventive medicine, will conclude with a discussion of "Women and Self-Help" by community health care providers, Wednesday, March 18, 7:30 p.m., Casa Real, Arctic Center, SDIU. Free. 265-5281.

"Global Perspectives for the 1980s," this year's Institute on World Affairs theme, will be continued by Count Wilhelm Wachtmeister, ambassador of Sweden to the U.S., Wednesday, March 18, 8 p.m., noon 113, music building, SDIU. Free. 265-5147.

"Dr. Einstein & the Universe," a planetarium show, will be presented Wednesday through April 8, 7 p.m., Palomar College planetarium, 1400 West Mission Road, San Marcos. Free. 744-1150 or 727-7529.

Music

Classical Music Recital Series will feature piano works of Beethoven, Vaughan Williams, Mozart, and Stravinsky performed by Mary Jane Moore, Thursday, March 12, 8 p.m., Recital Hall 801, Southwestern College, 900 Otay Lakes Road, Chula Vista. 452-1180.

Jazz by the USCSD Jazz Ensemble under the direction of trombonist Jimmy Cheatham with guest jazzman Holla Gentry, and music of Duke Ellington, Count Basie, Oliver Nelson, and Keith Jarrett, will be presented Thursday, March 12, 8 p.m., Mandeville Auditorium, USCSD. 452-3229.

Symphony, the San Diego Symphony Orchestra, conducted by Louis Lane, will perform Beethoven's Concerto No. 4 in B-flat Major with Cuban pianist Horacio Gutierrez, and Mahler's Symphony No. 5 in C-sharp Minor, preceded by a lecture by KFSO-FM announcer Brian Stuart, Thursday,

March 12 and Friday, March 13, 8 p.m., Civic Theatre, downtown (236-6510); and Sunday, March 14, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (444-2277). 239-9721.

Young People's Concerts series of the San Diego Symphony Orchestra will present in third program, "What Makes Music American," featuring selections from William Schuman's "New England Triptych," Aaron Copland's "Billy the Kid," Charles Ives's "The Unanswered Question," and George Gershwin's "An American in Paris," Friday, March 13, 10 and 11:30 a.m.; and Saturday, March 14, 10 a.m., Civic Theatre, downtown. 239-9726.

"Change the World It Needs It," a program of songs by Bertolt Brecht and Hans Eisler, will be presented by Ian Witich, Friday, March 13 and Saturday, March 14, 11 a.m., Margate Public Theatre, 3717 India Street, San Diego. 298-8111.

Friday Evening Concerts series will present the Audus Wind Ensemble in a program that will include six bagatelles by Ligeti, "Quintet for Wind" by Nielsen, and three pieces for solo clarinet by Stravinsky, Friday, March 13, 8 p.m., Smith Recital Hall, SDIU. 265-6497 or 265-6020.

Javanese Music, Dance, and Shadow Puppetry will be presented by the USCSD Gamelan Ensemble, Friday, March 13, 8 p.m., Mandeville Recital Hall, USCSD. 452-3229.

"The Damnation of Faust," the monumental concert work by Berlioz based on the epic poem by Goethe, will be presented in entirety, for the first time in San Diego County, by the La Jolla Choral Institute, Saturday,

March 14, 8 p.m.; and Sunday, March 15, 1 p.m., Mandeville Auditorium, USCSD. 452-3229.

A Musical Tour of the Middle Ages and Renaissance will be made on period instruments such as krump horn, psalter, renaissance, and lute, by the Early Music Consort, sponsored by the Center for World Music, Saturday, March 14, 8 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nimitz Street, Hillcrest. 265-4243.

Philharmonic, the Los Angeles Philharmonic, conducted by

Myung Whun Chung and with violinist Heitschko Ohshima, will present Beethoven's Overture, Concerto, Bartok's Violin Concerto and Dance Suite, and Ravel's Daphnis & Chloe, Suite No. 2, Saturday, March 14, 8 p.m., Civic Theatre, downtown. 234-2083.

Mandolin Music of various nationalities will be featured in a program of the San Diego Mandolin Orchestra, Sunday, March 15, 2 p.m., Greiner Music Hall, Fourth Street and I-805, National City. 746-7746.

Sunday Afternoon Concert of the San Diego Museum of Art Chamber Ensemble, with violinist Tony Lucia and pianist Margaret Rose, will include Hoffmeister's Solo Bass Quartet No. 3 and the Chanson Secret for Solo Violin, March 15, 2 p.m., Twentieth Century Gallery, San Diego Museum of Art, Balboa Park. 232-7931.

Vocalist Caroline Cella will present a program of Renaissance, folk, and contemporary songs with guitar accompaniment, Sunday, March 15, 2 p.m., Villa Montecito, 1925 K Street, San Diego. 239-2211.

Duo Recital of cellist Michael Borden and pianist Rita Borden will feature works of Bach, Beethoven, Tchaikovsky, Barber, and de Falla, Sunday, March 15, 3 p.m., La Jolla Women's Club, 715 Salveador Street, La Jolla. 454-6428.

National Tour of the Boston Symphony Orchestra, directed by Seiji Ozawa, will include the orchestra's first appearance in San Diego in a program of Berlioz's *Le Consaeur Evangele*, Copland's *Symphony No. 3*, and Dvorak's *Symphony No. 8*, Sunday, March 15, 4 p.m., Civic Theatre, downtown.

Chamber Music Series will present Gail Detertsch, harpist, and

will perform works of Bach, Reubke, and Duper, Sunday, March 15, 7 p.m., First United Methodist Church, 211 Camino del Rio South, Mission Valley. 297-4366.

"The Four B's" Bach, Beethoven, Brahms, and Bartok, will be featured in a concert of the Jewish Community Center Symphony Orchestra with violinist Mary Kato, Sunday, March 15, 8 p.m., San Diego City College theater, 12th Avenue and B street, downtown. 383-1302.

Music for Wind by Holst, Ives, Stravinsky, and Hindemith will be presented by the USCSD Wind Ensemble, with pianist Zita Carro and Eileen Haskins, trumpet, Sunday, March 15, 8 p.m., Mandeville Auditorium, USCSD. Free. 452-3229.

Vocal Recital by soprano Deborah Brodbeck and mezzo-soprano Susan McPherson will include works of Handel, Faure, Beethoven, and Britten, Sunday, March 15, 8 p.m., Smith Recital Hall, SDIU. Free. 265-5204.

Cottage Concert, violinist Howard Hill, pianist Conrad Brudner, and cellist Paul Anderson will perform works of Saint-Saens, Dvorak, and Stravinsky, Monday, March 16, noon, Scripps Cottage, SDIU. Free. 265-5204.

Mini-Concerts series will present cellist Simone Perrier of Monaco, performing sonatas of Vivaldi and Beethoven, Monday, March 16, noon, Beverly Sater Civic Theatre, downtown. Free. 454-6522 or 459-7351.

Chamber Music Series will present Ann Erwin on flute and Pamela

To Local Events

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works of Antonio de Cabezón, Johann Dausk, Beethoven, Debussy, Handel, Carlos Salzedo, Tournier, and Pieme, Monday, March 16, 7:30 p.m., Chula Vista Library, 365 F Street, Chula Vista. Free. 422-8887.

Group Give, the University of Pennsylvania Glee Club will present songs, slides, and costume changes, Monday, March 16, 8 p.m., Mandeville Auditorium, USCSD. 452-4559.

"Young Artist in Concert," an annual event of the Music Teachers Association and San Diego Mesa College, will present this year's concerto competition winner, Elaine Lonsdale, pianist, in concert with the San Diego County Symphony Orchestra, featuring works of Beethoven, Franck, Glazounov, and Mozart, Monday, March 16, 8 p.m., Horace Mann Junior High School auditorium, 4345 54th Street, San Diego. 279-2300 x247.

Modern Opera, Debussy's *The Prigral Son* and Seymour Barab's *A Game of Chance* will be performed by Street Opera, the performing wing of San Diego Opera Center, Tuesday, March 17, 10:30 a.m., room 225, Grossmont College, 8800 Grossmont College Drive, El Cajon. 465-1000 x267.

St. Patrick's Day Parade, followed by a picnic, invites you to participate, Sunday, March 14, noon, Juniper Street and Sixth Avenue, down Sixth to Grape Street, to Fifth Avenue, to Upa Street, to Sixth Avenue, to Laurel Street, Hillcrest. 455-4188.

River Bank Stroll, a walk through the old Mission and along the San

Diego River, will be led Saturday, March 14, 1 p.m., San Diego Stadium main gate, Friar Road and Mission Village Drive, Mission Valley. Free. 277-5039 or 223-WALK.

Organ Recital of Janice Steward will be offered during Lent, Wednesday, March 18, 12:10 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-0713.

Noontime Concerts will present soprano Jean von Metzke, Wednesday, March 18, 12:15 p.m., French Parlor, Founders Hall, USCSD. Free. 291-6480 x4261.

"Pow Wow," an annual event of the San Diego City Schools Indian education program, will feature food, dances, and art exhibits, Saturday, March 14, 6 p.m., Carpenters Hall, 959 23rd Street, San Diego. 236-0678.

Irish Game Night may give you the lack of the Irish at an evening of blackjack, craps, roulette, horse racing, and a wheel of fortune sponsored by the U.S. Navy League to benefit their youth group, Saturday, March 14, 7:30 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 452-7550.

One-Act Plays will be directed by drama students, Saturday, March 14, 8 p.m., Experimental Theater, SDIU. 265-6884.

"Sholem Aleichem and Company," a one-man recital of Yiddish humor, will be presented mostly in English by Mark Feder, Saturday, March 14, 8 p.m.; and Sunday, March 15, 2 p.m., Jewish Community Center, 4079 54th Street, San Diego. 383-3300 x19.

Sushi A La Carte, Rawfish, will present an evening of individual performance works by Paul Best, Sally Gil, Jim John, Gene Corr, Lynn Schuette, Roseanne Raphael, Ali Akbar Mirzaei, Jack Kention Rand, Cam Slueman, Hooks, Robin King, Gloria Poole, and Cinnat Eastwood, Saturday, March 14, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Desert Garden Walk, sponsored by the Santa-Borrego Committee, will cover the geology, flora, and fauna of Hawk Canyon, Sunday, March 15, 11 a.m., Borro Pass Road on Highway 78 east of Borro Springs Road, Santa-Borrego Desert State Park. Free. 383-8460 or 767-5311.

Campo Shoshone, a re-enactment of the Gullitt Brothers' defense of their store against the infamous Out-Looker Borden Gang in 1875, will take place Sunday, March 15, high noon, Campo general store, Campo. 365-3600.

Art Auction, an annual COMBO event to benefit twenty-one visual and performing organizations in San Diego County, will have hundreds of works of art up for bid, including lithographs by Dalí, Picasso, and Peter Max, Sunday, March 15, 2 p.m., University Club, Seventh Avenue and A Street, downtown. 231-6979.

"Hidden Jewels of La Jolla" will be unearthed in folklore and anecdote on a historical walk conducted by Intrepid Explorers Team, Sunday, March 15, 2 p.m., Wall Street and Grand Avenue, La Jolla. 223-2224.

"Jerusalem," a multiscene audio-visual presentation on Judaism, Christianity, and Islam prepared by the Jerusalem City Museum, will be shown through March 25, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla (453-7250), and preceded by a discussion by Israeli military correspondent Zeev Schiff of the Egyptian-Israeli peace agreement, Monday, March 16, 7:30 p.m., Jewish Community Center, 4079 54th Street, San Diego (383-3300).

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Irish Game Night may give you the lack of the Irish at an evening of blackjack, craps, roulette, horse racing, and a wheel of fortune sponsored by the U.S. Navy League to benefit their youth group, Saturday, March 14, 7:30 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 452-7550.

One-Act Plays will be directed by drama students, Saturday, March 14, 8 p.m., Experimental Theater, SDIU. 265-6884.

"Sholem Aleichem and Company," a one-man recital of Yiddish humor, will be presented mostly in English by Mark Feder, Saturday, March 14, 8 p.m.; and Sunday, March 15, 2 p.m., Jewish Community Center, 4079 54th Street, San Diego. 383-3300 x19.

Sushi A La Carte, Rawfish, will present an evening of individual performance works by Paul Best, Sally Gil, Jim John, Gene Corr, Lynn Schuette, Roseanne Raphael, Ali Akbar Mirzaei, Jack Kention Rand, Cam Slueman, Hooks, Robin King, Gloria Poole, and Cinnat Eastwood, Saturday, March 14, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Desert Garden Walk, sponsored by the Santa-Borrego Committee, will cover the geology, flora, and fauna of Hawk Canyon, Sunday, March 15, 11 a.m., Borro Pass Road on Highway 78 east of Borro Springs Road, Santa-Borrego Desert State Park. Free. 383-8460 or 767-5311.

Campo Shoshone, a re-enactment of the Gullitt Brothers' defense of their store against the infamous Out-Looker Borden Gang in 1875, will take place Sunday, March 15, high noon, Campo general store, Campo. 365-3600.

Art Auction, an annual COMBO event to benefit twenty-one visual and performing organizations in San Diego County, will have hundreds of works of art up for bid, including lithographs by Dalí, Picasso, and Peter Max, Sunday, March 15, 2 p.m., University Club, Seventh Avenue and A Street, downtown. 231-6979.

"Hidden Jewels of La Jolla" will be unearthed in folklore and anecdote on a historical walk conducted by Intrepid Explorers Team, Sunday, March 15, 2 p.m., Wall Street and Grand Avenue, La Jolla. 223-2224.

"Jerusalem," a multiscene audio-visual presentation on Judaism, Christianity, and Islam prepared by the Jerusalem City Museum, will be shown through March 25, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla (453-7250), and preceded by a discussion by Israeli military correspondent Zeev Schiff of the Egyptian-Israeli peace agreement, Monday, March 16, 7:30 p.m., Jewish Community Center, 4079 54th Street, San Diego (383-3300).

St. Patrick's Day Parade, followed by a picnic, invites you to participate, Sunday, March 14, noon, Juniper Street and Sixth Avenue, down Sixth to Grape Street, to Fifth Avenue, to Upa Street, to Sixth Avenue, to Laurel Street, Hillcrest. 455-4188.

River Bank Stroll, a walk through the old Mission and along the San

Diego River, will be led Saturday, March 14, 1 p.m., San Diego Stadium main gate, Friar Road and Mission Village Drive, Mission Valley. Free. 277-5039 or 223-WALK.

Organ Recital of Janice Steward will be offered during Lent, Wednesday, March 18, 12:10 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-0713.

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READER'S GUIDE

Birthday Fete, celebrating Walkabout International's fourth anniversary, will follow in the footsteps of its first walk through Point Loma, with views of the San Diego harbor skyline. Tuesday, March 17, 6 p.m., Scott and Emerson streets, Point Loma. Free. 223-WALK.

Tide Pool and Fish Tank Tour, featuring marine animals found along the Southern California coast and fish from waters throughout the world, will be part of National Wildlife Week. Wednesday, March 18, 1 p.m., Scripps Aquarium-Museum, 8602 La Jolla Village Drive, La Jolla. 452-3624.

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, 3/5 miles east of Lakeside (291-8271); and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (291-8271). Free.

Sports

Boxing, Navy boxing championships from feather- to super-heavyweight, East and West coast divisions, will be held Thursday, March 12, 7 p.m., Naval Station gymnasium, 12nd Street off Newmain Street Road, San Diego. 233-1105.

Clippers Basketball, the San Diego Clippers will meet their Pacific Division rivals the Los Angeles Lakers. Thursday, March 12, 7:30 p.m., and the tops in the western division, San Antonio Spurs, Saturday, March 14, 7:30 p.m., Sports Arena. 226-8456.

Soccer, the San Diego Sockers will continue their exhibition schedule, facing the Seattle Sounders. Friday, March 13, 7:30 p.m., Southwestern College, 920 Gray Road, Chula Vista; and the

Portland Timbers. Sunday, March 15, 1 p.m., Poway High School, 15500 Espola Road. 380-GOAL.

Wilderness Weekend Series sponsored by the San Diego County Parks Society will feature boating taught by ranger Doug Ruth and Mike Neal. Friday, March 13 through Sunday, March 15, Lake Morena County Park near Campo. Reservations: 565-3603.

Ski Orienting Meet will be held whether it snows or not. Sunday, March 15, 10 a.m., South Avenue and Laurel Street, Balboa Park. 277-6331.

Radio/TV

Davis Cup Tennis, the U.S. doubles line to Mexico will be televised Thursday, March 12, 7 p.m., Cable Channel 2.

Championship Collegiate Basketball, games one and two of the NCA A championship series will be televised Sunday, March 14, 10 a.m. and 12:30 p.m.; with game three and four, Sunday, March 15, 10 a.m. and noon, Channel 39.

Metropolitan Opera Broadcasts will continue with Donizetti's *L'Elisir d'Amore*, with Judith Blegen as Adina, conducted by Nicola Rescigno. Sunday, March 14, 11 a.m., KPSD-FM 94.1.

Padre Baseball, the San Diego

Padres will be televised post-seasonally on the California Angels. Sunday, March 15, 1 p.m., Channel 8.

"The Desperate Hours", a William Wyler film about escaped convict, based on a Broadway play and real events, and starring Hugh Hefner and Fredric March, will be aired Sunday, March 15, 6 p.m., Channel 6.

"Doctor Zhivago", the 1965 David Lean film about the Russian Revolution, starring Julie Christie, Omar Sharif, Geraldine Chaplin, Rod Taylor, Ralph Richardson, Alec Guinness, Tom Courtenay, Rita Tushingham, and a couple of Russians, will be aired Sunday, March 15, 8 p.m., Channel 10.

"The Lion in Winter", the 1968 Academy Award-winning film starring Peter O'Toole as Henry II, first Plantagenet king of England, and Katherine Hepburn as his wife, Eleanor of Aquitaine, first woman to be queen of both France and England, will have its television premiere, Wednesday, March 18, 8 p.m., Channel 15.

"The Greatest Adventure: The Story of Man's Voyage to the Moon" will begin with Robert Goddard's invention of the liquid fuel rocket, only twenty-three years after the Wright brothers' first flight, narrated by Orson Welles. Sunday, March 15, 8 p.m.; repeating Thursday, March 19, 6:30 p.m., Channel 15.

"Starring Katherine Hepburn", a retrospective of the fifty-year-long stage and film career of one of America's greatest actresses, narrated by Douglas Fairbanks, Jr. and with contributions from Laurence Bacall, John Houseman, Sir Ralph Richardson, Henry and Jane Fonda, and Peter O'Toole, will be

televised Monday, March 16, 8 p.m., repeating Sunday, March 15, 5 p.m., Channel 15.

"Teleman's 300th", a celebration of the composer's 300th birthday, will present four hours of chamber music. Monday, March 16, 8 p.m., KPBS-FM 89.

"The White Dawn", a film starring Warren Oates, Timothy Bottoms, and Lou Gossett as whalers who are lost in the Arctic in 1896 and found by Eskimos, will be televised Tuesday, March 17, midnight, Channel 10.

"The Lion in Winter", the 1968 Academy Award-winning film starring Peter O'Toole as Henry II, first Plantagenet king of England, and Katherine Hepburn as his wife, Eleanor of Aquitaine, first woman to be queen of both France and England, will have its television premiere, Wednesday, March 18, 8 p.m., Channel 15.

Galleries

Ceramics of Pat Clapp will be on display through March 13, Masters Gallery, SDSU. 265-5204.

"Black Art '81", an exhibition featuring the work of Charles Rucker, will be displayed Friday, March 13, 3 to 9 p.m.; and Saturday, March 14, 10 a.m. to 6 p.m., New Dawn Graphics, 925 Turquoise Street, Pacific Beach. 272-3487.

"The Bold, Black Stroke", an exhibition of lithographs and aquatints by Robert Motherwell and Toko Shinoda, will open with a reception, Friday, March 13, 6 to 8 p.m.; and continue through April 15, Pacific Collection, 1039 Silverwood Street, La Jolla. 459-4393.

"A Drawing of the Past", an exhibition of photographs by twenty-four photographers, including Ansel Adams, Harry Callahan, Arnold Newman, Irving Penn, and Eugene Smith, will open with a reception, Friday, March 13, 6 to 8 p.m.; and continue through April 16, Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1820.

"Drawing: Personal Definitions", an exhibition of twenty-five Southern California artists and one from Seattle, including traditional approaches and challenges of the two-dimensional concept of drawing, will have an opening reception, Friday, March 13, 7 to 9 p.m.;

TO LOCAL EVENTS

and continue through April 11, University Gallery, SDSU. 265-5204.

"Women in Transition", an exhibition of color Xerox works of Paula Turley and Susan Osborn, will open with a reception for the artists. Friday, March 13, 7 to 9 p.m.; and continue through April 10, Seneca Falls Gallery, Center for Women's Studies & Services, 908 E Street, downtown. 233-8894.

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

Mezzotints of Tomoe Yoko and K.B. Huang will be exhibited through March 16, A.R.T./Bentley Gallery, 2802 Juan Street, Old Town. 295-0075.

"Cityscape" by Ellen Irvine will be exhibited through March 16, James Cramley Gallery, Miramar College, 1000 Barnard Drive, Oceanside. 775-2121.

"Three Painters", Julie Korolk will exhibit shaped collage paintings, Michael McManis shaped paintings on handmade paper, and James Randall suburban landscapes, through March 20, east room, Mandeville Art, USC. 452-2860.

"From Line", an exhibition of current work by Richard Sigmund, will continue through March 21, Installation, 447 Fifth Avenue, downtown. 232-2915.

"Decisive Moments", a collection of thirty-four classic photographs by Henri Cartier-Bresson, and in images of *Wall People* by David Covey will be on view through March 23, Gallery Graphics, 3947 Fifth Avenue, Hillcrest. 295-3538.

"Rogue's Gallery", an exhibition of paintings and printed objects by Ernest Silva, will be on view through April 3. Designbank Gallery, 1262 Kettner Boulevard, downtown. 236-1916.

Recent Works from the triangular, mixed-media Hector Vex series by Robin Beagle will be on exhibit through April 5, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Masters

(continued from page 1)

before their prices went sky-high. In town to help the inauguration of the gallery to a good start will be Arnold Newman, who more than anybody else has defined what environmental portraiture is. He has written, "The portrait is a form of biography. Its purpose is to inform now and to record for history." Take a glance at the wonderful portrait of Truman Capote and you know exactly what he means. Newman will be present on Friday, March 13 from 6:00 to 9:00 p.m. for the opening evening reception and on Saturday, March 14 from 11:00 a.m. to 2:00 p.m. for the opening of his latest book, *Artists: Portraits from Four Decades*, which includes Picasso, Georgia O'Keeffe, Alexander Calder, Marc Chagall, Henry Moore, Piet Mondrian, and many others, a veritable Who's Who of modern art.

Arnold Newman embodies the long road traveled by photographers and other artists for recognition and success. The present becomes iconic in light of the early struggles. Newman says, "At that time, for most of us, did not represent

investment or prestige; collecting was for love of the work. For artists, it was hard work. Mondrian couldn't sell a major canvas for two hundred and fifty dollars, and I couldn't afford five dollars to frame his drawings. Labeled painter mostly on paper, saving expensive canvas for really major pieces. As for myself, I had to count pennies, allowing eight or nine sheets of film per sitting. Just about everyone had financial problems then, but to be an artist, you had to be driven. Most people today find it hard to realize the difficult conditions for artists in the Forties—even for men and women of great reputation."

The Photography Gallery is at 7468 Girard Avenue in La Jolla and it will be open Tuesday through Saturday from 11:00 a.m. to 6:00 p.m. The exhibition runs through April 16. For more information call 459-1800.

—Alberto Lau

Desert

(continued from page 1)

there are about 65,000 acres that are privately owned. Inholdings. Most of that land was sold between the 1920s and 1940s and, while some of it has been settled, much of it has never been visited by its owners. At the suggestion of the California State Parks Commission, a group of private citizens formed the Anza-Borrego Committee fourteen years ago in order to acquire inholdings for the park. Thus far they have arranged for the donation or purchase of about 600 acres. Hawk Canyon, 140 acres large, is one of the largest inholdings that has

been acquired in recent years; it was bought, not through the state park, but by the state park directly.

In Hawk Canyon a couple of million years of the geological record are exposed. An ancient combination of uplifting and erosion has revealed layers of old rock below younger rock. Metal oxides cause the blues, greens, and reds that make the canyon scenically spectacular, by desert standards.

The twelfth annual desert garden walk will begin this Sunday, March 15 at 11:00 a.m. with a talk by the state director of parks and recreation, Peter Dummergen, Jr. The walk, none more than one-half mile in length, will follow Richard Phillips, a geologist in the environmental studies department at USD, will lead a geology walk; Mitchell Beauchamp, biological consultant, will lead a botanical walk; Jean Morley, ornithologist and wife of one of the park rangers, will lead a bird walk that will spot some of the currently active hawk nests that give the canyon its name; and Mark Jorgensen, park naturalist, will lead a walk that will incorporate geology, flora, and fauna of the canyon. The occotillo will be in bloom; any cholla, kangaroo rats, jackrabbits, coyotes, road-runners, and ravens that are seen will be an extra added attraction. To get to Hawk Canyon, take Highway 78 east to Burtas Pass Road, one and a half miles east of the intersection with Borrego Springs Road. Look for signs and volunteers. There will be parking in two areas on Burtas Pass Road and four-wheel drive is recommended. There is no charge for

the walks. Walkers are advised to wear walking shoes and hats, and bring water and lunch.

Hawk Canyon is located approximately eighteen miles from the visitor center, which is on Palm Canyon Road two miles west of the town of Borrego Springs. The visitor center will be open from 9:00 a.m. to 5:00 p.m., offering natural history exhibits, a slide show, and books and posters.

The walk will take place rain or shine. For further information call 583-8486 or 767-5311.

—Amy Chu

Green

(continued from page 1)

with the determination of a Shakespearean company playing the bondsmen, the Irish Congress of Southern California will attempt to bring some of Ireland to San Diego by sponsoring on Saturday, March 14 a St. Patrick's Day parade and picnic. The parade, which will also honor veterans of the Vietnam war, will begin at noon at Juniper and Sixth and travel down Sixth to Grape, over to Fifth, up Fifth to Upas, over to Sixth, and back down to Laurel. A picnic will commence in the park at the finish of the parade and will feature Irish music, dancing, and the winner of the coleen contest—a young paragon of Irish womanly beauty who will dance the Irish jig clad only in a bikini made of etched Irish potato skins. The public, Irish or barbarian, is invited and encouraged to march and picnic; Irish merriment and Gaelic of laughter will be the order of the day. For further information call 459-1800.

—Stephen Heffner

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Ms. Hopkins is nationally known for her role
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Tickets available at all Ticketron outlets.
More ticket information: 568-6947, more
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(This is a benefit for the House of Hope in
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

In all the current talk about popular music's having come full circle in recent years, the emphasis has logically been placed on the proliferation of groups resurrecting the British pop stylings of the mid-Sixties — Menzies Beat, Liverpool Sound, et al. (logical because the dominant group of that [or possibly any other] decade was the Beatles, whose competition for chart position and audience in those heady years of the British invasion did little more than imitate and cash in on one or another element of what rightfully should have been called the Beatle Sound. Setting aside considerations of Great Art, sociological impact and other issues that leave themselves vulnerable to argument, it can be safely stated that the Beatles represented fun. It is no surprise, then, that with the world presently teetering on the brink of another cold war (similar to that which existed when Beatlemania first blossomed), and with our own country poised once again for the kind of racial and economic trauma that scarred the Sixties, rock bands should gravitate toward the fresh, relatively innocent, fun-oriented — and, yes, escapist — sound credited by the Beatles and their contemporaries.

But there were other important developments in the popular music of the early Sixties, preceding even the Beatles, that continue to shape what we see and hear in the Eighties. Two cases in point are "girl groups" and what might best be described as black "repartory" companies, both of which will be well represented in San Diego concerts this week. It was impossible to turn on the



THE GO-GO'S

radio in the late Fifties and early Sixties without hearing the Marvelettes, Shirelles, Ronettes, and a seemingly endless list of — and, yes, escaped — sound credited by the Beatles and their contemporaries.

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Coast. They bring their blend of British pop and power punk to the Backdoor in a Saturday concert bill shared by the Strangers and the Uninvents.

Less interesting is an appearance later in the week by Joan Jett and the Blackhearts. Jett is the former leader of that unimpeachable all-girl group, the Runaways, whose existence on the pop scene a few years ago was a blip with little to do up of its own insignificance. They will appear at the Backdoor on Wednesday with guests Four Licks.

When Betty Gordy started Multown Records in a Detroit garage more than twenty years ago, it was his wish to create the black equivalent of white "hit factories" like the Brill Building in New York (whose hallowed halls were home to teen-age songwriting phenoms Carole King and Neil Sedaka). Gordy envisioned a completely self-contained organization of black songwriters, singers, producers, and musicians. In a day when white men and labels exploited black musical talent to the extent of immediately releasing white cover versions of songs that had become popular in the ghetto, Gordy sought to establish a stable of black artists that would keep the money in the black community and eventually rival the success of the monopolizing white companies. He succeeded.

But success often breeds assimilation, and today the Multown organization is virtually indistinguishable from other white-operated record companies, not only in its management offices but also in its determination to cash in on current trends in white music. Enter Dick Griffey.

Griffey is a black entrepreneur (continued on page 10)

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Friday, March 20
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This Friday, March 13
Premiere presentation
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Show: 8:00

Friday, March 27
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with Micho Leiva, Bob Magnusson
& Carl Burnett

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Lou's Records—Cardiff. Off the Record—near State. All Trip West Stores, at the doors: \$6.00, on sale at 7:00 pm.

For more information 459-1161

This Week's Concerts

(continued from page 8)

whole experience and success in the music industry of the late seventies led him to found Solar Records, a black record label whose goal (and you following this) is to create the black equivalent of Motown Records. Geffen makes no bones about his desire to keep Solar Records black, and will openly admit to choosing material for his artists that has been composed by blacks

before considering single offerings by whites. Geffen has enjoyed monumental success as a result of hit singles released by artists in the Solar lineup, which include the Whispers' "The Best Goes On," Shamara, and more recently, Lakeside. While Geffen can be faulted for preferring R&B voices to Dollars, his success as a record mogul ends on the bottom line, since his artists have added nothing of more than quickly passing interest to contemporary music — black or white. I can applaud Geffen's success, but the Whispers, Shamara, and Lakeside are not easily confused with the

Midwest. Temptations, Supremes, Stevie Wonder, and others of Gordy's Motown days. Geffen's long-time Solar catalog of R&B (the three aforementioned groups) is the Sports Arena on Sunday night. I would be remiss if I didn't mention the next installment of Bassel Marx Dreiser's "Music Forward '81" series, which will bring Dreiser, vocalist Jim French, and guitarist Dave Molard together for a concert of progressive jazz this week. Practitioners of progressive or "free" jazz are by nature strangers to the sensibilities of those concerned with securing record

deals and remaining accessible to large audiences. While the majority of today's musicians still strive for popularity, commerciality, and to borrow from Chuck Cohen, communication (i.e. popularity and accessibility), progressive jazz proponents and their performances suggest words like swelter and auditory. Although I am not yet personally familiar with Dreiser, French, and Molard, I believe colleagues have informed me that they usually offer healthy doses of both qualities. Their concert is slated for Wednesday night at International Blend, rounding out the schedule of

local concerts is a rhythm and blues bill featuring Lowell Fulson with the Max Lesamon, John Almond Band. Sunday of the Belly Up Tavern, the Decapent of the Zebra Club tonight, Thursday, the Puppies sharing a bill with the Tunes, Saturday night, also of the Zebra Club (the performance by U-2 together with the Puppies, originally slated for Friday night at the Backdoor, has been canceled), and the line-up at the Spirit Boat (from L.A.) and the Unknowns on Friday, and the Naughty Sweeties, Audio Bop, and Four Eyes on Saturday. — John D'Agostino

ZEBRA CLUB

560 5th Avenue (at Market)
239-4222

Thursday, March 12
Crawdaddys
also 7

Friday, March 13
Trowers
(solamente)

Saturday, March 14
Puppies & Funes

Thursday, March 19
I'm a Boy

Must be 21, \$3 cover charge.
Booking information
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★ **PAT TRAVERS** ★
with
BLACKMORE'S RAINBOW
March 23

★ **JIMMY BUFFETT** ★
April 28

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March 20, 21 March 24

Reserve now:

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TOM PETTY ★ SPRINGSTEEN ★ VAN HALEN
UFO ★ WILLIE NELSON ★ ZZ TOP ★ AC/DC
ROD STEWART ★ DAVID BOWIE ★ STONES
WINGS ★ JOURNEY

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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
of
Peggy Minafee
with the exciting
Judy Arruzza Trio
It's happening at the
Top Of The Arc
ON HARBOR ISLAND
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atop the Travelodge Tower
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PLUS SPECIAL 3rd GUEST TO BE ANNOUNCED

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SPORTS ARENA
tickets \$9.75 and 8.75 at SPORTS ARENA BOX OFFICE, MAD JACK'S, LEO'S STEREO
and all ARENA TICKET OUTLETS. Call 224-4171 for information. Select tickets may not
be available for public sale.

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TUBES & TUNES ON THE BEACH
SATURDAY, MARCH 14
--Dance To--

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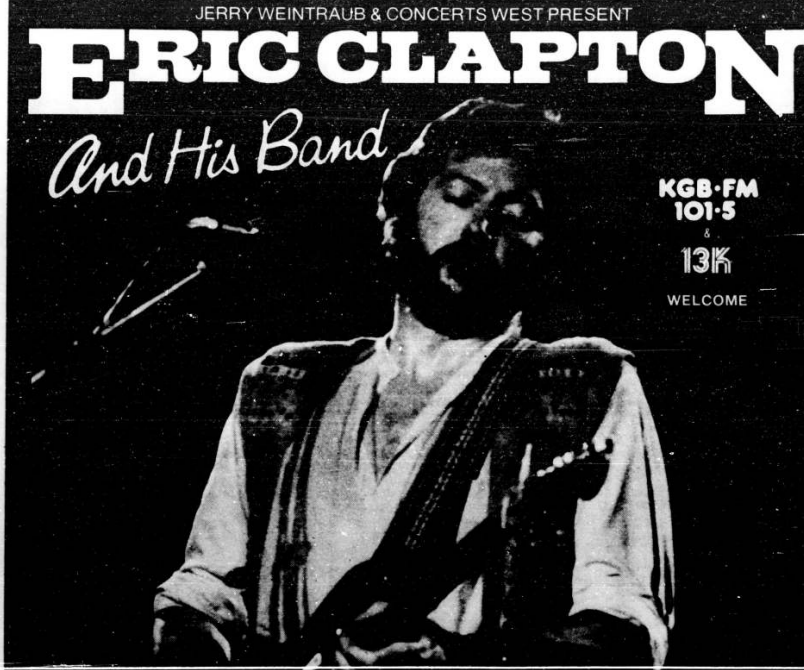
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ALL ARENA TICKET AGENCIES: MAD JACK'S SOUND CENTERS and
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PAT TRAVERS/RAINBOW S.D. MON. 8:30 P.M. MARCH 23
THE KNACK THURSDAY APRIL 2 AND S.D. MARCH 24
VAN HALEN SAT. & SUN. JUNE 20 & 21
JIMMY BUFFETT S.D. GOLDEN HALL
BEATLEMANIA MARCH 20, 21, 22
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 \$50 to person who wears the most green

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 With special guests
Bunny Brunnel and Tom Brechlen
 from **CHICK COREA & Friends**

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 Ladies' nights
 9 p.m.

Sugarize

featuring Marguerita Page

2806 Shelter Island Dr. 224-2483

The Music Scene is a combined event of music and sports. It will be held on Saturday, March 12, 1981, at the Los Angeles Forum. For more information on this event, call 231-1821 before 9 p.m.

San Diego Concerts

Decagents Zebra Club
 Thursday, March 12, 9 p.m. 260
 5th Avenue, downtown
 239-4222

Bro and the Unknowns Split
 Friday, March 13, 9 p.m. 1130
 Buena Avenue, downtown
 276-3993

The Go-Go's, Strangers, and the Unknowns 3020 Broadway
 Saturday, March 14, 8 and 10:30
 p.m. 265-6947

Naughty Sweeties, Audio Bop, and Four Eyes Split
 Saturday, March 14, 9 p.m. 1130 Buena
 Avenue, downtown
 276-3993

The Puppies and the Funes
 Zebra Club, Saturday, March 14, 9
 p.m. 500 Fifth Avenue, downtown
 239-4222

Whispers, Shalomar, and Lakeside 3020 Broadway
 March 15, 8 p.m. Sports Arena
 Boulevard 224-4171

Lowell Fulson with the Mark Lessman John Almond Band
 The Kelly Up Tavern, Sunday
 March 15, 9 p.m. 143 South
 Cedros, Solana Beach 481-9022

Joan Jett and the Blackhearts, and Four Eyes 3020 Broadway
 Wednesday, March 18, 8 p.m.
 265-6947

Mark Dresser, Jim French, and Dave Molloy International
 Blend, Wednesday, March 18,
 8:30 p.m. 4034 30th Street, North
 Park 264-9023 or 267-6716

Pat Travers and Ritchie Blackmore's Rainbow Sports
 Arena, Monday, March 23, 8 p.m.
 Sports Arena Boulevard 224-4171

The Minkus Dynasty featuring
 Roland Hanna, Clifford Jordan,
 Mike Richmond, Randy
 Brecker, and Billy Hart 5050
 Rockwood, Saturday, March 28, 8
 and 10:30 p.m. 265-6947

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 Seven accomplished musicians keeping the Blues alive and fun
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KCR presents ex-Runs star
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KCR rock-a-billy dance concert with
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Join us for the Charles Mingus
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Don't forget-for \$1.00 every Wednesday night unless stated at's
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rock Sunday, Punk rock, Monday
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Radio 494 West Mission Bay Drive
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 Saturday

The Beach Club 1921 Bacon
 Street, Ocean Beach 222-4822
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Belly Up Tavern 143 South

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Black Angus 1030 Fries Road,
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Avenue El Cajon 440-5055.
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 Sunday, Timmons, reggae.

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Featuring homemade pizzas and fine Italian food.
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 Grand Stand & Sports Bar
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 Cocktails, beer and fine food.
 Families welcome
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Live Jazz **Frank DeLaRosa Duo**
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 Classical music with 9:00 on
Orion Duo 7:30 on
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Mon. Latin jazz with
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 Open every day-lunch & dinner 11:30-2:00 a.m.

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For a full evening of Pantomime,
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 Winners of the 1980 Southern
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 Two shows: 7:50 and 10:00 p.m.
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The Belly Up TAVERN

presents
 Sunday March 15 9 p.m.
 The Rocking Blues Guitar of
LOWELL FULSON



with the
**Mark Lessman &
 Johnny Almond Band**

Lowell Fulson was born in Tulsa, Oklahoma in 1921. He began playing guitar and
 mandolin at age 7. He began to play in local bands around Tulsa and began to
 develop a country blues style of his own. In the mid-thirties he moved to Texas and
 began to play with Texas Alexander, uncle of Lightning Hopkins. In 1946 he made
 his record, "Trouble Blues", and it was an immediate hit. He followed with such
 standards as "Blue Shadows", "Everyday I Have the Blues", and "Sinners Prayer".
 His 1957's hit "Recorder Baby" was the number one hit of the decade. He has
 been credited with influencing the careers of Ray Charles, Stanley Turrentine, &
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March 12-14
Three Six Tees
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Strangers
March 25-28 & April 1-4
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Cunningham's Country Western
Nightclub 7024 Miramar Road
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STRIPES!

HAVE ALWAYS
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cream of the pop. Friday and
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Doc Masters, 2081 Shelter Island
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Boswell, a folk comedy. Sunday
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Driftwood, 5286 Baltimore Drive,
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Simmons, country western.
Friday through Sunday.

Elato's, 7955 La Jolla Shores
Drive, La Jolla 450-0811. Peter
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Wednesday through Sunday.

Fat City, 2137 Pacific Highway,
downtown 232-0686. Melissa
McCracken, contemporary.
Tuesday through Thursday.
Audubon Steele Carter Jazz Trio.
Friday and Saturday.

Franchise Restaurant/Lone Star
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Escondido 745-1931. Rick Backus
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Fish House West, 2633 South
Highway 101, Cardiff 753-6438.
Pat The Jazz Continuum, jazz.
Monday and Tuesday.

Fogcutter, 2658 Carlsbad
Boulevard, Carlsbad 729-3189.
Edges, rock and roll. Wednesday
through Saturday. Prognosis, new
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Halcyon, 4258 West Point Loma
Boulevard, Loma Point 225-9559.
Toni rock. Tuesday through
Saturday.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach
274-3474. Steve Voss, new wave.
Tuesday through Saturday. Steve
Voss, contemporary. Sunday and
Monday.

Hill House, 2730 Via de la Valle,
Del Mar 755-6644. Colorado
Cool Aid, country rock. Tuesday
through Saturday. Borne
Cunningham, rock-a-billy, country
rock, and contemporary. Sunday
and Monday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay
275-4810. People Mover,
contemporary. Tuesday through
Saturday. Guideline,
contemporary. Sunday and
Monday.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
224-5077. Fever, contemporary.
Tuesday through Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside 433-2633. The Russ
Kempel Band, Southern soul
and orisity. Wednesday through
Saturday. Salt Shout,
contemporary. Sunday through
Tuesday.

International Blend, 4034 30th
Street, North Park 287-6718. Masa,
Latin jazz. Thursday, Friday,
Saturday and Sunday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach
270-3220. David Bradley, variety.
Thursday through Saturday.
Norman, rock, new wave.
Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa 277-2040. Devotion,
disco and soul. Friday, Vangelica,
Mac Meda, and Emerald, rock.
Saturday.

King Food, 2049 Fifth Avenue,
Hillcrest 295-7352. Pat Weaver,
classical guitar. Thursday. Bob
Ward, classical guitar. Friday.
Carlos S. Pardo, voice. Saturday
and Sunday.

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BETWEEN HWY 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY, MARCH 12
Poison Ivy

FRIDAY, SATURDAY, MARCH 13, 14
DANCE CONCERT
Tweed Sneakers
AND
POISON IVY

SUNDAY, MARCH 15
THE BLAZE

MONDAY, MARCH 16
PUSH
NO COVER, DRINK SPECIALS

TUESDAY, WEDNESDAY, MARCH 17, 18
**NEW
EAST WEST BAND**
NO COVER, DRINK SPECIALS

THURSDAY, MARCH 19
**Tweed
Sneakers**

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WHISPERS and Shalamar
MARTIN MULL**

BEATLEMANIA

**WORLD
FIGURE SKATING TOUR**

**WILLIE NELSON
ERIC CLAPTON
JIMMY BUFFETT**

WE NOW CARRY TICKETS TO THE MIRAMAR CLUB.
UPCOMING SHOWS INCLUDE:
GARY MYRICK Mar. 18 * SAVOY BROWN Mar. 18 * GEORGE
THOROGOOD Mar. 20 * TIM WEISBERG Mar. 21 * THE KNACK Mar. 23 *
KREISKIN Mar. 27 * SPENCER DAVIS Mar. 28 * HENRY YOUNGMAN
Apr. 3 * JOE COCKER Apr. 4 * Call for more details

A small refundable deposit is required. Best seats for:
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BLOOMING * WARREN ZEVON * JULIAN PHILIP
LARRY GATLIN * AL GARDNER
* COMING IN JUNE:
FRANKIE VALLI * JAMES BROWN * WHITENERS BROS.
JIMMY BUFFETT * DIZZY MANDOLINE * AND
HERBIE HANCOCK * RUSH Jun. 9
* COMING IN JULY:
HARRY BELAFONTE * SHIRLEY BASSE * THE DOORS * STRIPES *
22.10 * TED AUGUST * BOB SEELY * CHUCK MANAGONE *
STEVE NED * HEART * TOY GETTY * LATE JULY:
* COMING IN AUGUST:
AIR * RYAN * LEO SAYER * BLACK * FRANKIE VALLI * HARRIS
NATALIE COLE * LOU PAVLES * VAN HALEN * T. G. SINKS
* IN SEPTEMBER:
ROD STEWART * GORDON LIGHTFOOT *
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STEVE MILLER * GEORGE BENSON
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Chula Vista
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THE NEW BAND
IN TOWN

WED. NIGHT
RED EYE SPECIAL 75c

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*OUR ENTIRE MENU SERVED DAILY 'TIL 9:00 P.M.
We've become your place for Sat. & Sun. brunch-why not try us for dinner.
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Special
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"Ladies' Night", \$1.00 cover for ladies

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THE BIG, THE STATICS
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SPECIAL GUESTS
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MY RICH UNCLE'S
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THE BAND EVERYONE IS TALKING ABOUT!
FLYWHEEL
THE HOTTEST BAND TO COME TO
MY RICH UNCLE'S FROM OUT OF TOWN

SUNDAY
ALL WELL DRINKS 75¢
FROM 8:00-9:45
MONDAY
SHOTS OF TEQUILA 25¢
9:00-9:30, 12:00-12:30

FRIDAY, MARCH 13
THE EVENT!
BRATZ & FLYWHEEL
FRIDAY NIGHT ONLY-SHOW STARTS
AT 8:00 PM SHARP

MARCH 17 TUESDAY NIGHT KGB FM CARD SPECIAL
JIM MINNES PRESENTS
**THE UNKNOWNNS, THE PUPPIES
& CLAUDE COMA AND THE IV'S**

HAPPY HOUR MONDAY-FRIDAY 3-8:00
10¢ BEER
FROM 3-4:30 AND FROM 6-6:30
FREE CHIPS, SALSA, POPCORN

MY RICH UNCLE'S
DINNER ENTERTAINMENT PACKAGE
Dinner for two, 2 margaritas, free entrance to My Rich Uncle's
for \$14.00 any night of the week.

macho's RANCH SAN DIEGO

presents
COUNTRY SHOWCASE
Sun. March 15
8-12:30

Six live bands
**SADDLESORE
POWDER RIVER
WILD ROSE & SILVER DOLLAR
WHO'S DRIVING
SCRIMSHAW**

Plus special guest band

Free country dance lessons
every Tues. & Thurs., 7-9 p.m.

Tues.-Sat. **BRAMBLE**

Ride Macho's Super Bull

Best Mexican food in San Diego

Midway & Roscamans
224-2401

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281. Two tones, originals and contemporary, Sunday and Monday.

L'Chaim Vegetarian Restaurant, 151 West Douglas Avenue, El Cajon. 442-1331. Cast, original folk guitar, Saturday.

Caroline, unique originals, Monday and Tuesday.

299-2629. Semi Effort, contemporary and 50s music, Wednesday through Saturday.

Levi's Greenhouse, 2626 Camino del Rio South, Mission Valley.

The Magic If. Up to their old tricks again.



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

At the Sheraton Harbor Island Hotel.
Phone 291-2900

The Trojan Horse Cocktail Lounge

Tues., March 17 St. Patrick's Day

Toga Party

Everybody come in your favorite sheet
\$2 off on any well drink if wearing toga



HAPPY HOURS 3:00-8:00 daily
Kamikaze 35c Pilsners \$1.00 Well Drinks 65c
6179 University 582-1070 (College & University)

CALIFORNIA'S MOST DYNAMIC MULTI-MEDIA ROCK SHOW

Friday the Thirteenth

Rock Fantasy



Dress Up & Party Out!

We're Gonna Rock-n-Roll You!

Super High Fidelity Concert Sound System
Hot Live Dancers · Film Clips

Prizes to Best Costumes
"Classiest—Zaniest
Most Bizarre"



Free Rock Fantasy T-shirts
to first 100 in costume
on opening night.

Premiere night: Friday March 13 Tickets \$4.50 (in advance) \$5.50 at the door.
Tickets available at Mad Jacks, Trip West, La Paloma Theater
Showtimes: 7:30 & 10:00 p.m. Mar. 20, 27, & Apr. 3

Produced by Joe Kuykendall.

Experience
the Purim
of your life at
Chabad House

—Megillah Reading
—Hassidic Dancing
—Live Band

Eat · Drink · Enjoy
L'Chaim
&
Hamantaschen

Thursday, March 19, 1981
6115 Montezuma Road
San Diego, Cal. 92115
265-7700

Entertainment
by
"Jeff the Juggler"
FREE

Street, Claremont 277-8869. Bitts
Bios, rock, Friday and Saturday.

Little Kavarra, Carmel Valley
Road, Del Mar. 756-1383. Tall
tall, country, Thursday, the
Alpiners, Gorman polka, Saturday.
At the Jazz featuring Johnny Best,
Sunday.

London Opera House, 5404
Ballboa Avenue, Claremont.
276-2390. Yeah, Yeah, Yeah,
beatles music, Thursday through
Saturday, Barke and Or,
contemporary, Sunday, John
Baker, contemporary, Monday
through Wednesday.

Lorenzo's, 596 Broadway, El
Cajon. 442-9996. Justice,
contemporary rock, Tuesday
through Saturday, Fro Brigham
Preservation Band, rhythm and
blues, Sunday and Monday.

Macho's, 2696 Midway Drive,
Loma Portal. 224-2401. Bramble,
country, Tuesday through
Saturday.

Magnolia Mulvaney's, 8881
Magnolia Avenue, San Jose.
445-8500. 100 Road, country
western, Wednesday through
Saturday.

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

Mandolin Wind, 308 University
Avenue, Hillcrest. 297-3077. Beckly
and Bill Tones, blues, Sunday
through Saturday, auditions,
Monday, Kilroy, rock, Tuesday and
Wednesday.

McFadden's, 5455 Grossmont
Center Drive, La Mesa. 465-3404.
The Jan Sandval and Kathy
Mitchell Group, contemporary,
Tuesday through Saturday.

The Mexican Restaurant, 801
West Harbor Drive, Seagart
Village. 232-7581. Estaban,
traditional Spanish and Mexican
music, Wednesday and Thursday.
Estaban and Kristina, traditional
Spanish and Mexican music,
Friday and Saturday afternoon.
MASA, Latin jazz, Friday and
Saturday evenings, Estaban,
traditional Spanish and Mexican
music, Sunday afternoon.

Moby's Deck, Aron's Rib
Restaurant, 1403 Rosecrans
Street, Loma Portal. 224-1571. John
Hartman Show, contemporary,
Tuesday through Saturday.

Mom's Saloon, 943 Ganel
Avenue, Pacific Beach. 488-9598.
The Bark, rock and roll, Tuesday
through Sunday.

Monk's, 10475 San Diego Mission
Road, Mission Valley. 563-0360.
Bogart, top 40, Wednesday
through Monday, Weathermaker,
top 40, Tuesday.

Monterey Whaling Company,
887 Camino del Rio South, Mission
Valley. 291-1638. Amber Band.

country rock and originals,
Tuesday through Saturday.

Moonglow, 4618 Claremont
Drive, Claremont. 273-1025.
Sandy Stewart and Co.,
contemporary, Thursday through
Saturday, Jim Niles, country
western, Sunday and Monday.
Sandy Stewart and Co.,
contemporary, Tuesday and
Wednesday.

Mustang Club, 3595 Sports Arena
Boulevard, Loma Portal. 223-5596.
Gerni Band and a Touch of
Country, country western, Tuesday
through Saturday.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego.
267-1332. Rhyndel, rock and roll,
Thursday through Sunday.

Nashville West, 4240 West Point
Loma Boulevard, Loma Portal.
224-5262. Bramble, country
western, Tuesday through
Saturday.

Navajo Inn, 8515 Navajo Road,
San Carlos. 465-1700. Jimmy Niles
Down Home Country and Rock
Band, Tuesday through Saturday;
Neville, country rock, Sunday and
Monday.

O'Higgins's, 2547 San Diego
Avenue, Old Town. 298-9153. Jim
and Theresa Hinton, Irish folk,
Tuesday through Saturday.

Old Time Cafe, 1404 North
Highway 101, Encinitas. 436-4300.
Ed Henry and R. Roy Clayton,
vintage blues, guitar jam, and
vocals, Thursday, Sam Hinton,
folk singer, Friday, Sirocco Gael
Cell Irish Band, traditional Irish
music, Saturday, the Kleptomaniacs,
Old World Jazz and Cabaret
music, Sunday, R. Patrick's Day
Show, Irish Music, Tuesday, Old
Time Hood Nite, Wednesday.

Our Favorite Place, 8646 Mission
Gorge Road, San Jose. 449-4620.
Country Cornball, country rock,
Friday and Saturday.

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

Pat Joey's, 5147 Waring Road,
Escondido. 741-7474. The
Frohman Preservation Band, oldies
and swing, Friday and Saturday;
Dick Libelzone, oldies but goodies, Sunday.

Palomino Cocktail Lounge,
5821 Mission Gorge Road, Mission
Valley. 280-4498. C.B. Martin and
the Wheelies, country rock, Tuesday
through Saturday.

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

Portofino Lounge, Holiday Inn,
1355 North Harbor Drive,
Encinitas. 232-3861. Spring
Fever, contemporary, Tuesday
through Saturday.

Posseidon, 1670 Coastal Boulevard,
Del Mar. 755-9345. Air Bros.,
contemporary, Wednesday and
Thursday; Thunderbolt the
Wonderbolt, rock and roll, Friday
and Saturday.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego. 283-7448. Lori Bell and
Pam Soper, mellow jazz, Lori Bell
and Carl Crawford, classical flute
duets, Thursday, Saturday, and
every other Sunday, Melissa
Morgan, jazz, Tuesday; Orion,
guitar duo, Wednesday, Friday,
and every other Sunday; Melissa
Morgan, jazz, Friday afternoon.

Red's Place, 308 El Camino Real
Encinitas. 942-1676. Harvest,
country, rock, and contemporary,
Friday and Saturday.

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

Reubens Plankhouse, 7637
Ballboa Avenue, Claremont.
278-7373. Airborne,
contemporary, Thursday through
Saturday.

Rib Cage, 5560 Kearny Mesa
Road, Kearny Mesa. 277-7937.
W.C. Spencer Band, country
western, Friday and Saturday.

Rudy Garcia's, 1433 Garnet
Street, Pacific Beach. 270-8070.
Douglas Gales and the Duo
Tones, light jazz, Saturday, David
Cheney, Romance, Sunday.

Shepherd Cafe, 1126 South
Highway 101, Encinitas. 753-1124.
Live music, from classical to
contemporary, daily, Jeff Gregory,
folk guitar, Thursday and Friday
morning, Peter Sprague, jazz
guitar, Sunday morning, Jeff
Kenton Proctor, folk guitar,
Tuesday and Wednesday
morning, club for further
information.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island.

291-2900. Butterfield Stage Saloon
Stone's Throw, variety, Tuesday
through Saturday, Sundowner
Lounge, Magic If, variety, Tuesday
through Saturday.

Split, 1130 Buena Vista, Bay
Road. 278-3993. The Best Rock,
rock, Thursday, the Unknowns,
beat, and guests, new wave,
Friday, Audio Reg, the Naughty
Sweeties, and four eyes, new
wave, Saturday, Stay Cal and
Mac Media, new wave, Tuesday;
the Penetration Carnival Party with
guests, Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa.
565-2272. Homefolk,
contemporary, Thursday through
Saturday.

That Pizza Place, 2622-B El
Camino Real, Carlsbad. 434-3171.
Overland jazz, Friday, John & Julie
Moore with Dennis, bluegrass,
Saturday.

Tio Leo's, 6333 Mission Gorge
Road, Mission Gorge. 280-9944.

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BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE NOW FOR

PAT TRAVERS & RAINBOW ROCK OUT
MON. MARCH 23

BEATLEMANIA FRI. SUN.
MARCH 20-22

THE KNACK TUES.
MARCH 24

JIMMY BUFFETT TUES.
APRIL 28

RESERVE CHOICE SEATS NOW FOR

ERIC CLAPTON WED.
APRIL 8

RUSH - JOURNEY - WILLIE NELSON - UFO - WHO - TOM PETTY
VAN HALEN - STONES - ROD STEWART - AC/DC

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

273-4567 CALL US!

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MARCH 12, 1981

Arend, Thursday, April 9, 8 p.m.
(213) 436-3661.

MARCH 12, 1981 27

MOVIE DIRECTORY

SOUTHWEST		NORTH-CENTRAL	
Adios, Mi Amor (228-0226) Mexican. Color. 100 mins. Spanish Director: Alfonso Arau Cast: Alfonso Arau, Enrique Arreola, and Abel Salazar Call theater for program information	La Jolla Village Theatre, 1679 Villa La Jolla Drive (452-7075) Theater: 1: First Act Theater: 2: Adios, Mi Amor Theater: 3: The Furciferone from 3-13	San, 4712 G Street, Alhambra 91802 The Eastern Star Chapter of Alhambra and There You Were I from 3-13	San, 7295 Duane The Eastern Star Chapter of Alhambra and There You Were I from 3-13
Balloon, 350 (232-0001) Dir: Shirley and David Carr from 3-13	Wine Shop Chronicles, 1118 Mira Mesa Blvd. (452-7075) Theater: 1: Allegory Book from 3-13 Theater: 2: Allegory Book from 3-13 Theater: 3: Allegory Book from 3-13 Theater: 4: Allegory Book from 3-13 Theater: 5: Allegory Book from 3-13	EL CAMILLO AREA Adios, Mi Amor, 1000 Rosemead, El Cerrito (468-0208) Theater: 1: Adios, Mi Amor Theater: 2: Adios, Mi Amor Theater: 3: Adios, Mi Amor Theater: 4: Adios, Mi Amor Theater: 5: Adios, Mi Amor	Camino Cerrito, 2253 El Camino, El Cerrito 94502 Call theater for program information Camino Cerrito, 2253 El Camino, El Cerrito 94502 Call theater for program information Camino Cerrito, 2253 El Camino, El Cerrito 94502 Call theater for program information
Cashless, 330 (231-8716) Dir: John Cast: John Theater: 1: John Theater: 2: John Theater: 3: John Theater: 4: John Theater: 5: John	University Theatre, 6425 La Villa Village Dr. (452-7075) Theater: 1: John Theater: 2: John Theater: 3: John Theater: 4: John Theater: 5: John	Greenwood, 1000 Greenwood Center Dr. La Mesa (468-0208) Theater: 1: John Theater: 2: John Theater: 3: John Theater: 4: John Theater: 5: John	Green, 1028 Fremont, Greenwald 172-0561 Call theater for program information Green, 1028 Fremont, Greenwald 172-0561 Call theater for program information Green, 1028 Fremont, Greenwald 172-0561 Call theater for program information
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CURRENT MOVIES

thumping gory. But it also offers the wisest laughs of any movie since **BEYOND THE VALLEY OF THE DOLLS**—unless, of course, you are one of those persons who under no circumstances can admit the possibility of being anything and Peter Yates (**BREAKING AWAY**), a flesh-eating zombie having the top of his head sliced off, very thick Oscar Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber knee wobble as though he had just experienced Teoilo Stevenson's right hand. 1979

*** (Parkway, 3:13 and 14 midnight)

The Elephant Man—Hells vision of Victorian England, smoke and flame all over the place, with Hammer horror director Freddie Francis returning to the cinematographer's seat he did to occupy, and working masterfully in black and white as he did in **THE INNOCENTS**, **ROOM AT THE TOP**, **SONS AND LOVERS**, and as few people know how anyone. The factual subject matter of the monstrously deformed John Merrick, and his promotion by Dr. Frederick Truavis from sidewalk freak to medical sensation and high society celebrity becomes a surprisingly conventional and sentimental drama, particularly to have come from underground director Dave (ERASERHEAD) Lynch. The appealing things about it are the static elements—the chaotic images, the grand mask worn by an unrecognizable John Hurt—and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anthony Higgins, Wendy Hiller. 1980

*** (Century Twin 1)

Emmanuelle, the Joy of a Woman—The erotic events in the EM MANUELLE sequel attain a sort of day-after-humdrumness one day a lesbian in the pleasure cruise's dormitory, next, a tattooed polo player in the men's locker room, next, a married Oriental masseuse in the public baths, next, free sex in the hotel garden, and on and on. They are all photographed with a travelogue-like savagery of detail, both geographical and anatomical. The best work is done by Lisa Kiss

Darling, how you seen the huge crowds rushing to see us?

Seen them? My dear, I've been taking phone numbers!

"Endlessly funny!"

LA CAPE AUX FOLLES II...the relationship continues

"(Birds Of A Feather)" MARCELLO DANON presents UGO TOGNAZZI MICHEL SERIKAT "LA CAPE AUX FOLLES II"

A film by EMMANUELLE ROUSSIER with MARCEL BOZZELLI NICOLA BERNARDI GIOVANNI VETTORAZZO and the participation of MICHEL GALABRI Story by FRANK RABIER JEAN PIERRE MARCELLO DANON Screenplay by FRANCESCO ROSSI Music by ENZO ANGILERI Director of Photography ANTONIO MARINELLI Executive Producer MARCELLO DANON LAS PRODUCTIONS ARTISTES ASSOCIES Paris FRANCE PRODUCTION

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Mon.-Thurs. 7:00, 9:00, Fri. 7:00, 9:00, 11:10 Sat. 2:00, 4:00, 6:00, 8:00, 10:00 Sun. 2:00, 4:00, 6:00, 8:00, 10:00

let's have a party. Directed by Francis Ford Coppola. 1979

*** (La Parkway, 3:14 and 16)

EyeWitness—Suspense film by the writer-director team of Steve Tesich and Peter Yates (**BREAKING AWAY**), with William Hurt, Sigourney Weaver, Christopher Pennamer, and James Woods. (Fashion Valley, La Jolla Village, Plaza Twin 2, LA Cinema 1)

Flesh Gordon—Much fun, when not trying extra extra hard also to be funny. A bit like a BARBARELLA on a much bigger budget. It's a cruel fact of fantasy that money works for more in this sort of extraneous than in most others, and Oney De Laurentis, who controlled the purse strings on both these movies, did it right this time. With Sam Jones, Melody Anderson, Max Von Sydow, Onella Muti, Mariangela Melato, and Topi. Written by George Gerwig, Jr., directed by Peter Hedges. 1980

*** (Spectre, through 3:14)

Fort Apache, the Bronx—The metaphor of the title—the police station as a lonely sanctuary in hostile territory—is at least as evocative as any...—the chaotic images, the grand mask worn by an unrecognizable John Hurt—and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anthony Higgins, Wendy Hiller. 1980

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Emmanuelle, the Joy of a Woman—The erotic events in the EM MANUELLE sequel attain a sort of day-after-humdrumness one day a lesbian in the pleasure cruise's dormitory, next, a tattooed polo player in the men's locker room, next, a married Oriental masseuse in the public baths, next, free sex in the hotel garden, and on and on. They are all photographed with a travelogue-like savagery of detail, both geographical and anatomical. The best work is done by Lisa Kiss

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Seen them? My dear, I've been taking phone numbers!

"Endlessly funny!"

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Going Places—Bernard Blier's film adaptation of his novel *The Virgin* (French translation properly as *ALLUS*) is an exercise in tracking stunts, smooth and light on feet, to keep up with the cross-country sprinting and pyro-jumping of his two punk heroes. Things come very easily to this jolly and pretty pair—stolen cars, stolen houses, trains, an entire neighborhood and an entire town are helpfully evacuated so that there is nothing to interfere with their open expression of inflame and free-wheeling. This becomes a game of a bit wearisome for their in ability to act other than with machismo, braggadocio, abutiveness, and destructiveness, and the movie itself can grow that way as well. Its sense of fun, though, is challenging, to put it mildly. And it is a way handsomely photographed, by Bruno Nuytens, in delicate colors and in some brazen open-air settings—a resort town in the off-season, a Condish man-made canal lined with trees. In its irrepressible lust for excess (such as when one of the bachelors circles around and around a department store detective, swagging boasts and insults), it enables you to refrain from taking sides. Gerard Depardieu, Jeanne Moreau. 1974

*** (Ken, 3:18)

Hiroshima, Mon Amour—Even with extreme caution, Renais's first feature can be called one of the most influential movies ever made. It had critics grasping for Hoover or Bergson, and filmmakers grasping for the sci-fi, much more often, in the cutting room. And yet Renais has afterwards managed to follow this achievement with regularity. The grandiosity of design, the subtlety of long, slow, pensive, at times almost lyrical, the surreal, the documentary, the reported not so much as an reborn gift as a refined aesthetic. She is also not allowed complete dominion. As James Cagney, playing Billy Rose, holds down his end of the affair with a performance...—the chaotic images, the grand mask worn by an unrecognizable John Hurt—and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anthony Higgins, Wendy Hiller. 1980

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Funny Girl—Streisand's debut movie, devoted totally to pumping up its guaranteed star, and providing a perfect definition of prima donna. For a story set in the Ziegfeld Follies, there is a queer absence of the movie's makes act as passive star-gazers. Omar Sharif required to smile sullenly at Barbra's every quip, does it right this time. With Sam Jones, Melody Anderson, Max Von Sydow, Onella Muti, Mariangela Melato, and Topi. Written by George Gerwig, Jr., directed by Peter Hedges. 1980

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Raging Bull — A landmark of a movie about an apparent unbreakable man, boxer Jake La Motta. Despite a number of expressive and lyrical outbursts, a dull-minded realism rules this movie. And even the lyricism is dismissed: the use of slow motion to heighten the impact of the pulverizing and overamplified punches in the ring, or to heighten the sex appeal of La Motta's blonde-bombshell wife as she kicks her feet in a glimmering bull-dog swimming pool or as she moves across a nightclub dance floor — this sort of thing is straight out of TV commercials, the sexiest woman in the Herman Joseph ad being the one who moves the slowest. The whole hog (so to speak) commitment to realism is best exemplified by Robert De Niro's much publicized, sixty-pound weight gain to portray the older La Motta. But equally raw and unimaginative realism is everywhere apparent in the refusal to impose any moral or intellectual attitude, or even any narrative nicely onto this torments scriptbook biography, so that at the end you have to pretend that the acquisition of early pounds quarters as a dramatic climax. Directed by Martin Scorsese. 1980. * (Mesa Cinema, from 3:15)

Rashomon — A pregnant parable on truth and the eye of the beholder. The construction is neat, tight, and schematic (four conflicting points of view on a mysterious forest killing), whereas Kurosawa's treatment is full-blown (torments same, hysterical performances) and long-drawn-out. Toshio Mifune, Machiko Kyō, Takanashi Shun'ichi. 1950. * (Ken, 3:15)

Rude Boy — Jack Hazan's documentary on the New Wave British rock group, The Clash. (Ken, through 3:15)

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 creaking physical stuff of the continual pranks of Chevy Chase, the hiding under beds, the drunken butler, the pack of dogs stampeding into the courtroom and the judge's bench and taking his place. Seems like old times, all right, but was this sort of thing ever funny? With Goldie Hawn, Charles Grodin, and Harold Gould directed by Jay Sandrich. 1980. * (Valley Circle)

The Shout — Aboriginal pousseur (into) against Anglo violence, for the umpteenth time, with Alan Bates, back from the outbreak to Mother England and in possession of a magical death shout that has a wipeout radius comparable to that of an atom bomb, representing the threat to English gentility. Jerzy Skolimowski's

image of the verdant countryside, the sand hills along the coast, and the storm-swept houses, has a fresh, invigorating quality, or "mildly fresh" in mouthwash parlance, but the composition of the shots, the sequencing of them, and the timing are all of a sloppiness that could, with almost charity, be described as eccentric. Adapted from a story by Robert Graves, with Susan-nah box and John Hurt. 1978. * (La Paloma, 3:17 through 19)

Sir Crazy — Two fugitives from the Broadway rat race run about of the law (alternate spelling: aww) when two Arizona bad men steal their wood-pecker costumes and stick up a bank. As the two innocent prison inmates (of course, jailbirds), Gene Wilder and Richard Pryor come across as equally hysterical — in the clinical sense, not the comical. Directed by Sidney Potter. 1980. * (Rialto, from 3:15 College University Tower Centre)

Tess — Roman Polanski's disgraceful adaptation of Thomas Hardy's ungraceful novel, *TESS OF THE D'UBERVILLES*. Disgraceful not because it mangles the original (quite the opposite), but because it creates nothing of its own. Much in the manner of the PBS MASTERPIECE THEATRE, Polanski's movie seems to want to rest on Hardy's laurels. This would perhaps be no crime, or would be less of one, if the movie were less boring to sit through, less drab to look at, less vacant in the central role. Three hours long, shot in France, officially dedicated to Polanski's late wife, Sharon Tate, who is said to have first brought the book to his attention. With Nastassia Kinski, Peter Firth, and Leigh Lawson. 1980. * (Cinema 21)

The Texas Chain Saw Massacre — An arty, ominous start, a black screen interrupted by yellow flashes, barely distinguishable, of fingers of teeth, of flesh, in advanced stages of decomposition. But after the obsessive prologue, Tobe Hooper's made-in-Texas curio, a cult item on the midnight movie circuit, falls quickly into the bag — and to the bottom of the bag — of minor leaguers, or semi-pro horror movies whose main ingredients are a tiny budget and a lonely country house terrorized by devil worship.

Throne of Blood — Kurosawa's harsh, atmospheric, intensely physical rendition of a Shakespeare classic. The tragedy of Macbeth is located

amidst cats-and-dogs forest rant, impenetrable fog banks, and wind storms sweeping across dark hills and it is given an unforgettable hair-raising finale in which Toshio Mifune's carefully clad body absorbs a hailstorm of arrows shot from just off-screen by expert archers. 1962. *** (Ken, 3:17)

The Tin Drum — Selected scenes from the massive Gunter Grass novel about a tiny-tot social protester in Hitler's Germany who, by force of will, stops growing on his third birthday. The bare storyline, shorn of the Gunter Grass prose, advances a rather sentimental Peter Panish notion of the moral superiority, and every other kind of superiority, of children. Had Volker Schlöndorff wanted to contribute something original to his adaptation of the novel, he might have considered taking a more scolding line toward the little hero, suggesting that perhaps what Nazi Germany needed was not a greater amount of infantilism and spitting-out. With Angela Winkler, Hans Adolt. 1979. * (Unicom, 3:15 through 15)

Tribute — Jack Lemmon as a good-time Charlie whose only ambition in life, before he must succumb to leukemia, is to see his introspective son come out of himself and play. And his desperate attempts to pass along his knack for having fun are repeated twice when the son treats him to a one. This is a year-life surprise party on his final birthday. This is the sort of role Lemmon could play in his sleep, and it's his credit that he seems to keep pinching himself to stay awake. With Robby Benson and Lee Remick, directed by Bob Clark. 1980. * (Power Hill Cinema, 1, from 3:15)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stinker (a pot stinker? a stinkpot?). Gas masks are advised. With Stacy Keach and Tom Skerrit, directed by Lou Adler. 1975. * (La Jolla Village, from 3:15, Strand, 3:15 through 17)

The Wicker Man — Ambitious thriller with a small cult following. And deservedly so (deservedly small, that is). A devout Christian (Copper from the desert) materializes a pagan island to investigate a girl's disappearance and finds disturbing (to him) gung-ho on the island. Disturbing is a word for what most viewers will find. The cryptic, conspiratorial, lit-up behavior of the islanders is merely irritating. And the pseudo-folk musical numbers, especially the one with Brit Evans singing Brit naked haunches, are just embarrassing. The ending, with the appearance of the impressive title figure, is incredible but not in the best sort of way. With Edward Woodward, Diane Cilento, and Christopher Lee, written by Anthony Shaffer, directed by Robin Hardy. 1973. * (La Paloma, 3:17 through 19)

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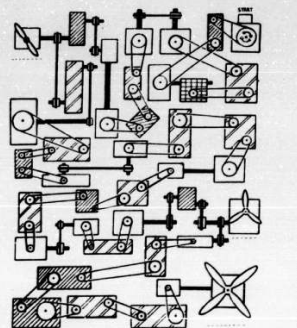
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5. William P. Barr
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