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# City Lights

## Gas Glass

The downtown Gaslamp district, that bedraggled old crone struggling to regain her lost dignity, is riding herself of all her tawdry costume jewelry. By April, 1983, all outdoor neon signs must be removed from the area, which lies between Fourth and Sixth avenues, bounded by Broadway and the railroad tracks south of Island. The tubes of buzzing fluorescent light don't conform to the original Victorian image the lady is trying to revive. That's where SONO, the Save Our Neon Organization, comes in.

A group of downtown artists with an interest in neon formed the informal association at the beginning of the year, when they saw how much old neon was being demolished along with the buildings doomed by downtown redevelopment.

Greg Calvert and Juliet Mondot, graphic designers and photographers; Gloria Poore, a clothing designer; and Ben Harroli, a private detective, have been stockpiling pieces of old neon since January, and they've been beaten to it a couple of other times by people who realize that since they're going to shell out cash, it's now campy to display the massive new neon trimmings, with people realizing that since in heyday has come and gone, it's now campy to display the stuff as art. Mondot and Calvert are working on a performance piece utilizing tubes of neon. They say that artists in Los Angeles and Seattle are also salvaging neon from decaying downtowns.

But convenience is the main reason SONO is focusing its efforts downtown. They're not enough "Money to Loom" signs. They're willing to go anywhere in the city to dismantle defunct signs, and they're particularly interested in deteriorated areas along University Avenue and El Cajon Boulevard that may soon be revitalized. They've even light up at the mention of the huge Quatrini Chevrolet sign at Forty-first and El Cajon, and Calvert says he's drooled over the intricate and colorful baton twirler on the back of the screen at the Campus drive-in.

"We view this as one of the roles of artists in downtown redevelopment," says Mondot. "Artists see things. Before we came along, all the neon along lower Broadway was lost." The group has its eyes on the dazzling marquee of the Caballero and Plaza theaters on Horton Plaza, as well as the Aztec and Casino theaters on Fifth. They recently finished restoration of the marquee from the Tower Theater, which was torn down at Broadway and India. CCDC sold that marquee to Gaslamp entrepreneur Jim Schneider, who has it displayed inside the Mercantile Building on Fifth.

There's competition for some of the nicer relics. SONO wanted to get the neon pirate from the front of the Buccaneer



Juliet Mondot, Greg Calvert, Gloria Poore

## X's And Oh-Oh's

Downtown landlord Vincent Miranda and the city attorney's office have embarked on another legal collision course. The argument this time concerns the films Miranda has shown at his Aztec Theater on Fifth Avenue and G Street downtown. True, the Aztec is showing a movie this week, but it was just last Friday that the movie house finished up a week-long run of *Deep Throat* and *The Devil in Miss Jones*.

That limited engagement provoked complaints from several Gaslamp Quarter property owners that Miranda is "ruining" Fifth Avenue, which is already saddled with the highest density of X-rated shops and screens in San Diego. More importantly, it put the city attorney's office on warning that Miranda and lawyers for his Walnut Properties, Inc., will challenge two recent zoning ordinances which restrict new X-rated entertainments.

One, a city-wide ordinance, prohibits any new adult bookstore or cinema from opening within 1000 feet of any such existing establishment. The other applies only to the Gaslamp Quarter and prohibits theaters from switching from a general-audience format to a billing "in which a substantial portion of the total showing time" is X-rated. Attorneys for

the city say the Aztec and Miranda are violating both ordinances by screening *Deep Throat*.

Jim Johnson, vice president of Walnut Properties in Los Angeles which also owns many Pusycat Theaters on the West Coast, says he "doesn't know what all the excitement is about. We're not in violation of any law, and if there was a conflict, we'd have received a citation." "X-rated films will return to the Aztec, he says, though he won't say when. "Every once in a while we'll be showing them. We'll stay within what we feel are the guidelines and at that point we'll go to court." Johnson says his firm's attorneys are currently challenging three ordinances similar to San Diego's "thousand-foot" rule and claims his legal tacticians have overturned such restrictions in Whittier and Oakland. As for the Gaslamp ordinance banning movie billings in which a "substantial portion" of the showing time is X-rated, Johnson figures that to be a percentage of all movies show over a month or similar span of time. So alternating *Deep Throat* with *Kung-Fu* thrillers keeps him within the law's boundaries.

Chief Deputy City Attorney Fred Conrad says the legality of the 1000-foot restriction has been upheld in test cases in Detroit and Long Beach. He argues that the restriction on "substantial portion" applies to the films a theater is showing on any given day, thus making the *Deep Throat* screening a clear-cut violation. "They see it one way, we see it another," muses Conrad. "So it looks

like we've got another lawsuit." Conrad won't say whether he'll cite the theater should *Deep Throat* return, but La. Dave Moller, head of the police department's vice squad, says it "appears they're (Walnut Properties) testing the zoning ordinance, and we'll be monitoring it."

While he's not shying away from a legal skirmish, Johnson is upset over the manner in which the Gaslamp Owners' Association has responded to the Aztec's changing fate. He notes that he never received a call from association director Nancy Johnston, and hints that the blooming confrontation may have been avoided had Johnston called personally. As for concerns that his company is purposely bucking the spirit if not the letter of the law, Johnson says bluntly that "a lot of people should mind their own business. We've worked hard downtown because we own a lot of property there."

We're not out to jeopardize the area," (Walnut counts four hotels, including the recently refurbished Hotel San Diego, and a handful of movie houses among its holdings.) But Gaslamp Association director Johnston isn't sparing Miranda an inch. She claims that porno establishments in Gaslamp have declined by fifty percent since 1969, and says, "We haven't had a new X-rated business open up since the ordinances passed, so we consider this a very serious violation."

- P.K.

## But Who In OB Would Eat The Stuff?

Representatives of the Kentucky Fried Chicken Corporation recently talked with Ocean Beach activist Jackie Sanders about how that beach community would greet proposals for a KFC drive-thru. "I hope people like their chicken well done," Sanders joked. His lighthearted reference dates to the fire-bombing of two local Winchell's Donut stores in 1978 — the climax of a drive against Winchell's unsuccessful plans for an Ocean Beach outlet.

Through a spokesman at Kentucky Fried Chicken's regional office says "there's nothing secure yet," the site under scrutiny is a defunct gas station at the corner of Voltaire and Sunset Cliffs as the possible site for a future 7-Eleven store.



(Southland is also interested in the Voltaire and Sunset Cliffs site that has Kentucky Fried Chicken's attention.) Winchell's had its eye on a site nearby on Sunset Cliffs and Lotus, and Sanders says two aging buildings across the street on Lotus could easily give way to another take-out store. The existing Jack-in-the-Box and the prospective Kentucky Fried Chicken (or 7-Eleven) could bring to five the total number of drive-thrus.

But the planning board does show signs of moderation and a willingness at least to discuss the issue with KFC officials, something the activists who fought Winchell's plans (Tom Yamaguchi and Tom Kozden, for example) would never do. And planning board members recently sent a "letter of commendation" to the Jack-in-the-Box corporation praising remodeling of the chain's Voltaire Street store. "They decided to use only one sign on the restaurant wall," explained board president Ehrhardt. "That's certainly less than the five-foot-square sign over Pacific Beach."

- P.K.

## Know Your Local Bong

Jack Doherty, the thirty-two-year-old Lemon Grove City Councilman and sergeant with the San Diego Police Department, believes. "We CAN do something about epidemic-like abuse of drugs. We CAN recapture the minds of our children" and "We MUST put drug dealers in jail." Okay! But how? By joining the Snappy Parents Association and learning how to snoop on your children, on your children's friends, to snoop at their parties, at their schools, in parking lots, restrooms, to snoop even in your own backyard.

Doherty, an unsuccessful candidate for sheriff in 1978, is president of the Stamp Out Crime Council, which has published a pamphlet called the "Snappy Parents' Handbook." It's being distributed at PTA assemblies, Neighborhood Watch gatherings, town council meetings, and among the 300 to 400 members of the Stamp Out Crime Council. The sixteen-page handbook, free for the asking, comes with an official Snappy Parent membership card (signed by Doherty himself) and plenty of good tips on making arrests "that will stand up in court."

Barbara McCarthy, editor of the council's monthly newsletter, says that about 500 of the handbooks have been passed out so far, with the remaining 1500 to be distributed in the next month or so.

**Snappy Parents At Home:** "Visit your child's room, especially when the door is

shut. Marijuana has a strong odor, smelling like cooking herbs. It does NOT smell sweet. The odor can be masked by incense. Check for piles of matches. Put has to be constantly refilled. Check on babysitters, too. Look for that tell-tale pile of matches. Come home an hour early now and then."

**Snappy Parents In The Garden:** "If your child SUDDENLY takes up gardening, find out what marijuana plants look like. . . . After you check your garden, take a walk around the neighborhood. Go through alleys, canyons, parks, vacant lots. Keep a list of suspicious plants, then get to the police."

Chief Bill Kolender, Doherty's boss at the San Diego Police Department, says he disapproves of the pamphlet but has no authority to do anything about it. The intent is fine, of course, but the effect, he says, may be "to build distrust between parents and children. It is a goal I agree with — it is to get kids out of the house."

Doherty, however, is not overly concerned with his chief's negative reaction to his off-duty activities. "We know that what we are suggesting may make police uncomfortable," he says. "They're afraid that parents will get in the middle of a situation and get hurt. But we're trying to stress in the booklet precisely what the parent can do to help police."

**Snappy Parents At Schools:** "Find out where the kids smoke pot. Ask your children, or the janitor. Then watch the area from a distance; get good descriptions. Visit the bathrooms. Notice if the room is full of smoke, if there is an



odor of marijuana, if kids are just standing around. Do not believe school officials who insist that, 'It doesn't happen here.'"

San Diego School Board member Robert Filner, like Chief Kolender, commends the goal of the Stamp Out Crime Council to discourage the use of drugs among young people, but he's not so sure he likes the idea of squads of parents making blitzkrieg assaults on school bathrooms. "From what I understand, at some of the

schools marijuana smoking is a real problem," he says. "I'd like to see more attention paid to it. It's good that parents want to be involved, but there are ways that are more appropriate."

The pamphlet was written by Doherty and by Ruth Peyton, a Republican campaign operative who once was City Councilman Bill Mitchell's administrative assistant before leaving by mutual agreement. Barbara McCarthy said the need for it became apparent "about a year and a half ago, when we were complaining about seeing mach clips and other drug paraphernalia in a display window at Newberry's (in Mission Valley Center), and two of our older members said

they had passed that window and hadn't realized what they were looking at. We extrapolated that there are all kinds of parents out there who wouldn't know a bong if they saw one, and so Jack began giving speeches. The Snappy Parents book came out of Jack's speeches."

But does the handbook build distrust between parent and child, as Kolender fears? "Kids are kids," replies Doherty. "Kids should be given as much freedom and trust as they are shown capable of handling. We found that many parents blindly trust their kids, and that the kids trust that as license to do whatever they want."

**Snappy Parents Here and There:** "Get to know the parents of your child's friends. If your child says he is going to Johnny's house, check with Johnny's mom. Watch those parties. Alcohol and drugs may be the main attraction. Find out the address, and then stop by. If you do find alcohol or drugs (even if the host parents are home), call the police."

"How insidious is the drug culture? Listen to teenagers' music. Lyrics frequently promote drug. If your youngster wants to go to a rock concert, take him. Watch the drug activity. . . . Point out that 'stoners' and 'space-cadets' can't talk straight."

- D.H.

- Neal Mathews, Paul Krueger, and Donald Harrison





# Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I own a dance studio and company in Point Loma and I have often wondered while watching my students — especially the advanced dancers — what it is that makes one body perspire more than another. I always tell them that the dancers who put out the most "soul energy" create the most heat and therefore the most perspiration. We are all in excellent shape but no matter what our diets or ages, we follow the same pattern continuously.

Carol Reynolds

Point Loma

In all but a few parts of the body — the scalp, armpits, and genital area — the sweat glands secrete a watery salt solution according to the body's requirement for shedding excess heat. Emotions have a small effect on body temperature, but don't compare to physical activity as a cause for perspiration. Emotional stress could augment the perspiration caused by an activity such as dancing, so that one student with great "soul energy" would perspire more than an ordinary student. The point is that one can't sweat more than one needs to. The dancers who perspire the most are those who work up the most heat by dancing, and where the heat comes from — whether from muscles or emotions — would be hard or impossible to assess objectively. However, the sweat glands in areas covered by hair, called the apocrine, are stimulated only by emotion. They're actually scent glands that secrete a fatty sweat that skin bacteria break down into unsaturated fatty acids possessing a strong odor. They are normally aroused by sexual desire; maybe dancing turns them on as well.



ways green in color. How do you make green gazpacho?

Carl Yackel

Hillcrest

With ripe green tomatoes. Most of the tomatoes we see are the commercial varieties that turn red as they ripen. They are usually picked green and ripened by exposure to ethylene gas, a harmless vapor that is naturally given off by bananas and McIntosh apples. Tomatoes ripened in this way have less vitamin C and less flavor than those ripened by sunlight. Whatever the method, some tomatoes ripen in shades of yellow, some in orange, some white, pink, and green. It all depends on the breed. Two kinds of green tomatoes are the Evergreen and the Marimor. You'll probably have to grow them yourself as I've never seen them in stores. The Marimor ripens in fifty-nine days and yields medium-size fruits that are light green and are often used in canning. The Evergreen is a main-season tomato (that is, it belongs to the class that ripens in sixty to one hundred days) and is available from Cleckers Seedsmen of Metamora, Ohio 43540. My source is the *Great American Tomato Book*, which was published in 1977. I hope the information isn't out of date. A gourmet friend says that in Tijuana you can buy small green tomatoes — called tomatillos — that make good gazpacho.

Dear Matthew Alice: Can you tell me where to write for the lyrics to the Clash's first two albums? Supposedly they have great lyrics, but who can understand Joe Strummer all of the time?

James Cardiff

Write to the music publishing division of CBS's Epic Records, 51 West 52nd Street, New York 10019. Assuming that Clash has the industry's standard contract, the band splits the publishing rights to its songs fifty-fifty with Epic. As a practical matter, Epic would control the publication of the lyrics since it also prints the records. Sometimes a record company takes all of the publishing rights when doing business with a risky band or artist, as when RSO Records signed John Stewart for *Dream Babies* Go Hollywood. Two songs on the

album ("Gold" and "Midnight Wind") were the hits that Stewart had been aiming at for years, but RSO took all of the money for the publishing and airplay (a song amasses extra royalties for its publisher each time it's played on the radio), while Stewart took only a percentage of the album's sales. A percentage could be anything from twenty-five cents per album to \$1.25, depending again on the risk perceived by the record company. In addition to airplay royalties, the writer of each song on an album gets 1.375 cents per album sold while the publisher (the record company) gets the same.

Dear Matthew Alice:

I have a question about gazpacho. I have made it from several recipes in cookbooks. It tastes fine but is red in color. When I was in Spain, gazpacho was al-

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

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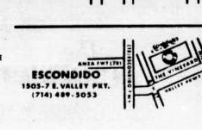
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## Southeast Priest

(continued from page 9)

What does it mean to serve people in this world?"

In 1968 Kennedy took his permanent vows and for the next four years he studied psychology, philosophy, and theology. First at Loyola University in New Orleans, then at St. Louis University, and finally in San Francisco. In the summer months, priests had the choice of either taking more classes or working with the community. Influenced by what they felt was a new way of thinking in the Jesuit order, Kennedy and Steve Klink, his friend for the last thirteen years, spent their summers with the poor. They worked at Morro House in St. Louis, conducting a tutorial program for black children. They protested the Vietnam war by doing street theater in Chicago and by attending the trial of Daniel Berrigan at Harrisburg, Pennsylvania. They also went to Appalachia and ran a camp for the "forgotten" poor children of the area.

"Mike has some of the craziness of a poet," says Klink. "He'll go down the street, take a group of neighbors and say,

off the cuff. It's time for a picnic, and off they'll go — just like that. But within this spontaneity, Mike is a very centered man. He trusts his intuitions, and he has a remarkable ability to cut through to the heart of an issue. He can make mistakes, though. He's no saint. And he isn't always the best on details. Intuition, yes; details, no."

"Somewhere, as part of the project in Appalachia," Klink continues, "we got a houseboat — a huge, \$30,000 thing. We took the kids on a trip down the Kentucky River." At one point, the boat got hung up on some rocks. They had docked it the night before at a river bank. The water had dropped about six feet overnight and the boat was in fairly shallow water. "When I started up the engines, I asked Mike if he saw anything down in the water. 'Nope,' he said, 'nothing there.' So I gunned the engines and rose the landing lights right off the bottom of the hull."

Later on the same trip Kennedy gave vent to a feeling he has always fought hard to keep under control. "I became impatient," he says. "I saw a lot of sad things and felt powerless to do anything about them." All he had, at that time, were questions. "We were doing the lives of these kids," he asked Klink. "Take penniless children on a \$30,000 houseboat and show them what they could have if they really worked? Is that what we show them?"

That the god is materialism."

Between 1972 and 1974, Kennedy taught sociology at Bellarmine, his alma mater. In the summers he continued his alternating pattern of academic study and work in the world. He ran a social work program for 120 children, tutored in Alviso — an extremely depressed community at (and during the winter of) the south end of the San Francisco Bay — and also spoke out for the cause of Cesar Chavez and the United Farm Workers. "Many of the things I was doing at the time were, you know, different," he says. "But the school had a good principal, and he got behind me — so I could be part of the school and at the same time could take strong stands on the issues of the day."

While he was teaching at Bellarmine, Kennedy also helped establish the first Summer Institute of Community Organizing in Oakland. The program, which stressed a new, self-help approach for solving problems in the community, took its approach from the work done by Saul Alinsky in Chicago and from Alinsky's belief that "self-respect arises only out of people who play an active role in solving their own crises and who are not helpless, passive, puppet recipients of private or public services." Unlike previous efforts, in Oakland and elsewhere, in the summer institute the people of the community itself were responsible for choosing the issues,

devising the strategies, and performing the demonstrations necessary to effect changes. The organizers — four Jesuit priests, two nuns, and three lay persons — functioned as *joiners*, providing the occasion for the neighborhoods to band together and improve conditions in their areas. Their initial emphasis that summer was on safety at dangerous street corners and on rezoning. The program led to the formation of community organizing in Oakland. The first manifestation of this grassroots, autonomous approach to civic issues in California.

In 1974 the Church sent Kennedy to the Dominican Republic to work as a missionary. Occupying the eastern two-thirds of the island of Hispaniola in the West Indies, the Dominican Republic — and its neighbor Haiti — says Kennedy, "should be called Fourth World countries." The average income on the island is less than one hundred dollars per year, and because of extreme malnutrition, the infant mortality rate is very high: ten percent of live births. Early in his stay, Kennedy witnessed the facts that underlie these statistics. He saw two four-year-old children near a river. Due to malnutrition, their hair was white, their stomachs were "swollen unbelievably," and they were trying to drink the drops from an empty bottle of rum they had found lying in the riverbed. That same day, a priest who had been there



Steve Klink

for about a year told Kennedy, "It is hopeless here."

Injustice, neglect, oppression, and want were routine. "I would visit hospitals in the area," Kennedy remembers, "and I would see hundreds of starving children. Their beds would be surrounded by netting, to keep out insects, but someone would ignore the netting all the time. Many children would be burned or killed, too weak to move."

"I also saw the unique revelation of Christianity on that island — that in the darkest moment comes the most light. No matter how poor, the first thing the people of the Dominican Republic would do is serve you. The hospitality!" One Sunday, Kennedy and two friends went way up into the hills to visit an old woman who was dying. Her two sons, ages twenty-three and twenty-one, walked back down the hill with them at the end of the day. "They went into a store and bought us a piece of gum," says Kennedy, "which was like buying us a corral — because that was all the money they had in the world."

When he returned from the Dominican Republic, after suffering severe illness due to internal parasites, Kennedy studied at the Jesuit School of Theology at Berkeley (where he received a masters degree), worked as a community organizer in the Bay Area, spent six months in a barrio above Mexico City working with the poor, and traveled to Guatemala and other parts of Latin America. In 1977 he was ordained a priest at St. Peter's and Paul, a small parish church in San Francisco. In the summer of that year, he came to Christ the King Church, at Thirty-second Street and Imperial Avenue, in the area known as Southeast San Diego.

"I could say one word," says Marvin Threault, "one word and it would conjure up a stereotyped image in the minds of most San Diegans. Watch. The word is *Southeast*. What comes to mind when you hear that word? Robbery? Blacks? Mexicans? Stabbing? Poverty? Inner city — the term is synonymous with



Steve Klink

that." But Threault, a forty-two-year-old black man who has served in the Navy for twenty-two years and who has a degree in hospital administration, argues that the image is unfair. "Southeast is a blanket term for several very different areas," Threault continues. "The area has many communities that are quite different from the Twenty-fifth and Imperial image the word signifies in the minds of most people. The place isn't down on its luck all full of bums. It's looking for change and a chance to improve itself."

The area is a corridor of about eleven square miles extending from Logan Heights at Interstate 5 to Lemon Grove on the east, and from Highway 94 on the north to National City to the south. The terrain is gently rolling hills and small valleys, sparsely marked by random pepper trees, dry grass, chaparral, and prolific weeds — an abrupt contrast from the flat, concrete metropolis just over the hill to the west. There are other contrasts as well. Southeast has few banks, no movie theaters, no major supermarkets, and no large shop-

ping malls. One can determine easily the economic status of the small businesses in the area by the age of their paint and by the size of the metallic grates and cages that bar their doors and windows at night. There are few places for public recreation, aside from Chicano Park, under the Coronado Bridge at the western edge of the area (which one resident called "a little bit of greenery under those monster pillars"). And most of the schools of the neighborhood — which turn out students with some of the lowest scores for reading and writing in the state — afford only gravel or dirt playing fields for the children. Imperial Avenue, from Tony's Liquor Store on Twenty-fifth Street to Christ the King at Thirty-second, is a collection of old storefronts — liquor and drug stores, several former social service agencies, and small markets that paper their windows with the sales of the day. "Folks here always pay the exact amount," a glass-eyed, ancient black man said as he hunched against the wall of Mullen's (continued on page 12)

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## Researchers Say Garlic Somewhat Of A Cure-All

Folks who wear a clove of garlic around their necks to ward off colds or apply the crushed bulb to a sore may be on to something after all

BY JANE HEIMLICH

Those superstitious people who wear a clove of garlic around their necks to ward off a cold, or apply the crushed bulb to a sore may be on to something after all. Medical researchers claim garlic can prevent, treat or cure heart disease, high blood pressure, diabetes, cancer, arthritis and other scourges. For example: A Swiss researcher found garlic treatment reduced high blood pressure in 40% of cases after one week. American and Russian researchers independently found a garlic preparation related tumor growth in mice as well as in humans. These physicians in India reported cancer and garlic juice reduced blood sugar levels of diabetic rabbits. Other scientists report garlic kills germs that cause such diseases as tuberculosis, typhoid, even leprosy. Characterizing garlic as a cure-all has its

roots in history. The world's first medical text, the *Ebers Papyrus*, written in 1550 B.C. by an Egyptian, recommends treating 22 different ailments with garlic. Ancient healers and Romans even regarded the pungent herb as an aphrodisiac. Even if these claims, old and new, are true, who wants to neck of garlic and possibly have an upset stomach? Dr. Kikuhara, professor at Kumamoto University in Japan, has devised a process to remove allicin which causes garlic's strong smell, from raw garlic. THE EXTRACT, called Kyolic, made from especially green Japanese garlic, is produced by a two-year aging process, is sold in capsule or liquid form in health food stores in the United States. One hundred capsules cost \$45. Garlic extracts also come in a variety of oils, with and without parsley, as well as tablets, with parsley or chlorophyll, and containing the price of Kyolic. Several American doctors, among them Dr. Rob Krawitz, whose testimonial appears in *Kyolic* literature, attest to Kyolic's superiority. "one out, despite action and water spray,

Krawitz, who calls himself a holistic specialist, routinely prescribes garlic for all his patients — raw garlic, he said, unless they mind the smell or it upsets their digestion. "Garlic is a natural antibiotic. It prevents severe colds and flu, has blood thinning properties (aid to prevent heart attack), and aids circulation." It reduces high blood pressure, although I keep a patient on his previous medication until the blood pressure is under control," he added. Dr. Gary F. Gordon, chairman of the Board of the American Academy of Medical Research, who has done a study on Kyolic literature, recommends garlic as protection against the risk of metal poisoning. A NEW YORK TIMES, Jerome Minard, says he learned about garlic's ability to protect the body from metal toxicity when a hair analysis test (which detects metal levels in the body) showed mercury in his system. This buildup of mercury, occurred after Minard removed a dental filling which contained about 50% mercury, he said. "I haven't used more than 10 capsules of Kyolic," one out, despite action and water spray,

the dentist breathes in mercury fumes. To protect himself against toxicity, Minard takes several Kyolic capsules whenever he removes a silver filling. If garlic is such a miracle medicine, why aren't more doctors using it? Although sold as a drug in Japan, in this country garlic extract is classified as a "nutrient." For this reason, doctors who learn about new drugs from pharmaceutical literature and sell retail persons are not apt to be aware of garlic as a healing agent. As for a drug, the company manufacturing the product must obtain Federal Drug Administration approval, a process which, Gordon said, "takes eight to 10 years of research and costs \$50 million." Meanwhile, garlic lovers continue treating themselves in the time-honored fashion. Lena Williams, 62, a domestic worker, who has never missed a day's work because of illness, attributes her robust health to garlic. "I put it in everything I eat," she said. *Jane Heimlich is a Cincinnati freelance writer and co-author of the book Homeopathic Medicine at Home.*

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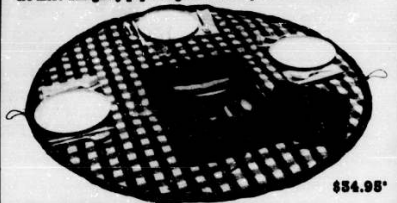
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## Southeast Priest

(continued from page 11)

Liquor Store at Thirtieth and Imperial with several other men, all seeking shade from the warm afternoon sun. "When folks are poor, you gotta take it right down to the penny — even for the shit they're sellin' us. And a car ain't a car in this part of town," he said, watching a seemingly endless flow of autos and pedestrians moving slowly up the street. "A car's just a battery, is all — a chance to grab some ready cash."

The area came to be called Southeast only about ten years ago. "We were just a residential district over the hill from downtown," says Margie LaMar, who has lived in the area all her life and who currently resides in a house behind the one in

which she was born. "South of Imperial was Logan Heights. We had it better then. Now it isn't a safe place to walk through. People without jobs loiter. They hold up the walls, brown-bagging bottles and hassling passersby — especially women. A lot of elderly people are afraid to pay their utility bills at the drugstore because of the hassling."

A number of residents in the area say the changes occurred when the freeways were constructed in the Sixties. Interstates 5 and 15 divided it north/south, and Highway 94 cut it east/west. When I-15 was built, says LaMar, businesses began to fold in the community. "A five-and-ten on Imperial closed; so did Dobler Brothers and a theater showing Mexican movies, and the Bank of America moved." When Highway 94 was completed about twelve years ago, "it knocked down a lot of houses. Now we're isolated, surrounded by freeways. Whoever designed them must have been cracked in the head." Whether the design was unintended, "cracked," or

conscious ("racist gerrymandering," one resident said), its effect was to shrink the communities — and skew its demographic statistics severely.

Southeast has approximately 120,000 residents. According to the new outdated population statistics for the 1975 Special Census, almost one-half of the adults in the area were unemployed, and more than half of the youth under the age of twenty-five were jobless. The median income for an average family of 2.8 persons was \$5060, or \$2000 below the national poverty level. And the overall crime rate was (and is) the highest in San Diego, with many of the assaults and robberies classified as "survival crimes." In one three-block alley, for example, fifty-three major crimes were reported in an eight-month period of 1978. In the words of a brochure, prepared by the San Diego Organizing Project, "Southeast San Diego is a paradox. It is a ghetto in an otherwise beautiful city. It is a blight on what the chamber of commerce likes to call 'America's Finest City.'"

When I came here in the summer of 1977," says Father Kennedy, "one of the first things I did was go jogging in the neighborhood. People said I was crazy. They said it was dangerous to go out there. But this is my neighborhood, too. 'I live here,' I told them." And thus in the early hours of the morning he would leave his small room in the rectory next to the church and would jog down the unswept streets, littered with weeks of accumulated debris and scarred with unfilled potholes. A route on Imperial Avenue usually meant dodging broken glass on the sidewalk as well as avoiding the airless pockets of odors — alcohol, urine, vomit — that left pungent traces of the previous night's activity. A route down one of the adjoining streets, however, revealed many different locales, combinations of renovated dwellings — well-kept, usually surrounded by a four-foot-high cyclone fence, and guarded by large dogs — and other homes in varying stages of deterioration, dusty brown shacks and aged wood-frame houses. He

would also pass wood-frame houses, unpaved alleys, and abandoned homes, which were boarded up but ineffective in keeping out the intruders of the night.

"After a while," Kennedy says, "people got used to seeing me jog down the streets. And I got to know them. I began to learn of injustices and was really struck by the sad stories, like elderly people getting robbed daily, like landlords who wouldn't fix apartments, like food in grocery stores that was inferior, overpriced, and that often had bugs in it. And like people afraid to walk the streets. Can you imagine? So a group here at Christ the King decided to do something about it."

That group was a small number of parishioners at the church who attended a seminar Kennedy taught, in 1977, on "liberation theology." This movement in the Catholic Church, first developed in Latin America after the Second World War, does not begin with the established standards of the Church but rather with the condition of the people in the world. "In the old way," Kennedy says, "you had a theologian writing

in a nice room with three meals a day. Now you start where the people are — whether it is the Dominican Republic or Southeast or Hawaii, the issue is the same — and you ask, 'What does their condition mean in the light of faith?'"

In the theology of liberation, according to Gustavo Gutierrez, a theologian from Colombia, the Church "becomes an institution for social criticism." In this view, it should be a critic of whatever political system in which it finds itself. What separates this movement from others, Gutierrez says, is that the church does not lead the struggle. "It is done by the people themselves, through their own institutions in their villages and slums."

As he was teaching the class on the theology of liberation, Kennedy went to different leaders in the community and asked them what they thought of the idea of community organizing. At first it wasn't easy. Marvin Threatt, who attended the class, recalls the day when Kennedy met with several black leaders from the neighborhood who were opposed to organizing

(at the time, Threatt says, he wasn't all that keen on the idea either). They felt it was merely another bleeding-heart, white cause eager to "do something for these poor folk." They had seen enough of that over the years and were fed up with white angels soaring down to Southeast to save the place, apparently from itself.

"The meeting was real messy," Threatt remembers. "For over an hour Mike sat on the hot seat. He took questions and a ton of resentment. They called him names and accused him of being a pseudo-liberal. But Mike just sat there and took it all. He explained that the purpose of organizing was that the community itself does it and that the leaders emerge from within the group. Then he said, 'I know it can work here.' And you know? I was impressed by his sincerity. He had taken fire from this group for over an hour — and he hung in there anyway. He convinced me. At that point I knew he was for real."

After he made the first few contacts, residents in the area began to invite Kennedy to talk with them. In 1978 a "spon-

soring committee" was formed, by May of that year, the self-supporting committee had raised more than \$32,000, including a \$15,000 grant from San Diego Bishop Leo Maher. In December, led by veteran organizer Father Jerry Helfrich, one neighborhood achieved a small victory when their efforts resulted in the city's street maintenance division repairing a huge pothole in an alley. At the beginning of 1979 there were four neighborhood groups. Their actions had resulted in pot-holes repaired in Logan Heights, trees trimmed in Valencia Heights, and the resumption of street sweeping in the area. On January 31, 1979, many of the members of these groups joined together when a tragedy struck the community.

For five years, from 1974 to 1979, José Serrano had phoned the City of San Diego frequently, asking for repairs to an open storm drain near his home at 3250 Island Avenue. For unexplained reasons, there was an open, seventy-foot gap in the drain. In the winter, the four-foot-diameter

(continued on page 14)

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# Southeast Priest

(Continued from page 13)

drainpipe, near Thirty-third and Market, would clog with debris, flooding Serrano's back yard. His oldest son Raul and a daughter also made many calls, as did several neighbors, and the reply was always that there were more important priorities on the city's agenda of repairs. "You would call them," says Raul Serrano, "and they would have no time for you. There was always something doing somewhere else. This area has always been last on their list."

On January 31, the fifty-six-year-old Serrano and his then fifteen-year-old son José Jesús took a long pole and attempted to clear the muck that had plugged the drain and that had backed up the muddy rain water, seventy-five feet, to the rear door of his house. As he stood on the treacherous bank at the mouth of the storm drain, Serrano slipped and was sucked into the pipe. His son looked on, helpless.

Serrano's body was found in a drainage channel about a mile away on February 22. His son George identified the body. Serrano's wife Consuela, who had been covering from a gallbladder operation, learned of the tragedy four days after it happened. Father Kennedy, a close friend

of the family, urged her not to view her husband's remains. But Consuela insisted, so she, her son Raul, and Kennedy went to the city morgue. Both men still tried to talk her out of going. When they arrived, there were several delays. Finally, Consuela went in, blessed the body, and left. "It helped her," Kennedy says. "We were all wrong to tell her not to do it. She was getting over a serious operation and we thought it would be too much for her. But she demanded that the drain be repaired within a set period of time. The group was reminded that the city council had passed a resolution on Tuesday, the day of the gathering at the Serrano home, to erect a fence around the site. To this reminder, an angry George Serrano stood on a chair and shouted. "Then somebody will still have to climb over the fence to unplug the pipe!" The goal was closing the drain, and the crowd, pressed together in the small office room and maddened by another bureaucratic placebo, became irate.

"What was planned as a simple question-and-answer session became very emotional," says Kennedy, "because Blair seemed to lack compassion for what had just happened. The people weren't talking about stats and figures. They were talking about human life. We were dealing with a lot of people who just had a senseless thing happen to them."

Kennedy recalls, "Everyone knew about the anger of the people was spontaneous." The Serranos' many phone calls to the city for years. The group elected Elise Osborne, a local pastor, to lead them. They established two specific goals: close the seventy feet of open storm drain and erect a fence on the site so children playing in the area would not have access to it.

They also planned strategies for implementing these goals — direct confrontations with civic officials, one of which took place two days later.

Councilman Leon Williams held an open house at his district office at Forty-seventh Street and Imperial Avenue on February 15. City Manager Ray Blair was invited. Sixty members of the neighborhood group also arrived, unannounced — though they had invited the media. They demanded that the drain be repaired within a set period of time. The group was reminded that the city council had passed a resolution on Tuesday, the day of the gathering at the Serrano home, to erect a fence around the site. To this reminder, an angry George Serrano stood on a chair and shouted. "Then somebody will still have to climb over the fence to unplug the pipe!" The goal was closing the drain, and the crowd, pressed together in the small office room and maddened by another bureaucratic placebo, became irate.

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the groundbreaking ceremonies at the site, saying, "As we begin this project today, it is a sign of hope, a sign that people working together can get something done." Looking back on the event, Kennedy said recently, "It is so sad that there had to be a situation like that to get the changes made. But if organizing had not been around, I don't think the drain would have been fixed at all."

A question raised by many Southeast residents is, Why is it always here? "Where else?" asks Alice Smith, a slender black woman with deep brown eyes who has lived in Southeast since 1937. "Where else can you get away with putting a freeway through a neighborhood? They've been putting them through here for years. But when it comes to something positive, like putting the Navy Hospital here in Helix Heights, then it's something else again. Racism was behind that. A lot of people here feel that way. This has always been the case with anything that would benefit this community."

An attendant question is this: Why are the neighborhood actions, and the tactics of direct confrontation they employ, necessary? "Most people in community organizing don't want to be known as radicals or riot-starters," says Margie LaMar. "Those aren't our aims at all. We just want to be effective, which usually means having to shout." As did Father Ned Brockhaus, in August, 1980, when he publicly

declared war on the absentee landlord of an abandoned apartment house across from his parish at Our Lady of the Angels Church (weeks later, the building was torn down). As did one hundred members of PAWS (People Against West Southeast), when they showed up at a city council meeting in 1979. They wore firemen's hats and, instead of placards, carried four-foot-long dry weeds. Angered by a weed-filled vacant lot that had caught fire and threatened several homes in the neighborhood, their protest led to one of the toughest municipal weed-abatement ordinances in the state.

At a fairly recent action, seventy members of Our Lady of Angels Neighborhood Coalition confronted Councilman Leon Williams with the need to put a stoplight at the busy intersection of Twenty-fourth and Market streets, in the Sherman district of Southeast. As part of the action — all of which was mild in comparison to declarations of war, "weed parades," or the fury over the Serrano fatality — two elderly women and a young boy were asked to cross the busy street. As they walked south, down Twenty-fourth to Market, a group of about twenty children followed them to the edge of the curb, only to be told by a television reporter not to interfere. "You kids stay back," he said. "Don't get in the way. We're doing a story here." The would have had a real story: If all twenty tried to cross the street — as they have to do after school every day.

The action, spoken in English and then

translated into Spanish since the coalition was a mixture of races, concluded with a stalemate. Councilman Williams promised to give the matter more consideration after the effectiveness of a new light going in two blocks away was tested to see if it could alleviate the problem. A vote was taken among the coalition, and a majority approved Williams' proposal. "We are not here to fight against government," said Linda Navarro, president of the coalition, "but to join hands with it."

Some people in government, however, see it differently. Although the stated aim of community organizing is the issue, not the person, and although the person confronted in an action is always invited to attend the celebrations that follow a "victory," at times the tactic results in personal vindictiveness and, in the words of a one-time target who asked not to be identified, in "bureaucrat-mouset." "The means used," the man said, "are often very naive and politically unsophisticated. They seem to expect everything to happen all at once. And they're often more interested than anything else in victimizing public officials in front of the media. Many of their approaches are unreasonable." Often the motivation behind any specific action — and an underlying cause of the clashes between the people and civic officials — is the speed with which things are accomplished in Southeast, in particular the speed with which Councilman Leon Williams proceeds. In spite of having been the target of actions by the various

neighborhoods, Williams claims he favors community organizing. "It is tremendously valuable," he says. "The area is the weakest part of the city because citizens have not been organized to express their concerns. For the whole time I've been a member of the city council I've been trying to do the same thing."

But critics of Williams, some of whom are community leaders reluctant to be identified because they work with him, argue that his methods are too slow, that he has "knewed too long in government," that he is "afraid to rattle the council," or that he "does not represent the Spanish-speaking community." "Visibly it appears he's been bought off," one said, "but then he'll do something remarkable and really surprise you." Reverend Bill Johnson, president of Southeast Interdenominational Ministerial Alliance and a moderate critic of Williams, says, "The issue is rapidly versus his methodological approach. Leon Williams is the black leader — but none — who has made the most significant contributions to our community. But some of us don't want to wait for things to get done. He gets us there, but sometimes not as quickly as we'd like. Therefore it's necessary for activities like community organizing to speed up the process."

"All the little victories," says Margie LaMar, "like street sweeping and weed control, may seem like much in themselves, but a lot of people in Southeast have gone through so many of frus-

tration because nobody listened. These little victories do add up — the convention in September will be a great step forward — and community organizing will be even more effective in the future. It will have to be. There's so much more that needs to be done."

Let's go for a walk," Kennedy said one day as tractors outside the parish at Christ the King cut away at the eastern rim of the church grounds, fulfilling a project planned years ago to widen Imperial Avenue and, for unexplained reasons, to move the railroad tracks that border the grounds two feet closer to the church. The noise had made conversation difficult, especially the unmistakable sound — a fibrous snap — of three, pepper tree trunks being severed by the blade of a tractor.

Moving the tracks those two mysterious feet closer to the church meant cutting away at the paved surface behind it until access to a small parking lot in the rear became nonexistent. It also left an eleven-foot drop, unprotected, from the remaining asphalt to the ground below — a dangerous incline that prevented the sixty or so children at the church's summer tutorial program from playing near the excavation.

"This looks almost consciously planned," I commented as we stared at the remains of what once was the back yard of the church. "Why would someone want to

(Continued on page 16)

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## Southeast Priest

(Continued from p. 15)

move railroad tracks two feet closer to an existing structure when there's a huge, empty field on the other side of them?"

"Supposedly it's been in the works for quite a while," Kennedy replied. "Things like this happen all the time here. The emphasis is wrong. We're having to pay \$2000 to have underground wiring put in. Of all the things we need, we don't need that."

"Or that," he said, pointing to the other side of the railroad tracks, where mounds of garbage were stacked high in an otherwise vacant lot. "For almost a year the people in this area tried to get the landlord, who lived in Hawaii, to clean it up. It's not just an eyesore, it's also a breeding ground for large rats. People across the way find them in their homes all the time."

"This is not one of our victories," he continued, indicating the piles of trash. "The slumlord who owned the property was cited four times to have it cleaned up. But he was off in Hawaii getting a sunnier under the palm trees. Never did anything about it. Then he sold it to someone else. Now the whole process has to start all over again."

We began walking down Imperial Avenue, from the top of a brown, grassy mesa that looks east, across the Thirty-third Street intersection, past the Chollas Creek Flood Channel, to the neighborhood known as Shelltown on the next mesa. It was late afternoon as we headed down the hill. The shadow of Christ the King Church began to spread slowly across the little valley below.

"People that don't live here call it a ghetto," Kennedy said as we passed under an archaic railroad trestle made of oil-soaked wooden beams. "I don't like that word, though. This is a depressed area —

one that wants to grow and change. People don't realize the amount of pride there is in this community. When you see that there are real people here, you see it much differently."

At the base of the hill, which was a dusty road because tractors had dug up the concrete to widen it, we stopped at the intersection of Thirty-third Street and Imperial Avenue. "See those stoplights?" he asked. Up to that point, I had not. Took them for granted. "One of the first actions of community organizing was here. The intersection had nothing before — not even a stop sign. There were many accidents and two people were killed. So the neighborhood got together and did an action at the department of transportation, which was responsible for the lights. They met with the head of the department twice and he agreed to put in the lights the second time they met. To most people they are just stoplights. To the people of this area, they are a victory."

We turned north, past Lew's Market — where seven or eight men were passing the afternoon with tastes from a pint of Ten High — and up Thirty-third. Along the way we passed a group of thirteen young Hispanic men, ranging in age from fourteen to seventeen. They were dressed in khaki pants, hushpuppy shoes, and clean white T-shirts worn outside their pants. Three had shaved their heads. Father Kennedy waved hello to them. A few waved back, covertly. Shortly thereafter, the group broke up. "The home boys — people call them gangs, but they really are the people of the barrio. Everyone is down on them. There are good reasons to be, but we're all part of the problem. They live in poverty, without a decent education or job. When you have people pushed down, not able to see above their heads, then that's where they'll throw their anger — to equals."

"Many people in the area have begun working with them. Father Ned (Brochhaus) and others have formed Sherman Unidos. And the mural painted on the wall at Twentieth and K — did you see it? It's

it good?" — is a very positive sign. This work is what a lot of other neighborhoods are starting to do. It means that they don't have to be locked into a stereotype and a self-fulfilling prophecy of destroying each other."

We came to a small house, a weathered, wood-frame structure in poor condition. Four young children, speaking Spanish rapidly, rushed up to Kennedy and embraced him around the knees. Three others, after checking out the cause of the commotion, waved excitedly from an open window. "I just want to talk to their mother," Kennedy said. "It'll be just a minute."

We entered the five-room house and sat in a darkened living room. It was furnished sparsely with a table and three makeshift chairs. The plywood floor was bare, save for small islands of filthy yellow linoleum that had managed to escape the wear of years. To our left was a room with eight bunk beds, handmade of various woods, piled high on two of the walls. To our right, behind the living room, a child was crying in the kitchen.

The woman, who met us cordially, was pregnant. She was also feverishly pale, almost the color of an egg shell, and was barely able to move. In Spanish she explained to Kennedy that she was *may enferma*, very ill with a high fever that had lingered on for days. Kennedy asked her if she had gone to see a doctor. Yes, she replied, to a nearby clinic, but they wanted to charge her thirty dollars just for a consultation — a sum she didn't have, so she left without being treated.

That was several days ago, she said. She was afraid to go back because she couldn't afford it. Her husband had been out of work for the last three months and they had no money. She said she would only be charged five dollars in Tijuana, but was too ill to make the trip. Kennedy explained that the fee must have been a mistake, that the clinic charged on a graduated scale based on income. He promised to look into the matter and urged her to go back to the clinic, since it was obvious her condition

was getting worse. (A check with the clinic revealed, in the words of a spokesman, that there was a "lack of communication" between the woman and the doctor. When she returned the next day, the woman was charged a much smaller fee.)

We continued our walk, escorted to the end of the block by six of the woman's ten children. We passed a vacant lot, with dry weeds almost four feet high ("Another Hawaii slumlord," said Kennedy), and then headed west. Almost spontaneously, he stopped before a two-story duplex at the end of the street. "Let's go in here," he said. "A beautiful family lives here." The address was 3250 Island Avenue.

A silver-haired, sturdy woman with dark eyes and classic features met us at the door. She was in her late fifties and she was dressed in black. She embraced Kennedy as if they had not seen each other in years. Then he introduced her. "This is Consuela Serrano."

When he told her we were just walking around the neighborhood and could stay only a few minutes, Mrs. Serrano wouldn't hear of it. She said it was the dinner hour, and the next thing we knew we were promptly seated at a long table in the kitchen with six other members of the family, one of whom was her son Raul. After the meal — abundant helpings of chicken, tortillas, corn, rice, and beans — Raul Serrano reflected on the past and the present. He pointed to a twenty-foot-high mound of earth at the edge of their back yard, where the open storm drain used to be. "When they fixed the drain," he said, "it was level. Then they came in four months ago and put in huge mounds of dirt [as part of an industrial project]. When the rains come, mud will start sliding down on us. There is nothing to stop it. The building permit is wrong. If the drain breaks again, the house is in trouble. We have called the contractor but nobody has responded."

"It's like nothing has changed after all that has happened," exclaimed Kennedy after we had said good-bye to the Serranos. "Can you imagine?" As we were walking back down Thirty-



Mural at Twentieth and K streets

third we met a black man, about thirty-five years old, sweeping the leaves from two pepper trees into a pile in his gutter. The early evening was still warm and he was wearing a sleeveless T-shirt. We said hello.

After he acknowledged the greeting, he said, "I'm new here. Name's Walter. Been here one week. But ain't nobody sweeping the streets! That's a service everybody's got. Ain't it?"

"For a long time, no," Kennedy replied. "But the community got together and..."

"Well, ain't nobody come by this week. Listen, I could bitch about something like

this all day long. Wouldn't do no good. One person can't do nothing about something like this. Hey! I pay for a clean neighborhood. I should have one!"

Kennedy introduced himself and said a few words about community organizing. He spoke of projects accomplished and projects left to do.

"I'm not a Catholic," said Walter. "No matter. You live here, don't you?"

"Well sure. And I want a clean and safe neighborhood. C'mere. I'll show you what I mean."

We walked to the end of his property. Next to it was an alley that headed up toward the mesa to the west.

"See that? There's three things at least wrong with that alley. It's got a tree blocking it [several large, broken branches from a willow tree blocked all access through the alley], it ain't paved, and it's very narrow. Now just what happens if there's a fire up on that hill? Huh? Just how is an engine going to get through this alley to stop the fire? Alleys get paved in other parts of San Diego. How come not here? How come this part of town lacks the things everywhere else takes for granted? People own stores here and live in other parts of the city. At night, they take our money home with them — and get their own alleys paved!"

Father Kennedy spoke with Walter for a while, discussing community organizing and encouraging him to come to the next neighborhood meeting, which Walter agreed to do. After we said good-bye to Walter, on our way back to the church, Kennedy asked, "What was his name again? Walter? Good. Did you see his pride? See what I mean? It's a myth about this area that it has no pride in itself. Walter? Good. I hope he comes to the meetings. He's not afraid to speak out at all. Might make a good leader. Your real leaders are people who would never choose to do it themselves. The community needs him."

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# Canol  and the Caf  Rats

By Sue Garson

Canol  is a free-lance sidewalk sociologist and caf  rat who operates from a choice patio seat at the Pannikin. Surrounded by many facetious folk, Canol  himself is seldom without serious purpose, and what struck him seriously last week was Andy Warhol's (facetious) remark that everyone will be famous for twenty minutes, or at least fifteen minutes, or whatever. So Canol  (say it like the pastry) decided to become famous. This he would do by attempting to set a new record for the longest conversation in the history of the world — ninety-nine hours of continuous discourse, interrupted only by five minute breaks every hour and unlimited bathroom privileges, in accordance with rules set by the Guinness Book of World Records. And as a result of his heroic effort Canol  inadvertently created a jubilation by product: a four-day street scene establishing the Pannikin on Girard in La Jolla (one of its five San Diego County locations) as a pontificator's paradise on the world map of coffeehouses.

It all began a few weeks ago when Canol  and his cohorts were whiling away the summer at the front table, the small one amid the musky fragrance of the giant liquid amber tree whose branches are decorated with tiny white Christmas tree bulbs all year round. Because Canol  has occupied this table every day since he discovered the Pannikin a little more than three years ago, it has come to be known among the regulars as "Canol 's table."

Between watching the scene on the busy boulevard, nodding to the other regulars, drinking the Pannikin's freshly roasted brews, and . . . talking, Canol  and his small but worshipful cadre of caf  groupies hit upon the bright idea of holding a marathon conversation right where they

were all sitting. It occurred to Canol  and company that the vast repository of thoughts lurking somewhere in that cavernous silence of the human psyche might be stirred by a simple structure. So they quickly established a theme on which to ponder for four days: the perennial unanswerables — the purpose of life and the meaning of death. Based on the premise that words preserve contact and silence isolates, a quantitative record rather than a qualitative one was sought.

Within hours, Canol  and his companions had permission from owners Bob and Gay Sinclair to stage their marathon on the Pannikin premises. Caf  manager Joseph Rouchar, a pony-tailed former dancer with the San Francisco Ballet School, enthusiastically pledged cooperation as well as free coffee and warm croissants to Canol  and participants — even during the night when the caf  was officially closed. A provocative press release was put together and 500 copies (Xeroxing donated by Copy Cove of La Jolla) were mailed to various representatives of the media. Then there were telephone follow-ups.

Mario, a hairdresser whose stardom has been established by the fact that he cuts Ted Letter's hair, suggested that Canol 's sun-bleached locks be given a fresh, new perm, a service he happily performed gratis at Ultimeo for Hair, just across the street from the Pannikin. The curls provided a flattering frame for Canol 's lean, intense face and jagged features.

Soon the door of the caf  had sign-up sheets with 200 slots (accommodating one person every half hour) to converse with Canol  from 7:30 a.m. on Thursday, August 13, through 10:30 a.m. the following Monday. The sign-up sheet was nearly half filled and the traffic was still light on



Canol 

Girard Avenue when Canol  arrived at the appointed hour to begin holding court under the amber tree.

Because he knows that an ounce of image is worth a pound of performance, Canol  showed up for his media event costumed in sleek, dark-brown leather fencing boots that cover the knees, a large yin-yang belt buckle and yin-yang neckpiece attached to a thin black nylon cord, and a Mandarin-necked crepe shirt with

billowing sleeves and rayon frog fasteners in lieu of buttons. "This is my wedding shirt," he explained. "It's eleven years old. Ruth and I split up five years ago thinking that life would find better-suited partners for us, which it didn't. But whenever I do something special like this, I wear my wedding shirt and have my picture taken in it and I send a copy to Ruth. She's tickled, of course, and that way we share the important things."

Photographed by Jim Cull



The thirty-four-year-old Canol  was clearly encouraged by public support. A soft, cushy, red velvet armchair and matching footstool had been donated for his comfort during this self-imposed ordeal by Maria, supplier of some of the Pannikin's cookies. And Canol 's tiny table was covered with accoutrements. There were thirty white T-shirts imprinted with two coffee mugs with conversant mouths and the words, "The Longest Conversation." Designed and constructed by Canol 's

sidekick Jeff on the kitchen table of the La Jolla place he's been house-sitting. Jeff was planning to sell the shirts for \$6.95 each, "just to cover my costs." Jeff's business card reads, "Pooled Resources Corp." When questioned about his occupation, the free-lance itinerant helper grinned, "I'm into cash flow." When asked for a few surnames, Jeff announced, "Nobody has last names around here."

Canol , who says he's a convert from Zen to Tao, was surrounded by stacks of his self-published paper back *The Way of the Tao*, a loose interpretation of the writings of Lao Tzu, which he was selling at the table for five dollars a copy and which offered advice like this: "Open and make clear, the peoples' hearts are minds. Fill their bellies, then calmness you will see." "So too like the earth, you will be."

It is heart and mind, no hands will you find. . . . *The Way of the Tao*, Canol 's subsequent book, is a self-published collection of reader's comments on *The Way of the Tao*.

There was an oversized sign on Canol 's table, marked "Donations." "Well, I had to make some phone calls from pay phones and I used my own dimes," he explained, and within the first hour of the marathon he had collected one quarter and a box of cough drops. "I'll take anything, not only cash. All I earned this year at the university was \$5000," he said. "By the way, I'm a Taoist fencing coach at UCSD."

Dore Stencel donated one hundred tapes to record the event. Canol  was tickled by the homophonic relationship between Dow and Tao. High-energy meals and snacks for the ninety-nine hour period were offered by Bob Harrington, proprietor of La Jolla Produce on Pearl Street. The only detail overlooked, it seemed, was the procurement of an official to monitor and validate the event for the Guinness Book of World Records.

General contractor, real estate broker, and Pannikin regular Ray Vellinga is signed up to be Canol 's first partner at the table. Jeff is close by when they begin. All three men are long, lean, fair-skinned and blond-haired, with pale blue eyes.

Death is the ultimate joke — Vellinga. Death relieves tensions and difficult situations. — Canol 

This is the crossroad of my life. — Vellinga

The purpose of life is to live and the purpose of death is to die. — Jeff

Heavy! — an interloper

I am a composite of my life's experience. — Canol 

Personal experience is part of life. — Vellinga

Build it with me, not at me. — Jeff

Right on! — another interloper

Zen got me started. — Canol 

It is almost 8:00 a.m. Cars, mopeds, bikes, pedestrians, vans, bicycles, and the cacophony of screeching garbage trucks temporarily drown out the platitudes.

Vellinga — This is a refreshing conversation.

Canol  — You're a good conversationalist.

Vellinga — I really like your attitude.

Vellinga then speaks of commerce and interest rates and material improvements and the natural flow of currency and finally of his visit to Pasadena and India. "There were teeming masses."

Jeff (non sequentially) to Vellinga: Canol  has found his freedom.

Vellinga to Canol : How can I even talk to you when you have so much knowledge I feel privileged.

The half hour was over. Vellinga seemed satisfied with his early-morning philosophical fix and, apparently forget-

(continued on page 20)

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# Canol6

(continued from page 19)  
 the memory of the teeny masses, he zoomed off into the traffic in his 280Z to conduct commerce, make material improvements, and thus aid the flow of currency in America. Then it was Jeff's official turn: and before long, Canol6 was interjecting, paraphrasing, and purring platitudes as if they were epigrams. "I'm influenced by movements," he said dreamily.

As the tables under the Cinzano umbrellas began to fill, not all conversation revolved around life and death. Miriam Chall, managing editor of *Sociological Abstracts*, is a La Jolla resident who's been coming to the cafe ever since it opened in

1976. She senses a longing here, a yearning to recapture the past, perhaps the Greenwich Village cafe days of the Sixties. "It's hard to pinpoint, but I get a *recherche du temps perdu* sort of feeling once in a while. Oh, I drop in about once a week either alone or with a friend. The coffee's good."

Others drop in more often. Author Harry Crosby, for instance, who's been coming in at least once a day, sometimes twice, ever since owner Bob Sinclair built the wooden deck and the outdoor ceramic-tile top tables. ("I suppose I encouraged him by my continued presence," Crosby laughed.) Crosby and his pal, architect Bob Mosher (who, according to Crosby, designed half the buildings in San Diego), have an informal proprietary interest in the place since they recently widened one of the seats. "Bob and I come in either with or without our wives, and they do likewise."

Crosby, 55, has lived in La Jolla since 1935 and in the past seven or eight years, he's become an authority on the Baja Peninsula, having written several books about the mountain people of Baja and about the prehistoric cave paintings found there. What he likes best about the Pannikin is the fact that it is, in his words, a *club sans club*, where there is continuity. At any time of day there are either nodding acquaintances, or someone he knows well. "Robin Bright bicycles over from the museum, Russell Forrester bicycles from his La Jolla studio, Ed Self drops in occasionally — there's a superficial sense of familiarity," Crosby is especially fond of the hired help, who he feels contribute to the Pannikin's warm environment. "They're all underpaid collegiate types. Some were insecure kids when they started and then they blossomed within a matter of weeks. Watching them come into their own has been a fascinating sidekick," he says.

"And there's a diversity here," he continues. "All elements of society — the hardhats come in the early morning on their way to work, then there's the university faculty. Even the punk rockers occupied a table last year. They blended in and they didn't bother anyone. But that's the magic of the Pannikin — it's not only civilized, it's civilizing." By noon Margaret Radford of Channel 10 has turned up and Canol6 is delighted. Adelaide Bry, author of a dozen pop-psychology books printed by major publishing houses, is sitting at Canol6's table when Mac Heald and the Channel 8 camera crew arrive. Adelaide comments on the proposed questions: "The purpose of life changes from day to day," she says, "and the threat of death makes life more enlivening." And on Canol6: "He's charming." "This place reminds me a little of the

Deux Mages in Paris and the St. Moritz in New York, where I used to drop in every once in a while to read a newspaper and view the passing scene," says Adelaide, who has driven over from south Mission Beach.

Sharing newspapers is encouraged, demanded in fact, by the large wicker basket that sits strategically on the patio steps for the purpose of depositing the daily paper — when one patron finishes reading it, others follow suit.

An entourage of Jaguars and Mercedes soon pulls up in front of the Pannikin. Entire Iranian families step out on the curb, find a table, and order mineral water, espresso, and capuccino at the counter. "This place is the United Nations," observes Norm Phillips, a Pacific Beach piano tuner, as cafe sitters are conversing in French, German, and New Yorkese. "And there's always the East Coast versus West Coast dialogue running," he says. Now back to Canol6's table, where the

conversation centers on Canol6, who is explaining that Canol6 has been his only legal name since he dropped his first name fifteen years ago when his parents died. "Since then I've only been known as Canol6," Canol6 explains, but he does encourage those who are interested in searching for a suitable first name for him.

"Some of my friends have suggested Obi-Wan Canol6, which I kinda like," he says with a grin. Canol6 likes names. The personalized license plates on the outrageous-looking, solid-black Yamaha 750 he rebuilt in his spare time presently read, "TAOST." At one time it read, "CANOL6," and once it even read, "ZEN ART."

"At that time I had just read *Zen and the Art of Motorcycle Maintenance* and I was influenced by it," Canol6 says.

Canol6, a confirmed vegetarian, labels himself a naturalist who claims to have lived in the woods on and off since 1970. Born in Kingfisher, Oklahoma, in 1947,

he moved to San Diego with his family when he was only two weeks old, he says, and is a true son of San Diego, SDSU, and UCSD. "In the Sixties I was a pre-med student — into biology and physics. Then I drove a Lotus and I raced cars and I didn't get into Zen until the Seventies. I guess I'm a product of the cafes in Greenwich Village, in Berkeley, and in Paris, but I'm also a product of the woods," says Canol6, who also admits to being an intellectual and an "artist survivor," as well as an "example of our culture."

Currently, Canol6 says, he sleeps in the woods on the UCSD campus under the eucalyptus trees, except for the times that he stays at people's homes. With bathing facilities courtesy of UCSD, a message phone at the Pannikin and at various friends' phones, and a post office box as an address, and with friends in town, Canol6's overhead is low. The Darth Vaderish contraption he drives is the only item not among Canol6's budgetary

pleasures, but now the appendage is up for sale ("The payments are killing me," he says), and what he will invent next for transportation is anyone's guess.

Canol6 has held a series of short-lived part-time jobs at various bookstores around town — Mithras, for instance, and D.G. Wills (just a few blocks away from the Pannikin). Proprietor Dennis Wills says that Canol6 wrote his book last year on Wills' typewriter while he was working at the store. "I'm a performance writer — sidewalk style. I do a page and onlookers would edit it. That's how I write and that's how I did my book," says Canol6 of his technique.

Enter Hendrik Swart, a tall, very slim, distinguished-looking Dutchman who will retire in two years from his engineering job at Hewlett-Packard in Rancho Bernardo. This makes sense since he is addicted to hanging out at the Pannikin. His sons, Alex and Winslow, drop in from time to time (continued on page 22)

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Best regards, Jeffrey Ulman, President



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# Canol 

(Continued from page 21)

time, but for their father, who answers to Hank, it is absolutely ritualistic. "I took a two-and-a-half-month leave of absence from my job to recuperate from a personal crisis and I spent every day at the Pannikin reading books, newspapers, and developing the fine art of hanging out. It's an art, you know. It's probably more of a European art form than an American one. The Pannikin feels like the cafes in Amsterdam. As a matter of fact, I've run into half a dozen Dutchmen here -- so I read them, too, of course," says Swart. His clear blue eyes twinkle as he chuckles.

Winslow and Alex are signed up to converse with Canol , whom they know from their brief hanging-out spells at the Pannikin. "That's the difference between this place and the cafes in Europe. European cafes wouldn't tolerate this circus," says their father, referring to the action at Canol 's table. "Also, they're open late at night and the Pannikin closes at seven." Defits of conversation from Canol 's table are caught by passersby: "I try to effect change by holding up a mirror." And later: "The essence of Canol  will survive." And as the fragrance of the liquid amber tree intensifies: "I have no agent yet."

The following day constant Canol  ob-

server Norm Phillips reports that Canol  had changed costume and was holding court in a turban and maharaja get-up. By Friday night, when the breezes were gentle and the musk from the amber tree grew heavier, Canol  wore his long tweed cape. The gallery exhibition opening across the street prompted a spontaneous pot luck affair after hours at Canol 's table, to which the gallery people brought leftover wine at the close of the party. A light-hearted street festival began and lasted deep into the night along with conversation continually recorded by Dow.

On Saturday morning Dr. Paul Brenner, former ob-gyn turned author and TV personality, besides to the Pannikin to offer Canol  advice on keeping his energy up. He drops off a copy of each of his books as Dutch newspapers -- so I read them, too, of course," says Swart. His clear blue eyes twinkle as he chuckles.

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for everyone who drops by. Passing cars honk treatily nearby. "La Jolla has long needed a refuge for insomniacs," quips attorney Peter Kartel, who says there's an aura at Canol 's table. "When I sat in that chair conversing with him, I felt as though I were cast in some sort of spell."

Maybe I'll take up the guitar and play in little nightclubs all over the country. -- Canol 

By 4:00 a.m. a solid camaraderie is established among the Canol  groups, who begin reflecting the fraternal ideals of the French Revolution, exhibiting comradely concern for Canol  (he's lost his earlier satiric grin and is exhausted and light-headed). At this point it seems as though a conversation marathon is no longer taking place; it has deteriorated into an endurance contest to determine how long Canol  can go without sleep before collapsing.

By noon on Sunday Margaret Radford from Channel 10 returns. Sunday afternoon brings a renewed spirit and sudden burst of energy. Canol 's feet are being massaged by a masseuse. If there were Canol  detractors at the beginning, they are fast fading, and by the time the sky grows dark on the final night of the vigil, skeptics begin to melt and join in the spirit of Canol 's great unifying experience. Hank Swart wears his Amsterdam beard and brings Greco salad to share. After midnight, remaining diehards sing camp songs of the Sixties and show tunes and songs of rejoicing and "Hava Nagila." When they start singing "If I Were a Rich Man," Canol  is so filled with psychic

nourishment that he leaps atop one of the cars parked at the curb and dances in a final show of exuberance and declaration of joy. Those who had been judiciously hovering about the fringes are suddenly drawn together. Some have tears in their eyes.

At the grand finale of this Homeric feat at 10:30 a.m., Monday, August 17, after ninety-nine hours, Canol  wears his fencing boots again. Surrounded by supporters, he gets his second wind, poet Linda Brown, Gestalt therapist Stan Freed, and singer actress Minnie Elfenbein gather around the liquid amber tree along with Channel 10's camera crew. Everyone spontaneously joins hands in a closing circle   la the Sixties.

We've lived through a fantasy together. -- Canol 

Burst of applause, Canol  applauds, too. He speaks again, this time on what he has learned about the purpose of life and death: "Life is a tool composed of body and mind and when it wears out, we die (and now I'm going to sleep)." More applause. Hugs.

There are still a few T-shirts left. Minette buys one and a copy of Canol 's book. Pannikin owner Bob Sinclair says he plans to have a brass plaque erected in Canol 's honor to hang on one of the inside walls of the cafe. Fans follow the star to the sidewalk. He gets on his Yamaha 750 and drives it into the Pannikin's garage, where he parks it and then hugs Joseph. He walks off, cape in hand, to find a bed nearby. "I can sleep in the woods today after all this," says Canol .

## Restaurants

### Affairs of Plate

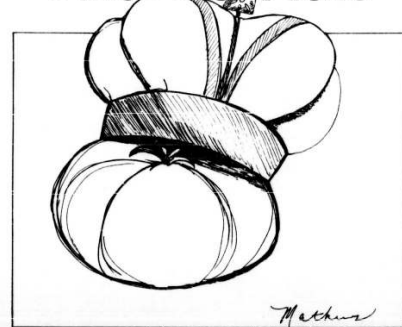


Illustration by Elizabeth Mathias

**ELEANOR WIDMER**  
**The Restaurant: Royal Affairs.**  
**The Location:** 1021 Scott Street, Point Loma (223-5200)  
**Type of Food:** All you can eat buffet, dinner and brunch; lunch   la carte.  
**Price Range:** Dinner buffet, \$4.95; Sunday brunch, \$7.95.  
**Hours:** Lunch, Monday through Friday, 11:00 a.m. to 2:00 p.m.; dinner, Tuesday through Friday, 5:00 p.m. to 8:00 p.m.; Sunday brunch, 10:00 a.m. to 2:00 p.m. Closed Saturday.

In the memories of those of us who spent childhood vacations at summer resorts, the dining rooms of the hotels invariably appear baronial in size. What was it about those rooms that made them seem so special? For one thing, we always had to wait for them to open at specified hours, which heightened the sense of anticipation. At home, we could walk into the kitchen at any time, we could see a snack being prepared, we could have a food whenever we chose. At summer hotels, we were conditioned to schedule, and as children my brother and I competed with other youngsters to be the first ones inside. Sometimes the wait of only a few minutes heightened the intensity before the doors were flung open to reveal the white cloths and the napkins placed like tricorned hats in the immaculate glasses. Pitchers of milk and very rich yellowish cream were placed on the tables in advance, and the glistening butter, the variety of breads in cloth-lined napkins, the gleaming silver of the hotel coffee pots, made every meal an adventure.

We seemed to wash and dress for every meal, and especially at dinner everyone looked sustained and smartly turned out. I had special dresses for Saturday nights and others for week nights. In fact, the dress of small children imitated that of the adults, who rarely wore the same outfit two nights in a row -- many saved for the entire year in order to be able to display their finery for their two-week holiday. In any event, what with the distinct summer hotel mores in the both conduct and dress, the dining experience always contained the excitement that as we felt only during special holidays at home. For several days, perhaps even a week after, we returned home, we were always polite, proud of our manners, and behaved in accordance with resort behavior. But once we returned to school, our faces and bodies paled, we snacked indiscriminately, we slumped in our chairs, we squabbled. Thus we returned to the everyday world that rarely included silver coffee pots at breakfast or a complete change of clothes before dinner.

I was reminded of this the other night when I entered the dining room of Royal Affairs, which has many earmarks of a resort dining room. It seats about 200 people, is replete with white cloths and gleaming silver, and since dinners are served buffet style, there are two L-shaped tables that offer a wide and colorful variety of hot and cold dishes -- the hot ones in their silvery trays and covers are presided over by white-hatted and white-aproned assistants. When you enter the dining room you are handed a check which you place on the table and which is later returned to you with the correct sum written in. Everyone appeared well scrubbed or as if they had been in the water only a few hours before. A bank of yellow lights in the form of a wide square illuminates the entryway, and my friend, who is European, remarked that the room reminded her of hotels in Northern Europe. Yet, to the best of my observation, Royal Affairs is not located in a hotel. It is to the right of what appears to be an apartment complex on a residential street in Point Loma. During my first visit I noted a silver balloon floating outside which bore the name Royal Affairs. But on my second visit I saw only a handpainted sign in the window, which means that you have to look for the place somewhat carefully.

Two aspects of dining at Royal Affairs are quite positive. The first consists in the variety of fresh wholesome food offered in its dinner buffet. The second is the price: all you can eat with as many trips as you like for additional helpings for only \$4.95. This is one of the great bargains currently available in San Diego.

Dinners are served Tuesday through Friday nights only. Each night there's a different main entr  and one subsidiary entr . Tuesday's is roast leg of lamb, Wednesday's is beef, Thursday's is pork, and Friday's is fish. The fish of the day. My friend and I visited on Thursday night. The first table was covered with vegetable dishes, most of them marinated. In other words, while fresh greens are available, this is not your usual salad bar with cherry tomatoes and cucumbers. Among the dishes offered were cucumbers in sour cream dressing and in oil and vinegar, pickled beets, pickled herring with apples in beet sauce, potato salad, and

of hot and cold dishes -- the hot ones in their silvery trays and covers are presided over by white-hatted and white-aproned assistants. When you enter the dining room you are handed a check which you place on the table and which is later returned to you with the correct sum written in. Everyone appeared well scrubbed or as if they had been in the water only a few hours before. A bank of yellow lights in the form of a wide square illuminates the entryway, and my friend, who is European, remarked that the room reminded her of hotels in Northern Europe. Yet, to the best of my observation, Royal Affairs is not located in a hotel. It is to the right of what appears to be an apartment complex on a residential street in Point Loma. During my first visit I noted a silver balloon floating outside which bore the name Royal Affairs. But on my second visit I saw only a handpainted sign in the window, which means that you have to look for the place somewhat carefully.

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and the chicken served in pastry shells was a travesty. While you had to hack away at the shells as if your knife was a saw, the chicken itself was prepared in a tasty sauce. Unless you are concerned with eating just for its own sake, my advice is to avoid all three of these. The juices, both orange and tomato, are frozen or from cans, respectively.

The fine parts about the brunch were the omelets prepared to your order with a variety of fillings. You may have as many omelets as you like. Our chef tended to make the omelets rather well done, so if you prefer yours softer, please state your preference when ordering. A good spinach salad, hard-boiled eggs dressed with cavivar, and avocado sections with shrimp are also available. The best hot dishes were the fried bananas; beignets, a small elliptically shaped deep-fried "doughnut" which had, alas, far too many; and a splendid dish called cheese crepes which tasted like a large cheese blintz. Tiny bagels were also served along with cream cheese, but you'd have to put the cheese under a microscope to find the threads of lox. I enjoyed the cheese Danish and the muffins, but found the chocolate mousse too trifling and the chili-chili, namely chocolate art. The fruit was magnificent, especially the strawberries. I saw one man eat nothing but strawberries, champagne, and coffee.

In all honesty, while there's an enormous amount of food available at brunch, including a wide assortment of pastries (among which are trifles and eclairs), I don't know whether you would want to spend \$7.95 for whatever may be your favorites. Please note that I do not care for brunches myself because then I can't get anything else done for the rest of the day except to walk off the meal. Too bad one couldn't have a modified brunch for, say, \$4.95. In that case, since I don't drink champagne at breakfast, I would have the omelet, the cheese crepe, the beignets, and the fresh fruit. That would make a wonderful brunch at a currently wonderful price. Since the dining hall at Royal Affairs was virtually filled by 11:00 a.m. when the harpist began to play, it was evident that the guests did not blink an eye at the \$7.95 brunch (plus tip -- the waiters who fetch coffee and anything extra have to make a living too). The dining room is festive and overlooks a patio and you don't have to wait on long lines to obtain food.

You will have to decide for yourself about the brunch. I do recommend, though, the dinner buffet at Royal Affairs, especially for people on a budget, for the retired, for students, for huge eaters with little money, and for anyone who enjoys a good buffet that offers simpler rather than ornate dishes. If your fingers are crossed that the prices won't be raised, because the low and complete menu of extra for beverages is unique. Drive down Rosecrans to Talbot (about three blocks past Shelter Island Drive) and turn left. Go one block and turn left again. Free bumper stickers are available which ask "Have you had a good affair lately?" For \$4.95, you can give it a whirl.

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Some disclaimers above the brunch must be voiced. The roast beef was tough, the fish dish (red snapper house femme) was almost inedible because of the fishy taste.

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AUGUST 27, 1981 33



# Other Than Molière



Key Brocksmith, John Sells

JONATHAN SAVILLE

One of the most celebrated repertory companies in the United States is Minneapolis's Guthrie Theater. This summer's Guthrie season consists of three new productions: *Don Juan* of Molière, directed by Richard Foreman, Shakespeare's *The Tempest*, in a production by the theater's new artistic director, Liviu Ciulei, and Alan Schneider's staging of *Our Town* by Thornton Wilder. At the present writing I have seen the first of the productions, and although few San Diegans will have the opportunity to share that experience in per-

son, the artistic interest of what Foreman has done with this classic play is so great that I think it worthwhile to tell you about his endeavors.

The Molière production is resolutely modernist and antitraditional. Such productions nowadays tend to fall into two categories: productions that use all the resources of the contemporary theater in order to penetrate more deeply into the meaning of the script, and productions that use the script as one element among many in order to make a statement that belongs not to the playwright but to the director, and that is concerned not with the world views of the playwright's period but with ways of regarding reality characteristic of

our own time. Richard Foreman's *Don Juan* is of the latter sort — no surprise to those acquainted with Foreman's "Ontological Hysteric Theater." That innovative theatrical group has been particularly concerned with what might be called "theater without plays": representations of action closer to dance, "happenings," and psychological acting, or than to the realization of an author's intentions as dictated by his script.

Foreman's themes have been the ones appropriate to a period and culture in which everything has been thrown into doubt and no belief system seems adequate to explain our lives: cruelty, anomie, the impossibility of communication, the helplessness of the individual before society and history, the distortions of understanding produced by all forms of discourse, the distortions of personality produced by role playing, the falsity of all ideologies, the disappearance of meaning, language, and the self. In order to convey such material in the theater, Foreman has devised or elaborated numerous theatrical devices designed to alienate the audience, to destroy convention, to shock, to bewilder, and to confuse the traditional relationship between actor and stage, stage and audience, theater and reality. Indeed, one of the chief themes of the Ontological Hysteric Theater — one that justifies the alienating theatrical devices and makes them both theme and style at once — is the breakdown of the traditional theater itself: its ways of representing reality, its function in society and in the lives of its public, its power to say anything meaningful.

While all this is evidently an authentic cultural expression of the 1970s — one sees the identical phenomenon in the visual arts — it is as far removed from Molière's mid-seventeenth-century France as schizophrenia is from analytical geometry. The French playwright's version of the *Don Juan* tale is firmly anchored in stable, traditional convictions about what is good and what is true. Don Juan is presented as a sensualist and a libertine, who debauches women for his own pleasure without any consideration

for the fact that they too are human beings, as a manipulative animal, who uses his social power, his persuasive eloquence, and any hypocritical pose required by the situation, in order to get what he wants and to get it immediately, and as an Epicurean, who seems all belief in God, Heaven, Hell, or the obligation to behave morally. He is admirable only in the utter frankness with which he states — and lives up to — his egotistical and amoral principles; he has the heroism of the extreme, though it is the extreme of wickedness. But that it is wickedness is never left in doubt. The play is filled with spokesmen for the Christian Humanism that provides the moral foundation of Molière's culture: Doña Elvira, who urges Don Juan to repent before it is too late; the servant Sganarelle, who contests the Don's notion that there is no God and no retribution for sin; Don Juan's father, who excommunicates him for his licentious and impious behavior. The plot drives home the same message: it culminates with the reappearance of the commander whom Don Juan has killed in one of his reckless exploits, living statue made of the supernatural, this awesome testimony to the punishment that God inevitably visits upon sinners as presented as a ridiculous hopping puppet, creaking up

In Richard Foreman's production at the Guthrie the wickedness of Don Juan is if anything intensified by the striking anti-illusionistic devices the director has used. John Seitz's *Don Juan* is congealed into a series of artificial poses and gestures which distort the body in a frightening parody of aristocratic elegance; his walk is a menacing sideways sink of exquisite grace, like Count Dracula dancing a saabande; his face and voice have the coldness and immobility of the grave. The society that surrounds him is equally dehumanized: dehumanized masks, dehumanized sounds, dehumanized ways of moving, and always the atmosphere of malice and moral sickness. The comic scenes, which in Molière provide light relief, are given a heavy, thick, ugly total-

ity, the jokes are cruel, the comic scenes are spoken with demonic contempt, the numerous situations are so stated that they disgust rather than amuse. There can't be of evil have been a production in which Don Juan and people like him seemed more monstrous — and it is precisely the modernist devices that have produced this compelling effect.

When it comes to moral affirmation, however, Foreman departs radically from the clear implications of Molière's script. Doña Elvira still has all those lines about sin and repentance, but the director has compelled actress Frances Conroy to speak with a comical falsetto (she pronounces "sin" for "y"), so that her moral twaddle sounds laughable. Sganarelle and the Don's father have been similarly defused: they are shown as silly or contemptible in their persons, and the validity of their ethical generalizations is thus persistently undermined. The process of undermining the play's positive moral values reaches its extreme in the treatment of the commander's statue. This awesome testimony to the punishment that God inevitably visits upon sinners is presented as a ridiculous hopping puppet, creaking up

and down like the rusted tin Man in the *The Wizard of Oz*, and speaking his staccato, the religious lines in a comically distorted voice. And when the unrepentant Don has been carried off to Hell, it is clear that the stage showing is a re-establishment of civilized moral order after the expulsion of the sinner, we are left with a sight of the same debased mob that has lurked about the action throughout the play, as evil, dehumanized, and disgusting as ever. The sinner may have been punished, but nothing in the world is any better for it, and the Punisher Himself is denuded as a trivial, grotesque joke.

This is not Molière. But it would be a mistake to take the director to task for having willfully distorted the playwright's intentions. This is not the sort of production that concerns itself with the playwright's intentions; indeed Foreman, as a follower of the French philosopher Jacques Derrida, would deny that the script has any connection with what Molière was thinking or feeling. It is not Molière's *Don Juan* but Richard Foreman's *Don Juan*, and it must be judged as such. Foreman has used Molière's script — and used it brilliantly — to make statements the seventeenth-century playwright

would never have dreamed of. In Foreman's world, even a vision of thought and action is false, institutionalized, self-deceiving. Don Juan's Epicureanism is a grotesque narrowing of human possibility, an idea powerfully represented in the actor's fantastically artificial poses. But Christian Humanism is an equally grotesque narrowing of human possibility, those who profess this stable, self-consistent moral philosophy are ridiculous, contemptible, creakily hopping marionettes. The words of the script have not been changed, but the staging has nullified them.

What then is left? If libertinism and atheism are still to be condemned, as Molière condemned them, and if Christian morality, from whose standpoint Molière made his condemnations, is itself to be condemned as false, what is the center of value from which Richard Foreman presents us with this sardonic and minatory view of the world? The answer to that question indicates the decisive break certain segments of modern culture have made with all the cultural systems of the past, and it also suggests why Foreman's production of *Don Juan* is so deeply distressing and so irredeemable from the memory, like a hideous anxiety dream that

continually recurs when the mind is at rest. This production, and the world view it embodies, has no center of value at all. From Foreman's point of view — and he is representative of a profoundly chaotic reaction to life in our late twentieth century world — the very notion of a center of value is a self-deception, a distortion of thinking produced by language. He would even object to my using the expressions "world view" and "Foreman's point of view": these too are conventional lies, false ways the mind and culture have devised of structuring and controlling reality. Foreman's *Don Juan* tells us that we can know nothing, communicate nothing, do nothing, or that what we know, communicate, and do has no relationship to truth, or that there is no such thing as truth. The power of negation in this production is vast — and I say this as a tribute to the director's artistry, for even if no one has anything to say and there is no possibility of saying it, Richard Foreman has managed to convey that very idea with immense theatrical persuasiveness. Which poses one last problem: just how has this production succeeded in communicating so powerfully the notion that communication is impossible? □

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# Dog Days



Blow Out

DUNCAN SHEPHERD

It would make me look better, I am sure, if I could attribute my absence from these pages several weeks to some sort of Good Cause. Attribute it, let's say, to ab-

sorption in a private program of reading and study aimed at developing a vocabulary and a tone of voice adequate to the modern moviegoing experience, a program aimed at enlarging the meager language of criticism and encompassing the rage, the pain, the pity, the despair, the

Endless Love

Angst, the Weltschmerz, the whole wide range of human emotions evoked whenever you see moviegoers of good faith plunking down \$4.50 in hopes of having a good time at a thing like *Eye of the Needle*, a program comprising, among other things, the novels of Theodore

Dreiser, the verse of Walt Whitman, the song lyrics of Bruce Springsteen.

But no such thing. Whatever verifiable excuses I might offer for my absence, the truth is that in all this elapsed time there have been no new movies (none but one, anyway) that seemed to be the worth even a couple of minutes of thought, to say nothing of a couple of hours of sitting. At times like this, the critic's pen begins to weigh like a sledgehammer. If there is anything worse than the sheer drudgery involved, it would be the added dishonesty of reviewing at length, and thereby giving a kind of critical legitimacy to, any movie at the conclusion of which the critic's prime topic of interest is where to go for drinks. I can confess without a trace of shame that, after more years in this line of work than I care to count, I have yet to reach that level of consummate professionalism where I can sit myself down, tell myself what the hell, it's just a job, and fall back on that fundamental trick of the trade of bating out a couple of pages of plot synopsis. With the types of plots in circulation these days, this procedure is not apt to result in even a couple of pages, much less in any critical point or pleasure. The current exception to this might be the latest Brian De Palma opus, *Blow Out*, but tipping apart a Brian De Palma plot is an activity that has become, with years of repetition, a somewhat faded pleasure, albeit a continued necessity, starting with an assassination scheme that calls for the assassin to shoot out his victim's tire (what are the chances that shooting a tire is going to accomplish anything but getting the victim's hands greasy when he goes to the trunk for a spare?), and concluding with what is supposed to be a crowning hideous irony, but is actually just an inconceivability, whereby the hero's trauma, torment, guilt, and two-day beard growth do not stand in the way of Brian De Palma's love of the sick joke.

The one new movie mentioned parenthetically as being worse some extra attention, the only one I worry that I may not have given this due, is Zeffirelli's *Endless*

*Love*. My worry would be greater if the scene in which the teenage boy shows up at his girlfriend's house, is informed by her father, tinkering on the family car in the driveway, that both the house and the girlfriend are therefore off limits, is not quite sure that he could have heard the man correctly or that he is meant to take him seriously, is made to understand in short order that he damn well better take him seriously, is able on the spur of the moment to put up only the most timid and ineffectual show of defiance, and is gotten off the hot seat, but not into the house, by the diplomatic intervention of the girlfriend's mother.

Other than that scene, and others comparable to it from the same movie, the only surges of human feeling I have experienced at the movies lately have originated in the queue out front, in the lavatory, in the auditorium, anywhere but on the screen. I could cite as an example one of those innumerable moments when I have felt myself to be hopelessly estranged from what was going on on screen: the business in *Blow Out* of the train station hooker brushing her teeth in the interim between phone-booth fellatio customers, and the psychopathic killer, having followed her

into the ladies' room, standing on the nearest porcelain fixture, leaning over the top of the hooker's stall, hovering above her with garrote in hand, waiting for the right moment to strike, and the hooker rearing up suddenly (did she hear something?), the killer drawing back, the hooker resuming her brushing (it must have been her imagination), the killer closing in again, and this cat-and-mouse routine continuing to the payoff shot, beneath the stall door, of the hooker's feet kicking a few inches off the floor. If at this point, or at any other point in the proceedings, the viewer were to turn his head ninety or a hundred and eighty degrees, as I did mine when I'd had enough of shaking it, he could then contemplate a far more intriguing and chilling spectacle: a hundred or two hundred or however many faces, aglow in the light of the screen, rather resembling the beastic UFO watchers at the end of *Close Encounters*, staring up at the above described events with touching attentiveness, very much as if this laborious and mechanical nastiness were a perfectly legitimate thing to be occupying the adult mind. I would have a hard time explaining what I feel at a moment like that, with my head swivelled

round so, and I would not now want to try, not until I have gone through the proposed reading program of Dreiser, Whitman, Springsteen, et al.

To enlarge the critical scope and idiom might be useful in today's shrinking movie scene, but any such extracritical activity is apt to be a risky thing for a critic. A strictly critical interest affords him not just his excuse for being seen on the cinematic premises, but also his protection against whatever happens there. The miseries of seeing a really bad movie are quite numerous enough without involving oneself overmuch in the social aspects of the experience: feeling sorry for the people waiting in line to get into the movie next, trying to console oneself with the unsettling observation that the people filing out alongside you seem to have liked the movie just fine, or eavesdropping on the inevitable conversation heard outside every multiplex box office, the topic of discussion being how to decide between the several available movies, and the decision usually tipping in favor of whichever one happens to be on vacation. I could go on; but better to say no more until I have found a movie I feel I can criticize. Several candidates await. □

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AUGUST 27, 1991

## Letters

(continued from page 24)

the effect, quite. This is St. Patrick's Day, and I'm going to give something to both parties, he said. I put \$300 per month child support despite the fact that I had been unemployed for three months. According to the official notes of the court reporter, soon after the case was called by the court clerk (me) at 10:32 a.m., and each of the opposing attorneys officially announced their presence in court, Judge Gallagher stated, "Happy St. Patrick's Day. It's my rule that everybody wins." No further reference to St. Patrick's Day was ever again mentioned during the remainder of those proceedings.

Secondly, both my official log entry and the notes of the court reporter reflect that both attorneys stipulated to all issues, child support included, except child custody and spousal support. Child support was never at issue. Mr. Corvus, through his attorney, had previously agreed with his former wife and her attorney to pay one hundred dollars per month for each of the two children, then age eight and ten, even though he was then unemployed. Additionally, Mr. Corvus's attorney suggested the figure of one hundred dollars per month for spousal support for a period of seven years, still understanding Mr. Corvus's employment status. The court

eventually accepted the agreement entered into between the parties, and ordered one hundred dollars per month spousal support for a period of only four years with reservation of the court's jurisdiction for an additional period of three years.

Mr. Corvus, in his article, further relates a subsequent conversation with the court clerk after he returned, alone, to the courtroom. I admit that I often respond to people banging on my locked courtroom door and interrupting my lunch hour and digestive system. I also admit to possibly having engaged in conversation with Mr. Corvus and possibly having made certain statements. I positively deny having made all the statements Mr. Corvus states I did, and which he uses to embellish and bolster his side of the story. There is no official record of our conversation and therefore my word, or recollection, is equally as reliable as the author's.

I would add that an official court transcript of the March 17, 1978, proceedings was ordered and made available to me in June, 1980. Any private person interested in obtaining a copy of this official transcript may do so merely by contacting the court reporter. I am not familiar, nor interested, in the remainder of Mr. Corvus's problems with his attorneys and the court system as he further relates in his article, but I would like to quote an instruction

generally given by the court to a jury not prior to the jury's deliberations toward a verdict in a jury trial: "A witness is false in one part of his testimony is to be distrusted in others; that is to say, you may reject the whole testimony of a witness who willfully has testified falsely as to a material point, unless, from all the evidence, you shall believe that the probability of truth favors his testimony in other particulars."

R. D. Kriss  
Superior Court Clerk  
San Diego

John Corvus replies: Mr. Kriss is only partly correct in his critique of my article. Judge Gallagher's question, which Mr. Kriss took from the transcript, is an accurate rendition of the event. My article placed this remark about St. Patrick's Day in the middle of the divorce hearing for editorial clarity. I leave it to the reader to determine if I have distorted its meaning. As for the second item, my court order agreement regarding child support: My wife and I did agree that I would pay Mrs. Corvus an amount of \$200 per month child support — not the full \$300 later ordered by Judge Gallagher. The additional one hundred dollars per month spousal support was ordered against my desires, followed by Judge Gallagher's remarks discounting the importance of my unemployment.

Technically, I suppose, I was in error in terming the full order amount as being all child support. However, all support monies, spousal and child, are paid in a single payment to the custodial parent, with no separate rules applying to how they are to be utilized. Thus I felt my simplification for editorial purposes was legitimate.

Finally, I would like to remark on the possible third "distortion." It is not clear from his letter if Mr. Kriss rebuts the style or the substance of the quotation I attributed to him during our private meeting in the courtroom. The conversation took place three and a half years ago and I admit I don't recall it verbatim, as perhaps the quotation implied I did, and still am, grateful to Mr. Kriss for the time he took to talk to me as a human being that afternoon. Thus, if I have attributed to Mr. Kriss something he did not say, I apologize.

On the other hand, I quite clearly remember his telling me that day how it was Judge Gallagher's policy to force fathers to hide their sexuality from their children (i.e., no unrelated females permitted to remain overnight during children's visitations). If the public revelation of this sexist practice is what embarrassed Mr. Kriss, then my article has at least partially served its purpose. I would hope that in the long run, however, this article and others will inform enough people so as to change the inappropriate criminal court methods used by judges in separating children of divorce from their parents. Only with this understanding can we take divorce out of the profit-seeking courtroom and place it in the hands of family mediators centers, where the child's welfare is seriously regarded.

In the meantime, while waiting for these changes, I would hope that other divorced fathers can discover their own subversive methods that will allow them to build a free, loving relationship with their children.

## Watch The Jab

Seeking words to describe the disgust which resulted from reading "Feeding Time for Jesse" ("Events," July 30), I decided the words of the characters in the article did the job best: From that title, we "progress" (?) to "The Little Animal"; "Shogun Island" — he either knocks you out or gets knocked out"; (second four wins versus five losses). With such a "record," his may be a tragedy in the making. Jesse Island is quoted as looking for just "one shot." But when it comes, he may not "hear" it. And there was much more of

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this semantic gibberish, which can at best summarize in one word: exploitation.

Yes, exploiting for profit of young males of limited experience and perception at the risk of their lives, and the probable destruction of their potential for any meaningful occupation. Over fifty years of observing this nonstop [boxing] continues, and it is barbaric and should be rated with dog fighting and cock fighting for profits, further examples of the worst elements in human nature. D.E. Briggs  
San Diego

## Offers Plenty Of Nothing

I am applying for consideration for your position as film reviewer/critic. I believe my unique qualities will stand me in good stead for your job. They are as follows: graduated eighth in my class, Calvin Christian Jr. High School; regular reader of Spiderman comics (before they got popular); and total lack of ability to suppress disbelief. In addition, I am always ready to buck the crowd, even if they're right. I have a total disregard for film as entertainment and, most of my references will agree, I can be unusually verbose and still say nothing. Consequently, should your position be filled by one Duncan Shepherd, decide to move on (God forbid) or become a cult leader full time, please consider me for the position. I am sure I can guarantee virtual continuity.

Presumptuously yours,  
Alvin Hestler  
Escondido

## Take A Yap

Aw, shucks. Here I was hoping that Duncan Shepherd was truly serious when he said recently that he was going on a vacation for good ("Cease Fire," April 30). Then he wouldn't have to listen to yap of those yahoos who were always belittling his reviews.

His photograph accompanying the article was a fine surprise. Such a personable young man (relatively). Couldn't you just print his picture and let someone else review films? I always read Duncan's reviews. Consistently, I know if he likes a film, I won't. And if he doesn't like it, I'll hurry down to see it (if I've not already done so). So, I go see *Dragonlayer's* first screening here and then awaited Duncan's review. I loved the movie, and what does D.S. do? He likes the film! The millennium has arrived! Jack Dawson  
San Diego

## Street Beat

Musicologists seem to agree that there were essentially three conditions existing in New Orleans at the turn of the century that promoted that city's colorful street life and music. One, New Orleans had long been a racially mixed and relatively unbigoted city where the intermingling and exchange of various ethnic cultures were the order of the day; two, there was an indigenous atmosphere of energy and gaiety that many believe was the legacy of the town's earliest days as a free port and haven for fast-living pirates and adventurers; and three, New Orleans was blessed with a temperate climate that encouraged the pursuit of outdoor pleasures and activities. When combined, these conditions made virtually inevitable New Orleans's eventual role as midwife to a swinging, free-spirited form of street music that later came to be known as jazz.

While it's a little unrealistic to expect a musical form as unique, significant, and pervasive as jazz to emerge from

kind of alternative music hall, a place where anyone who loves to dance can tend the

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practical courses, aimed primarily at women, covering the fundamentals of achieving that successful, authoritative, eminently attractive appearance.

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UCSD EXTENSION  
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## Section 2

## Events, Theater, Music, Film

August 27, and continuing for at least the next five Thursdays, the Gaslamp Quarter Association will present "Jazz On Fifth Avenue," a series of

weekly street concerts featuring the Fris Brigham Preservation Jazz Band. This six-piece band, named after its still-active (continued on page 4, col. 5)



Photograph by Jeff Galt

was created a little over a year ago by Judith Greer Essex and Jonathan Glaser, and is presented under the auspices of Interval Foundation, an unusual

temporarily based in downtown San Diego. "It was a response to every human's need for intimacy and community," says Essex. "Our

master/slave relationship in the arts—the notion that 'art' can only be performed by a few well-trained experts. No one should feel that way."

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## Letters

(continued from page 26)

the effect, quote: "This is St. Patrick's Day, so I'm going to give something to high parties," he said flippantly. First he ordered that I pay \$300 per month child support despite the fact that I had been unemployed for three months.

According to the official notes of the court reporter, soon after the case was called by the court clerk (me) at 10:32 a.m., and each of the opposing attorneys officially announced their presence in court, Judge Gallagher stated, "Happy St. Patrick's Day. It's my rule that everybody wins." No further reference to St. Patrick's Day was ever again mentioned during the remainder of those proceedings.

Secondly, both my official log and the notes of the court reporter reflect that both attorneys stipulated to all issues, child support included, except child custody and spousal support. Child support was never at issue. Mr. Corvus, through his attorneys, had previously agreed with his former wife and her attorney to pay one hundred dollars per month for each of the two children, then ages eight and ten, even though he was then unemployed. Additionally, Mr. Corvus's attorney suggested the figure of one hundred dollars per month for spousal support for a period of seven years, still understanding Mr. Corvus's employment status. The court

eventually accepted the agreement and ordered one hundred dollars per month spousal support for a period of four years with seven years of the court's.

Mr. Corvus, in his article, further relates a subsequent conversation with the court clerk after he returned, alone, to the courtroom. I admit that I often respond to people bugging on my locked courtroom door and interrupting my lunch hour and digestive system. I also admit to possibly having engaged in conversation with Mr. Corvus and possibly having made certain statements. I positively deny having made all the statements Mr. Corvus states I did, and which he uses to embellish and bolster his side of the story. There is no official record of our conversation and therefore my word, or recollection, is equally as reliable as the author's.

I would add that an official court transcript of the March 17, 1978, proceedings was ordered and made sometime about June, 1980. Any private person interested in obtaining a copy of this official transcript may do so merely by contacting the court reporter. I am not familiar, nor interested, in the remainder of Mr. Corvus's problems with his attorneys and the court system as he further relates in his article, but I would like to quote an instruction

generally given by the court to a jury just prior to the jury commencing its deliberations toward a verdict in a jury trial: "A witness false in one part of his testimony is to be distrusted in others, that is to say, you may reject the whole testimony of a witness who willfully has testified falsely as to a material point, unless, from all the evidence, you shall believe that the probability of truth favors his testimony in other particulars."

R.D. Kristof  
Superior Court Clerk  
San Diego

John Corvus replies: Mr. Kristof is only partly correct in his critique of my article. Judge Gallagher's quotation, which Mr. Kristof took from the transcript, is an accurate rendition of the event. My article placed this remark about St. Patrick's Day in the middle of the divorce hearing for editorial clarity. I leave it to the reader to determine if I have distorted its meaning.

As for the second item, my out-of-court agreement regarding child support: My wife and I did agree that I would pay Mrs. Corvus an amount of \$200 per month child support — not the full \$300 later ordered by the judge. The additional one hundred dollars per month spousal support was ordered against my desires, followed by Judge Gallagher's remarks discounting the importance of my unemployment.

Technically, I suppose, I was not correct in using the past-tense phrase "I would like to remark on the possible third 'distortion.' It is not clear from his letter if Mr. Kristof rebuts the title or the substance of the quotation I attributed to him during our private meeting in the courtroom. The conversation took place three and a half years ago and I admit I don't recall it verbatim, as perhaps the quotation implied I did. I was, and still am, grateful to Mr. Kristof for the time he took to talk to me as a human being that afternoon. Thus, if I have attributed to Mr. Kristof something he did not say, I apologize.

On the other hand, I quite clearly remember his telling me that day how it was Judge Gallagher's policy to force fathers to hide their sexuality from their children (i.e., no unrelated females permitted to remain overnight during children's visitations). If the public revelation of this sexual practice is what embarrassed Mr. Kristof, then my article has at least partially served its purpose. I would hope that in the long run, however, this article and others will inform enough people so as to change the inappropriate criminal court methods used by judges in separating children of divorce from their parents. Only with this understanding can we take divorce out of the profit-seeking courtrooms and place it in the hands of family mediation centers, where the child's welfare is seriously regarded.

In the meantime, while waiting for these changes, I would hope that other divorced fathers can discover their own subversive methods that will allow them to build a better future for their children.

Alvin Heston  
Escondido

This semantic gibberish, which can be interpreted as either an over-explanation or an under-explanation. Yes, exploiting for profit of one's own knowledge, experience and perception at the risk of their lives, and the probable destruction of their potential for any meaningful occupation. Over fifty years of observing this nonsense [boxing] convinces me it is barbaric, and should be ended with dog fighting and cock fighting for profits, further examples of the worst elements in human nature. D.E. Briggs  
San Diego

## Offers Plenty Of Nothing

I am applying for consideration for your position as film reviewer/critic. I believe my unique qualities will stand me in good stead for your job. They are as follows: graduated eighth in my class, Calvin Christian Jr. High School; regular reader of Spiderman comics (before they got popular); and total lack of ability to suspend disbelief. In addition, I am always ready to back the crowd, even if they're right. I have a total disregard for film as entertainment and, most of my references will agree, I can be unusually verbose and still say nothing.

Consequently, should your present employee, one Duncan Shepherd, decide to move on (God forbid) or become a cult leader full time, please consider me for the position. I am sure I can guarantee virtual continuity.

Pretenously yours,  
Alvin Heston  
Escondido

## Take A Yap

Aw, shucks. Here I was hoping that Duncan Shepherd was truly HEAVENLY WHEN HE SAYS "FOOD" he was going to say "GOO!"

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## Section 2 Events, Theater, Music, Film

### Street Beat

Musicologists seem to agree that there were essentially three conditions existing in New Orleans at the turn of the century that promoted that city's colorful street life and music. One, New Orleans had long been a racially mixed and relatively unbigoted city where the intermingling and exchange of various ethnic cultures were the order of the day; two, there was an indigenous atmosphere of energy and gaiety that many believe was the legacy of the town's earliest days as a free port and haven for fast-living pirates and adventures; and three, New Orleans was blessed with a temperate climate that encouraged the pursuit of outdoor pleasures and activities.

When combined, these conditions made virtually inevitable New Orleans's eventual role as midwife to a swinging, free-spirited form of street music that later came to be known as jazz.

While it's a little unrealistic to expect a musical form as unique, significant, and pervasive as jazz to emerge from

one of our modern metropolises, one does occasionally wonder why a city like San Diego — itself a seaport boasting multiraciality, temperate climate, and a collective hedonism — has very little street life, and almost no street music to speak of. Theories are abundant: San Diego is too conservative to allow street activity that would disrupt the normal ebb and flow of business as usual; San Diegoans are so water-oriented that most of the outdoor life is limited to shoreline recreation; San Diegoans are not by nature gregarious in the general sense, and prefer the solitary joys of skiing, hiking, swimming, jogging, hot tubbing, and the like. And so on.

Whatever the reasons may be, San Diego's lack of boulevard entertainment, it seems fairly safe to assume that no radical shift in public consciousness will bring about the development of such activity in the foreseeable future. It makes sense, then, that someone wishing to give this city a taste of that New Orleans-style street life would — out of necessity as well as a desire for authenticity — import the real thing from that town. That will happen this week, downtown.

Beginning today, Thursday,

August 27, and continuing for at least the next five Thursdays, the Gaslamp Quarter Association will present "Jazz on Fifth Avenue," a series of



Photograph by Jim Cull

weekly street concerts featuring the Free Brigham Preservation Jazz Band. This six-piece band, named after its still-active

(continued on page 4, col. 5)

### On The Move

You don't have to know how to dance to Dance Jam. It's a

kind of alternative music hall; a place where anyone who loves to move to music can spend the evening dancing in an unstructured atmosphere free of any social or artistic pressure. It

was created a little over a year ago by Judith Greer Essex and Jonathan Glasier, and is sponsored under the auspices of Interval Foundation, an unusual nonprofit organization

temporarily based in downtown San Diego. "It was a response to every human's need for intimacy and community," says Essex. "Our goal is to explode the

master/slave relationship in the arts — the notion that 'art' can only be performed by a few well-trained experts. No one should feel self-conscious at Dance Jam. There's nothing pretentious about it. It's fun."

Judith Essex is a dancer who has worked with Merce Cunningham and John Cage. She also has been a dance therapist for eight years. Glasier is a musician, and both he and Essex are devotees of the late Harry Patch (the man who abandoned the traditional twelve-tone scale). Patch lived with the Glasier family when Jonathan was a child, and Jonathan says he's been looking for music with Patch's kind of spirit and life ever since. Patch's word for this kind of spirit was "corporeality" — a word that comes up a lot at Interval Foundation. It's a concept that emphasizes

(continued on page 5, col. 4)

### Listen Here . . .

Last year a series of Friday Evening Concerts was inaugurated at San Diego State University that extended over most of the academic year and provided an extraordinary range of musical experiences. The second season of Friday Evening Concerts, which begins tomorrow night, will offer an even greater variety of Western classical music, new music, jazz, and non-Western music. Artists and ensembles of national and international note will appear in twenty-nine concerts, tomorrow and twenty-seven other Fridays until May 7, 1982, plus one Wednesday, April 28. Tomorrow evening, the New

(continued on page 5, col. 1)



Photograph by Jim Cull

## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 58063, San Diego, CA 92158.

### Dance

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight. Free. Voluntary donation. 860 Third Avenue, downtown. 239-1713.

Summer Dance Workshop Concert, the fifth annual sponsored by There's Company, will feature company dancers and workshop students in dance works, from jazz to neoclassical, by Patrick Neller, Chad Hader, Rick Burrows, and by Paul Taylor set by Nicholas Gons. Saturday, August 29, 8 p.m., Mandalay Auditorium, USD. 236-9523.

Belly Dance will star Roman Bert Balladine and his "Dance of Fire," and music by Judit Juro Bilekian, plus a double record dance, gypsy dance, snake charming, cape dance, and comedy, with Audreia and the Yamen Bove Dancers. Sunday, August 30, 8:30 p.m., Lyric Dinner Theatre, 2578 El Cajon Boulevard, La Mesa. 286-2175.

### Film

Underwater Film Festival, the seventeenth annual, will screen such features as "San Waterman's The Sea Ref. Jack McKenney's Of Doves and Drummers, and Que Wasch's It's a Money. Friday, August 29 and Sunday, August 29, 8 p.m., San Diego Public Library, 870 E Street, downtown. 232-0383.

"Kinology: Detecting Imbalances through Muscle Testing" will be the subject of a lecture and demonstration by chiropractor David Olson, Wednesday, September 27, 7 p.m., Holistic Healing Arts, 312 South Cedar Avenue, Solana Beach. Free. 755-6681.

"The Black Hole" will be shown Monday, August 31, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

### Lectures

"Elements of the Anti-Male System — How to Deal with It" will

be discussed by Floyd Morrow, Thursday, August 27, 7 p.m., room 203, 350 Cedar Street, downtown. 231-1281.

Storytelling, stories of any kind will be told by professional storytellers Halyne Clegg, Connie Cacciatore, Jeff "The Juggler" Chinn, Martha Hollaway, and possibly you. Thursday, August 27, 7 p.m., Forum Hall, San Diego Federal Savings Building, University Towne Centre. 453-5014.

Space Encounter, the Voyager II spacecraft's approach and encounter with the planet Saturn will be the subject of a lecture presented by Robert Wilkins of the Jet Propulsion Laboratory in Pasadena, Friday, August 28, 7:15 p.m., and Channel 15's coverage of the encounter will be projected continuously through Sunday, August 30, 9:30 p.m., Reichen Hall, Fleet Space Theater, Balboa Park. 238-1233.

"Feminism and the New Right" will be discussed by a panel of women, in honor of the sixty-first anniversary of women's suffrage. Friday, August 28, 7:30 p.m., Center for Women's Studies and Services, 908 E Street, downtown. 239-2086.

Post and Traveler Annie G. will discuss her travels, August 29, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Hillcrest. Free. 289-2086.

"4 Quarts," an autumn reading of poetry, will begin with Joan Lindgren and Bruce Weiner from their works. Tuesday, September 1, 7 p.m., San Diego Public Library, 870 E Street, downtown. 232-0383.

"Kinology: Detecting Imbalances through Muscle Testing" will be the subject of a lecture and demonstration by chiropractor David Olson, Wednesday, September 27, 7 p.m., Holistic Healing Arts, 312 South Cedar Avenue, Solana Beach. Free. 755-6681.

### Music

"Jazz on Fifth Avenue," a series of outdoor concerts of the Fro Brigham Preservation Jazz Band, New Orleans jazz, will begin Thursday, August 27, 11 a.m. to 1:30 p.m., on Fifth Avenue between E and F streets, downtown. Free. 233-5227.

cherry will conclude with "Symphonies and Opera Highlights," a program of opera selections by Patricia Dvorak, Weber, Ricci, Puccini, Mascagni, and Massenet, with conductor Kurt Adler of the San Francisco Opera, soprano Pamela South, and tenor Coleman Freeman. Thursday, August 27, 8 p.m., Open Air Theatre, SDSU. 265-6947 or 239-9221.

Tennessee Folkinger City Caravan and his wife Candice and son Evan will perform songs of Appalachia and Ireland, coal mining songs, and songs of contemporary concerns, on hammered dulcimer, banjo, and guitar. Friday, August 28, 7:30 and 9:30 p.m., and in a solo children's concert, Saturday, August 29, noon, Old Time Cafe, 1404 North Highway 101, Lucinda. 436-4030.

Friday Evening Concerts at SDSU and the Visiting Orchestras Series of the San Diego Symphony will present the New York Philharmonic, conducted by Zubin Mehta and with flute soloist Julius Baker, Matsumoto Berthold's Symphony, no. 2 in D, Mozart's Flute Concerto in G, and the Monogram-Ravel Pictures as an Etchings. Friday, August 28, 8 p.m., Open Air Theatre, SDSU. 265-6947 or 265-6031.

"Summer of Stars" pop series of the San Diego Symphony Orchestra will present its final two concerts, the first with guest artist Cab Calloway, and both featuring the music of Gershwin, LeGrand, Joplin, and Hamlisch, with a fireworks finale of Tchaikovsky's "1812 Overture." Saturday, August 29, 8 p.m., Balboa Stadium, downtown. 239-9221 or 28-MUSIC.

Summer Sunday Concert Series will present the ERA Trio, violinist Mary Gerard, cellist Mary Lindblom, and pianist Ilana Meyers. Sunday, August 30, noon, Marquette Public Theatre, 3717 India Street, San Diego. Free. 298-7674.

"A Salute to American Music" will be presented by the San Diego Concert Band and feature the music of local composers and arrangers. Sunday, August 30, 1 p.m., Natural History Museum lawn, Balboa Park.

concert Under the Stars" will feature selections from Mozart, Rumberg, and Puccini, presented by soprano Virginia Garland, tenor Howard Fried, baritone Kimberly Smith, flutist Beverly Haines, clarinetist Bill Zimelman, hornist Roger Haines, violinist Brian Forsyth and Glen Johnson, violist Louise Wheeler, and cellist Bill Gumbert. Sunday, August 30, 8 p.m., near the waterfall at Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 436-3036 or 365-3600.

Mini-Concert Series of La Jolla Library will present pianist Kenneth Bookstein and violinist Victoria Martino performing Brahms's Sonata in A Major op. 100, Mozart's Sonata in E minor, and Chopin's Ballades. Monday, August 31, noon, Athenaeum Music & Art Library, 1038 Wall Street, La Jolla. Free. 454-5872.

### Special Events

Puppet Shows, the Kent Family will present Rabbit Magician and The Three Billy Goats Gruff. Thursday, August 27 through Sunday, August 30, and Jack and the Beanstalk. Friday, August 28, 8 p.m., Open Air Theatre, SDSU. 265-6947 or 265-6031.

"Summer of Stars" pop series of the San Diego Symphony Orchestra will present its final two concerts, the first with guest artist Cab Calloway, and both featuring the music of Gershwin, LeGrand, Joplin, and Hamlisch, with a fireworks finale of Tchaikovsky's "1812 Overture." Saturday, August 29, 8 p.m., Balboa Stadium, downtown. 239-9221 or 28-MUSIC.

"Unstilled," a diamond-dust painting of Helen, in which is Andy Warhol's latest, will be unveiled Friday, August 28, and on view through Sunday, August 30, 10 a.m. to 5 p.m., at the opening event, with fashion show and commentary by Edith Head, and entertainment by the Tennesseans and a just ensemble, to benefit Children's Hospital and Health Center. Thursday, August 27, 7 p.m., Nordstrom, Fashion Valley. 295-4441.

Feminist Consciousness-Raising will be demonstrated by the National Organization for Women, Thursday, August 27, 7:30 p.m., Hanalei Hotel, Mission Valley. Free. 259-5669.

"C-Note Night," original art works will be sold for one hundred dollars, to music of the Granada Consort, to benefit the San Diego Art Institute. Friday, August 28, 7 to 9 p.m., with the sale continuing

through Sunday, August 30, San Diego Art Institute, Balboa Park. 234-5946.

"In Search of... de Williams" a new series of talks sponsored by Walkabout International will begin with a walk through North Park and reminders of baseball star Ted Williams. Friday, August 28, 7 p.m., from 5500 On Drugs parking lot, University Avenue and 32nd Street, North Park. Free. 463-2425 or 223-1446.

Health Salad Walk will feature an herb symposium and dedication of the park's new herb garden. Saturday, August 29 and Sunday, August 30, 9 a.m. to 9 p.m., San Diego Wild Animal Park, San Pasqual Valley. 727-1485.

"Kikation," cheerleaders and drill teams will kick against maculature. Saturday, August 29, 10 a.m. to 4 p.m., Mission Valley shopping center. 291-4555.

Cactus & Succulent Show will be held Saturday, August 29, 1 to 5 p.m., and Sunday, August 30, 10 a.m. to 5 p.m., at the San Diego Botanical Garden, 1615 West Lewis Street, Hillcrest. 289-2086.

Art Show and Auction will offer original lithographs, etchings, and graphics, a rare color and oil paintings, presented by Robert Sills. Saturday, August 28, 10 a.m. to 5 p.m., at the Auctioneers Church building, 400 Broadway, San Diego. 239-5551.

"What Did Once Nelson Really Do for a Lifetime?" an evening of improvisation by Whoopi Goldberg, will be presented Sunday, August 29, 8 p.m., at the 825 Eighth Avenue, downtown. 825-8466.

"Hidden Jewels of La Jolla" will be revealed on a guided walk sponsored by Intimate Clamper, with an emphasis on local folklore, personalities, and cultural landmarks. Sunday, August 30, 2 p.m., from Girard Avenue and Wall Street, La Jolla. 222-2224.

Asteroids Tournament, a video event to benefit Muscular Dystrophy Association, will be held through Thursday, September 3, Plaza Theatre, 6403 El Cajon Boulevard, San Diego. 265-1483.

Weed Show & Art Mart, the twentieth annual, will continue with

## TO LOCAL EVENTS

desert displays and works by local artists through Monday, September 7, 10 a.m. to 5 p.m., Julian Town Hall, 2133 Main Street, Julian. Free. 765-1857.

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.

Native Plants can be seen on garden walks every Sunday from 1 to 2:30 p.m., and bought at a weekly tree plant sale. Sunday from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 753-4412.

Nature Walks will be offered every Sunday by the San Diego Natural History Museum. 2 p.m., Florida Canyon, Balboa Park. Free. 232-8821 x46.

"Parkcare," a recorded information system about the national parks of the West, featuring weather conditions, road and other closures, and campground and lodging reservations, is available twenty-four hours a day by calling 226-6311.

### Sports

Swim-a-Cross, to benefit Red Cross water safety and health education programs, will make a splash in swimming pools throughout the county, through Saturday, August 29, 9 a.m. to 11 a.m., at various locations. 239-5551.

Padre Baseball, the San Diego Padres will face the St. Louis Cardinals. Thursday, August 27, 7:05 p.m., in a doubleheader. Saturday, August 29, 5:05 p.m., and Sunday, August 30, 1:05 p.m., and the Chicago Cubs. Monday, August 31, through Wednesday, September 2, 7:05 p.m., San Diego Stadium. 281-4494.

World Body Surfing Championships, the fifth annual, will highlight a surf weekend, with U.S. Surfing Championships at Ocean Beach, California. August 28, 6 p.m. (live), and Saturday, August 29, 12:30 p.m. (taped), Channel 10.

"St. Paul Sunday Morning" will present violin sonatas performed by violinist Pinchas Zukerman and pianist Marc Neikrug. Sunday, August 30, 9:30 a.m., KPBS-FM 89.

Corrida, rejoneador Ramon Serrano, who fights from horseback, Portuguese-style, star matadors Carlos Rivera and Mariano Ramos, and young American matador David Rink will face seven bulls from the Manuel Labatista ranch, Sunday, August 30, 4 p.m., Plaza Monumental, the bullring-by-the-sea, Tijuana. 232-4588 or 239-4112.

Soccer Soccer, the San Diego Sockers will play a tiebreaker playoff game against the Portland Timbers — if they managed to win yesterday's game — Sunday, August 30, 7:30 p.m., San Diego Stadium. 280-0048.

Thoroughbred racing, the fifty-second annual season at the Del Mar track will continue in forty-five days of racing, with nine races daily except Tuesday, through Wednesday, September 9, first post at 2 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Super and Limited Stock Cars will be racing Sunday through October 10, 8 p.m., at the San Diego Raceway, 4440 Camino del Rio South, San Diego. 594-0000.

Sumner Fine Arts Festival of the Chautauque Symphony Orchestra will feature flutist Jean-Pierre Rampal and works of Poulenc, Mozart, and Kodaly. Sunday, August 30, 10 p.m., KPBS-FM 89.

### Radio/TV

"Live from Saturn" coverage, with live footage of Saturn from Voyager II, will continue Thursday, August 27 and Friday, August 28, 7:30 p.m., Channel 15.

"Marty," the original production of Fanny Chavsky's teleplay, starring Rod Steiger, Nancy Marchand, and Betty Palmer, first broadcast over NBC's Philco Goodyear Television Playhouse in 1953, will return with Eva Maria Saint interviewing the stars and director Delbert Mann. Thursday, August 27, 9:35 p.m., Channel 15.

Presession Football between the Buffalo Bills at the San Diego Chargers will be televised from San Diego Stadium, Friday, August 28, 6 p.m. (live), and Saturday, August 29, 12:30 p.m. (taped), Channel 10.

"Annie Hall," Woody Allen's 1977 film starring himself and Diane Keaton, that is still his best, will air Monday, August 31, 9 p.m., Channel 10.

"The Eagle Has Landed," a 1977 film based on a bestseller about a

Arlington Million will be televised from Chicago, Sunday, August 30, 1 p.m., Channel 39.

"The Makropoulos Affair" by Janek will be presented by the New York City Opera, Sunday, August 30, 7 p.m., KPBS-FM 89.

"To Be or Not To Be" Jack Benny plays Hamlet and others, in a black comedy about an acting troupe in wartime Poland, directed by Ernst Lubitsch in 1942, and Carole Lombard's last film, Sunday, August 30, 8 p.m., Channel 6.

"An Unmarried Woman," Paul Mazursky wrote and directed the 1978 film that starred Jill Clayburgh and Alan Bates, airing Sunday, August 30, 9 p.m., Channel 10.

Summer Fine Arts Festival of the Chautauque Symphony Orchestra will feature flutist Jean-Pierre Rampal and works of Poulenc, Mozart, and Kodaly. Sunday, August 30, 10 p.m., KPBS-FM 89.

"The Last of the Bad Men," an escape adventure by Margaret Forster based on a true story about Harvey Logan of the Hole in the Wall Gang, will be broadcast Monday, August 31, 7:30 p.m., KPBS-FM 89.

"A Life in the Theater," Ellis Rabb and Peter Evans star in David Mamet's play about two actors, one a veteran, the other a neophyte. Monday, August 31, 8 p.m., Channel 15.

"Love Is a Many Splendored Thing," Jennifer Jones stars as a Eurasian doctor and William Holden as a war correspondent in Hong Kong during the Korean War, in a film directed by Henry King in 1955. Monday, August 31, 8 p.m., Channel 6.

"Annie Hall," Woody Allen's 1977 film starring himself and Diane Keaton, that is still his best, will air Monday, August 31, 9 p.m., Channel 10.

"The Eagle Has Landed," a 1977 film based on a bestseller about a

Nazi plot to kidnap Winston Churchill, directed by John Sturges and starring Michael Caine and Donald Sutherland, will be televised Tuesday, September 1, 8 p.m., Channel 39.

NASL Soccer Playoffs, with teams to be announced, will be televised Wednesday, September 2, 7:30 p.m., Cable Channel 2.

Galleries

"The Raven," a series of drawings, writings, and ceiling-to-floor hangings by Virginia Wallace, will be exhibited at an opening reception Friday, August 28, 7 p.m. to midnight, and through September 9, Installation Gallery, 447 Fifth Avenue, downtown. 287-4970 or 232-9955.

"El Otro Lado," an exhibition of photographs of Mexican workers and their families, Elizabeth Sisco, will be on view through August 30, Photo Arts Building, Balboa Park. 755-1096 or 452-3862.

Pottery of Patrick Nidor will be on

exhibit through August 31, Henry Fine Arts Gallery, 2707 Congress Street, North Town. 297-5775.

"Part of a Piece," a Williamson group exhibit of work by Patty And, Richard Sigmond, William Gambini, Pat Looby, Gary Ghiorzi, Ellen Irvine, Harold Gee, and Adam Steiner, and a video tape of the artists in their workshops by Peter Von Memmholz and Jay Johnson, will continue through September 4, Pawn Shop Gallery, 746 Fifth Avenue, downtown. 232-6794 x3.

"Turkish Treasures from the Collection of Edwin Binney, 3rd," including calligraphy, miniature paintings, ceramics, textiles, and metalwork, will be exhibited through September 7, San Diego Museum of Art, Balboa Park. 232-7931.

"Interstate Landscapes," an exhibition of photographs by Ted Orland of the changes imposed on landscapes by the automobile, will be on view along with Sankutas, by Marshall Harrington, through September 9, Gallery Graphics.

San Diego's  
**Newest Hot Spot**  
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Saturday, August 29  
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**White Willie Johnson**

Must be 21. \$3 cover charge.  
Reservations suggested.  
445-5151

**Windsurfer Nationals Nostalgia Regatta**, the ninth annual, will include short distance triangle racing, a long distance race, and a freestyle contest. Saturday, August 29, 11:30 a.m.; and Sunday, August 30, 11 a.m., off Santa Clara Point, Mission Bay. 488-WIND.

Broomball, the first celebrity broomball game (a combination of hockey, soccer, and lacrosse, played on the ice in tennis shoes), to benefit Muscular Dystrophy Association, will feature players from radio stations KJOY, KCBQ, Q105, KQXQ, KRLI, and KGBR, and the Sunday newspaper. Sunday, August 29, 5 to 8 p.m., Ice Capades Chute, University Towne Centre. 453-7930.

Shark Football, the San Diego Sharks will play host to the Orange County Rhinos. Saturday, August 29, 7 p.m., San Marcos High School stadium, 1615 San Marcos Boulevard, San Marcos. 433-3707.

Bodybuilding Contests for Teenage Ms. and Mr. Muscle Beach will be held Sunday, August 30, 1 p.m., south of the main lifeguard station, Mission Beach. 571-7700.

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## READER'S GUIDE

1847 Fifth Avenue, Hillcrest  
294-1538

"Californians Design: Crafts 1961," an annual survey of contemporary crafts by California designers/craftsmen, in glass, wood, clay, fiber, and metal, will be exhibited through September 12. Galleries Eight, 7464 Girard Ave.

enue, La Jolla 454-0781

"Portraits of the Earth," an exhibition of landscape photography by fifteen artists including works of Ansel Adams, Henri Cartier-Bresson, William Clift, Joel Sternfeld, Bruce Bannum, and Andre Kertesz, will continue through September 15. Photogra-

phy Gallery, 7468 Girard Avenue, La Jolla 454-1820

"Stitches in Time," an exhibition of ethnic needlework, including embroidery, applique, beadwork, quilting, and more, from fifty cultures and eighteen countries, will be on display through September 25. Museum of Man, Balboa Park 239-2201.

"Photographs, Vintage and New,"

1941-1981," an exhibition of old, new, and experimental works in black and white by Ken Harris, including artists and writers, street photography, small-town documentaries, and photo-documents of Horton Plaza, will be on view through September 27. La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla 454-3541.

"Robert Smithson: Sculpture," a retrospective exhibition of

sculpture, drawings, and photographs, documentation of the artist's earthworks, will be on view through September 27, with daily showings of the film *The Spiral Jetty* at 1 p.m. La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla 454-3541.

Folk Art of Romania, costumes, folk art, carpets, textiles, ceramics, icons, masks, toys, and jewelry from the Village Museum in Bucharest will be on exhibit through October 15. Mingeo International Museum of World Folk Art, University Towne Centre, 453-5300.

### Street

(continued from page 1)  
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TIJUANA: Brightlight Ticket Office, 921 Revolution, Phone: (903) 386-0101  
CHILDREN: General Admission, Half Price (under 12 yrs.)

## TO LOCAL EVENTS

from New Orleans.

The concert will be held in two alternating blocked-off sections of the Gaslamp Quarter, tomorrow, in the Open Air Theatre at SDSU, it will be always from 11:00 a.m. to 1:30 p.m. Today's concert will take place between E and F streets; next Thursday's performance will be given between G and Market streets. Although only two lines of the street will be cordoned off, to allow at least some traffic to pass through, it would probably be wise to approach the concert areas by foot. For more information, call the Gaslamp Quarter Association at 233-5227.

— John D'Agostino

### Listen

(continued from page 1)

York Philharmonic Orchestra will make its first appearance in San Diego since 1960. The concert will be sponsored by the San Diego Symphony as the first of their Visiting Orchestras Series. The Philharmonic, founded in 1842, is the oldest symphonic orchestra in the country; Tchaikovsky, Dvorak, Mahler, Rachmaninoff, Richard Strauss, Toscanini, Stravinsky, and Bruno Walter have been

conductors of the Philharmonic. In 1960, when they performed in the Balboa Park Bowl, Leonard Bernstein was the conductor; tomorrow, in the Open Air Theatre at SDSU, it will be Zubin Mehta, who has been music director and conductor for the past three years.

The program for tomorrow's concert will begin with Beethoven's Symphony no. 2 in D, one of the most rarely performed of the composer's nine symphonies. Following that will be Mozart's Flute Concerto in G, for which the soloist will be Julius Baker, principal flutist of the New York Philharmonic since 1965. Concluding the program will be the Moussorgsky-Ravel Pictures at an Exhibition, a popular concert work with an unusual history. Inspired by a memorial exhibition of the watercolor and drawings of Victor Hartman, an architect and close friend, Moussorgsky composed Pictures at an Exhibition as a piano suite. Ravel was subsequently commissioned to orchestrate the work, and translated the role of the piano to those of other instruments in the orchestra. To listen to the Moussorgsky-Ravel Pictures at an Exhibition is to "see" the pictures as Moussorgsky experienced them—understanding the mood of each one, walking from one to the next—as well as to

hear the sounds of the piano in the trumpet and other orchestral instruments.

On future Fridays there may be music from the Renaissance, medieval Spain, the Arabic Middle East, New Orleans or China or the Japanese imperial court; music played on the harpsichord, table, synthesizer, violin, or vibraphone. Some of the highlights of the season will be pianist Sylvia Glickman (October 9), Bobby Hutchinson Jazz Quartet (October 16), New York New Music Ensemble (November 13), saxophonist James Rötter (December 4), contrabass Bertram Turetzky (December 11), oboist Franck Avril (February 5), violinist Daniel Phillips (March 12), composer and pianist David Ward-Steinman (March 26), and horn player Robert Routh (April 23).

Tomorrow evening's concert of the New York Philharmonic will be at 8:00 p.m. in the Open Air Theatre at SDSU. The other concert will be in Smith Recital Hall on the SDSU campus, also at 8:00 p.m. Each concert will be broadcast on the following Sunday at 11:00 a.m. on KPBS-FM 89. Four different series subscriptions are available: "Super Sampler," "World Adventure," "New Music," and "Classical Discovery." The last

of these is for five Young Concert Artists—most of them in their twenties, with performing careers that are still ascending. (Pinchas Zukerman was a Young Concert Artist not too many years ago, as was Emanuel Ax.) Ticket prices for most of the concerts are four dollars to the public and three dollars to students, faculty, alumni, and senior citizens. Tickets are available at the Attec Center ticket office (265-6947), Select-A-Seat outlets, and on concert evenings, at the Smith Recital Hall box office. For further information, call 265-6031.

— Amy Chi

### Move

(continued from page 1)

spontaneity, improvisation, and attention to inner voices and impulses through a combination of music and dance. Basically, this is what Dance Jam is about. Gesture and movement are what count, not the execution of a specific set. Feeling is more important than form. Dress is casual and comfortable (sans shoes). You don't need a partner. There's no liquor or smoking; lemon water and fresh fruit are available as refreshers.

The music runs the gamut of everything from Gregorian chants to African drumming, tangos and reggae to the Rolling Stones. The ages of the people tend to be between twenty-five and forty, and attendance has grown from five to a recent all-time high of fifty, but all ages and any number are welcome. Glasses and Eases call the group a real mixed bag—everything from dance students to folks who just like to move. The atmosphere is warm and supportive, and the only objective is to try and integrate feeling with movement and movement with music.

Dance Jam isn't unique (there's Santa Monica's "Dance Home" and Boston's "Dance Free" is twelve years old) but there's nothing else like it in San Diego. If it sounds like something you'd enjoy, take advantage of it soon because its future is uncertain. The building that houses it is due to be torn down this November, and at this point there is no alternate site. Dance Jam is held every Friday night from 8:00 p.m. to midnight at Interval Foundation, 860 Third Avenue, downtown. From 8:00 p.m. to 9:00 p.m. you can come and play your own music under Jonathan Glasier's leadership. For more information, call 293-1713.

— Ruth Bailey

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## READER'S GUIDE TO THE THEATER

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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466-2000 x216

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291-0480



## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80603, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

When people think of life three Kings of blues, they remember B.B., the late Freddie, and, uh, what's the other one—oh yeah, Albert. It's unfortunate that Albert toiled for so long in the shadows of the other two, but in a way it was understandable. B.B., after all, had become a household name in the late 50s, long before most of America had even heard of Albert, and due mainly to his being the most visible of the blues greats who were being cited as major influences by rising rock stars like Johnny Winter, Eric Clapton, Jimmy Page, and others. B.B. was shrewd enough to parlay these credits into a bonanza of concert tours, recordings, television appearances, and even Las Vegas bookings.

Freddie became famous because of his flash and fire brand of blues, his occasionally harrowing showmanship, and the fact that he offered a funky respite from the tuxedo-and-diamond-rings image that had made one wonder if B.B. stood for Big Business.

Albert remained in the middle and a little to the rear in terms of popular acceptance. No one could deny that he was a



ALBERT KING

guitar monster and a wholesale supplier of stylistic parts to budding talents (those are Albert's patented two-note fills studding Clapton's early work with Cream and earlier work with John Mayall's Bluesbreakers), but somehow he managed to remain an afterthought with everyone except critics, who have been tripping over their typewriters for years in an attempt to coin

new superlatives for Albert's playing. I happen to be one of those critics. Albert's fat-sounding, throaty singing is perfectly complemented by a guitar tone that is as dark, warm, and rich as blood, and the combination of the two, when heated by Albert's apparently bottomless supply of soul and intensity, sounds as good today as it did many years ago. I've been

privileged to see and hear all three Kings in concert, and of the trio, Albert is the only one I would want to hear again and again. He will be in town this week for two shows Wednesday night at the Belly Up Tavern in Solana Beach.

Maybe it's the critic's tendency to cheer on the underdog that makes me wish that Jan and Dean were headlining a bill Saturday night with Air Supply as the support act, instead of the other way around. No, I think it's because as rinky-dink and puerile as Jan and Dean's songs sound now (and, for that matter, sounded way back when), they are at least as much fun as a few tokens on a helium-filled balloon. And while we're on the subject of gas-inflated plastic, Air Supply is as lightweight as their name implies, but without Jan and Dean's redeeming qualities of escapism, entertainment, and nostalgia to assuage the listener's smirking cynicism and disgust.

Air Supply has managed to tap a rich mother lode since being signed to this country's Arista Records after attaining success in their native Australia.

It's been a neat trick: songwriters Graham Russell and Russell Hitchcock have discovered that by writing four variations of the same song, and changing the titles over so slightly, they can have four hit singles in the space of a few months ("Lost in Love," "Every Woman in the World," "All Out of Love," and "The One That You

Love"). I hear that their next scheduled release is a radical departure from this formula, and will be titled, "You're Lost Now That Every Woman That You Love Is All Out of Love." I can hardly wait.

But let's get back to sidewalk surfers. Jan and Dean, you'll recall, were the clean-cut surf duo that gave us the immortal "Little Old Lady from Pasadena," "Ride the Wild Surf," "Dead Man's Curve," and a host of others. Said immortality unfortunately doesn't extend to their own lives, however, and Jan Berry narrowly missed joining the boys in rock and roll heaven many years ago when he failed to navigate a true-to-life dead man's curve in Los Angeles. The accident left him with a metal plate in his cranium and permanent membership in Brian Wilson's Space Cadets. There's something tragic about a handsome young man in good physical condition who, when asked by Tom Snyder to name his favorite singers, responded, "Eleven o'clock, I think."

As a result of his incapacitation, Berry has sometimes been replaced by an imposter for concert appearances, so I'm wondering which one will make himself available when Jan and Dean join Air Supply for a concert at SDSU's Open Air Amphitheatre Saturday night.

A couple of concerts to be presented in North County this weekend look promising. In one

(Continued on page 10)

The National C.E.D.A.R. Foundation and KUTE/KGFJ present the

# JAZZ EXPO '81

LABOR DAY WEEKEND

<b>SAT. SEPT. 5</b>	<b>SUN. SEPT. 6</b>
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**THE KING'S CHAMBERS**  
and showcasing San Diego's newest band  
**NEW JOY STEPPIN' BAND**  
A special added attraction  
In celebration of San Diego's Centro Cultural de la Raza • New Murals • Latin Pride Car Club • Las White Toyota's present

A custom classic of the year  
**CAR SHOW**  
Sunday, September 6 2:00 p.m. till dusk  
San Diego City College Athletic Field (12th & 'A' St.)  
Information: call 294-9603, 722-4760

Pizza - Flippside Records. Available at: Ticketron (all locations) - Licorice International Blend - Earth Song Bookstore (Del Mar) and Base Services - No. 2 (Logan Ave.) - S.D. Music Inc. No. 1 (Spring Valley) - Fargo BBQ (69th & Imperial) - The Music Place (Auto Square).

NO BOTTLES • NO CANS

MARC BERMAN CONCERTS KGB-FM 101.5 & 13K AVALON ATTRACTIONS proudly announce

# Elton

# NORTH AMERICAN TOUR 81

on sale tomorrow

SUNDAY \* SEPT 20 \* 8:PM

SAN DIEGO SPORTS ARENA

ALL SEATS RESERVED: 10:75 AND 9:75 AVAILABLE AT SPORTS ARENA BOX OFFICE, MAD JACKS, LEO'S STEREO AND ALL ARENA TICKET OUTLETS. CALL 224-4176 FOR INFORMATION

CONCERTS PRODUCED BY Marc Berman

Avalon ATTRACTIONS





**WINDJAMMER**

**Heroes**

**INCOGNITO**

**Dirk Debonaire and the Boat People**

**Emergency Exit**

**Barrie Cunningham**

Serving late night supper from 10:30 pm - 2:00 am  
Restaurant Box 2401 Hwy. 101, Carlsbad 753-0188

**JIM HAWLEY**

**IS BACK!**

If you haven't heard him... ask someone who has!

Sunday and Monday at the  
**MONTEREY SWIMMING COMPANY**  
South side of J.B. off Mission Center Rd.  
Phone: 201-1038

Wednesday through Saturday at the  
**OLD PACIFIC BEACH CAFE**  
4287 Mission Blvd. Pacific Beach  
Phone: 270-7522

**ACE**

**TICKET AGENCY inc.**

CONCERTS - THEATRE - SPORTS  
BEST SEATS & LOWEST PRICES

ON SALE NOW

**BRUCE SPRINGSTEEN** SEPT. 2

**PRETENDERS** IN L.A. SEPT. 1, 3 & 4

**NATALIE COLE & LOU RAWLS** SEPT. 13

**BARRY MANILOW** SEPT. 15

**ELECTRIC LIGHT ORCHESTRA** SEPT. 20

**ALLMAN BROTHERS** S.D.S.U. SEPT. 25

**THE ROLLING STONES**

**PAT BENATAR** OCT. 24 • **MARSHALL TUCKER**

Call now or stop by soon  
**223-2355**

11-6 Mon-Sat  
3233 Midway Dr. (in the Sports Arena area)  
24-hour phone information

He's still an exciting guitarist  
that song, Feliciano headed to  
the arena, and from he got  
fans.

Whoever contributed to  
Feliciano's fall, his press  
release would have you believe  
that he's still a dynamic force on  
the contemporary music scene.  
He's sold over 22 million  
records, received 12 gold  
albums, won two Grammy  
Awards, and was nominated for  
an Emmy. All of which  
leads to a concert at the Wild  
Animal Park for a gaggle of  
tourists and all the Satan punch  
he can drink! Hey, a gig's a gig,  
I guess. Feliciano will perform  
two shows on Saturday and  
Sunday in the theme park's  
Mahala Amphitheatre.

In other concerts this week  
L.A.'s **Black Flag**, one of that  
grunge hole's more notorious  
new wave bands, will visit our  
superior city for a performance  
with the **Nutcrans** and **Sacred  
Lies** (and another L.A. band to  
be named later) Friday night at  
Fairmount Hall. **Bonnie Raitt**  
will bring a voice you could  
strike a match against and her  
quite envious guitar talent to  
the Bacchanal for a show that  
was sold out long ago (it's too  
bad she wouldn't agree to a  
second show so more of you  
could see her—she's great!)  
and songwriter/singer/sor  
singer/songwriter, if you prefer)  
**Peter Dinklage** will play at the Old  
Time Cafe Saturday night.

#### CONCERTS

**Black Flag, Nutcrans, and Sacred  
Lies:** Fairmount Hall, Friday,  
August 28, 8 p.m., 3760 Fairmount  
Avenue, 224-6457.

**Air Supply and Jan and Dean:**  
SDSU Open Air Amphitheatre,  
Saturday, August 29, 9 p.m.,  
265-6947.

**Peter Dinklage:** Old Time Cafe,  
Saturday, August 29, 7:30 and 9:30  
p.m., 1464 North Highway 101,  
Lecuda, 436-4030.

**Bonnie Raitt:** Bacchanal, Saturday,  
August 29, 8 p.m., 8022 Claremont  
Mesa Boulevard, 561-8069.

**Jose Feliciano:** San Diego Wild  
Animal Park, Saturday and Sunday,  
August 29 and 30, 3:30 and 7:30  
p.m., Highway 78, San Pataqui,  
234-6541.

**Bunny Brunel Band:** Belly Up  
Tavern, Sunday, August 30, 9 p.m.,  
143 South Cedros, Solana Beach,  
481-9022.

**Alex de Grassi and Scott Coates:**  
Old Time Cafe, Sunday, August 30,  
7 and 9 p.m., 1464 North Highway  
101, Lecuda, 436-4030.

**Albert King:** Belly Up Tavern,  
Wednesday, September 2, 8:30 and  
11 p.m., 143 South Cedros, Solana  
Beach, 481-9022.

**The Stanley Clarke/George Duke  
Project:** SDSU Open Air  
Amphitheatre, Sunday, September 6,  
8 p.m., 265-6947.

**The Pilsnauers:** Bacchanal,  
September 8, 8 p.m., 8022  
Claremont Mesa Boulevard,  
561-8069.

**Kim Carnes:** SDSU Open Air  
Amphitheatre, Saturday, September  
12, 8 p.m., 265-6947.

**Natalie Cole and Lou Rawls:** SDSU  
Open Air Amphitheatre, Sunday,  
September 13, 9 p.m., 265-6947.

**Barry Manilow:** Sports Arena,  
Tuesday, September 15, 8 p.m.,  
Sports Arena Boulevard, 224-4176.

**Peter, Paul, and Mary:** SDSU Open  
Air Amphitheatre, Thursday,  
September 17, 9 p.m., 265-6947.

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

270-3220  
4302 Mission Blvd., Pacific Beach

**Zany, Off the Wall**

**Thunderbolt**

Every Thursday-Saturday

She's back!  
**Cindy and the Sinners**

Sunday & Monday

Tuesday & Wednesday  
**the Hamads**

**Old No. 7**

**DISTILLERY**

Thurs. Aug. 27

**THE Neat**

Fr. Aug. 28 & Sat. Aug. 29

**TWEED SHAKERS**

Sun. Aug. 30

**LADIES' NIGHT-DRINKS 50c**

Dance & romance with the sounds of  
**Brian Lewis**  
one of England's hottest DJs

Tues. Sept. 1 **Neat** Kamikaze night 75c

Wed. Sept. 2

**TWEED SHAKERS**

140 S. Santa Ana, Solana Beach, 750-6744

**the ALBATROSS**

Fine food & spirits  
Lunches

FEATURING LIVE JAZZ

Sundays & Mondays  
Pianist  
**Bob Long**  
with appearances by premier  
Vocalist  
**Nan Cie Hamilton**

Tuesday-Saturday  
Pianist  
**Mel Goot Quartet**  
featuring  
**Denise Jeter**  
vocals

**PAUL SUNDFOF, ALTO SAX & FLUTE**  
**BIM STRASBURG, BASS & FLUTE**  
**MICHAEL BROBBY, DRUMS**

1500 Camino Del Mar, 750-6744

**KGB-FM 101.5**

**Fahne & Silba presents**

**13K**

**Pat Benatar**

Tickets On Sale  
Tuesday, Sept. 1st 9:00 a.m.

**SPECIAL GUEST**  
**DAVID JOHANSEN**

**SATURDAY, OCTOBER 24 8 PM**

**SPORTS ARENA**

Reserved Tickets \$8.50, \$9.50

AVAILABLE AT SPORTS ARENA BOX OFFICE, MAD JACK'S, ON TARGET RECORDS,  
LEO'S STEREO, AZTEC CENTER BOX OFFICE AND ALL ARENA OUTLETS. 224-4176  
FOR INFO. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE.

**BUCK'S TICKET SERVICE**

CHOICE SEATS ON SALE NOW FOR

**SPRINGSTEEN ★**

**BARRY MANILOW ★**

**ELO SEPT. 20 ★ LEONARD/HEARNS SEPT. 15**

**CLARK/DUKE SEPT. 16 ★ ALLMAN BROS. SEPT. 13**

**NATALIE COLE/LOU RAWLS SEPT. 13**

**PETER, PAUL & MARY THURS. SEPT. 17**

**ANNIE IN SEPT. ★ BEATLEMANIA OCT. 2 & 3**

RESERVE CHOICE SEATS NOW FOR

**PAT BENATAR OCT. 24 AC/DC OCT.**

CHRISTOPHER CROSS-GEORGE BENSON-ROD STEWART

PRETENDERS-CHARLIE DANIELS-ZZ TOP-JOURNEY

ROLLING STONES-LITTLE RIVER BAND

BEACH BOYS-BLACK SABBATH-MARSHALL TUCKER

VAN HALEN-FOREIGNER

**CHARGERS!** ALL GAMES ON SALE

WE BUY TICKETS

WE WILL BE GLAD TO ANSWER YOUR QUESTION. CALL US!

A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.

2125 GARNET 273-4567 CALL US! 24 HOUR PHONE

**Le Chalet**

Entertainment by the Sea

NEVER A COVER CHARGE

**HIGHWAY ROBBERY**

Thursday, Friday, Saturday

**WIDE SCREEN CHARGERS**

VS. **BUFFALO**

6:00 p.m. Friday

**JAZZ IS BACK!**

**durand begault trio**

Sunday, Monday

**GEORGE FARRAS QUINTET**

Tuesday, Wednesday

Spirits and Good Food

5046 Newport Ave., O.B. 222-5300

Altman Brothers Band: 5181 Olsen Ave. Amphitheater, Friday, September 20, 9:00 p.m.

**CLUBS**

Club listings are compiled by Linda Neri. If you wish to be included, please call 224-2508 Friday afternoon or Saturday before 5:00 p.m. The listings are free.

**North County**

**Alhambra**, 1309 Camino Del Mar, Del Mar, 755-6744: Mel Good Quartet with Denise Jeter, jazz, Tuesday through Saturday; Bob Long, ragtime and jazz piano, with Nan Cie Hamilton, Sunday and Monday.

**Anchorage Fish Company**, 3878 Carlsbad Boulevard, Carlsbad, 729-3176: Pride and Joy, rock and roll, Tuesday through Saturday; Fran Loskota and Karl Christ, easy listening, Sunday and Monday.

**Barry's Ranch House**, 119 East Broadway, Vista, 224-0510: Move, country, western and contemporary, Wednesday through Saturday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: Dark Debauchery and the Beat People, new wave variety, Thursday; the Chicago Six, Decade, Friday afternoon; Jerry Rance and the Shames, rock and roll, Friday and Saturday; the Barry Brand Band, jazz fusion, Sunday; Albert King, blues, Wednesday.

**Bobby G's**, 485 First Street, Encinitas, 436-7207: The E.J. Temple band (formerly Azalea), rock and roll, Thursday through Saturday; the Johnny Almost Band, rock and blues, Sunday through Tuesday.

**Cash and Cleaver**, 140 South Sierra Avenue, Solana Beach, 481-8238: Luck, Rock and Barrel, contemporary variety, Thursday through Saturday.

**Charlie's Little Bit of Country**, San Marcos Boulevard at Highway 78, San Marcos, 754-3229: Dallas Express, country, Tuesday through Sunday.

**Distillery East**, 755 Metcalf Street, Escondido, 741-8093: Bratz, rock and roll, the Bit, rock and roll, Thursday; dance with Rickon Sieve W., Friday and Saturday; the Neal, rock and roll, Side One, rock and roll, Sunday; This Kid, rock and roll, Side One, rock and roll, Wednesday.

**Distillery/Old No. 7**, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Neal, rock and roll, Thursday and Tuesday; Tweed Sneakers, new wave, Friday, Saturday, and Wednesday; dance with Brian Lewis, Sunday.

**El Picador**, 1342 Camino del Mar, Del Mar, 755-1919: Indian Joe, mellow guitar, Wednesday through Saturday.

**Fireball Restaurant/Luna Star Lounge**, 439 West Washington, Escondido, 745-1531: Freeway, rock and roll, Thursday, Friday, new wave, Friday and Saturday; Hit n' Run, rock and roll, Sunday; Sky High, rock and roll, Wednesday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: Storm, Latin jazz, Thursday through Saturday; jazz jam session with Tom Ortega, Sunday; Pission Alley, jazz and contemporary, Tuesday and Wednesday.

**Fogcutter**, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Thompson, top 40, Wednesday through Sunday.

**Franchise's**, 509 North Hill Street, Oceanside, 722-7123: Winesap, top 40, Thursday through Sunday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: Corner and Dallas, light country rock, Thursday through Sunday; Barrie Cunningham, country, contemporary, Sunday and Monday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: Colorado Cool-Aid, country, Thursday through Saturday; live music, Sunday through Tuesday, club for information; the Critters, country, Wednesday.

**Jelly Rogers**, 1909 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Koster Brown's**, 656 First Street, Encinitas, 942-3980: C.Y. Dwyer Band, country, Friday and Saturday.

**Little Biscuits**, Carmel Valley Road, Del Mar, 755-1383: Bratz, rock and roll, the Neal, rock and roll, Friday; polka, Saturday.

**Longshot Saloon**, 943 Grand Avenue, San Marcos, 744-8676: Altitude, rock and roll, Thursday; Stagecoach, country, Friday and Saturday.

**Montejoy Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Chakra, contemporary, Thursday through Saturday; Oh! Ridge, contemporary, variety, comedy, Tuesday and Wednesday.

**Muhane's**, 340 East Grand Avenue, Escondido, 741-6935: Richie Hunt, contemporary, Wednesday through Saturday; John Kelley, mellow guitar, Sunday through Tuesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Marci, Nancy and Pat, contemporary, country, and folk songs, Thursday, Friday and Saturday; Concert with Guy Carawan, Saturday noon; Peter Alsop, typical songs, Saturday; Alex deGruati, jazz, Scott Cross, jazz, Sunday; Old Time Hot Nite, Tuesday; Ruth Hertz, folk, Bob Balmuth, folk, Wednesday.

**Overline at the Cantina**, 422 West

**Pat Benatar**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

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**Jelly Rogers**, 1909 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Koster Brown's**, 656 First Street, Encinitas, 942-3980: C.Y. Dwyer Band, country, Friday and Saturday.

**Little Biscuits**, Carmel Valley Road, Del Mar, 755-1383: Bratz, rock and roll, the Neal, rock and roll, Friday; polka, Saturday.

**Longshot Saloon**, 943 Grand Avenue, San Marcos, 744-8676: Altitude, rock and roll, Thursday; Stagecoach, country, Friday and Saturday.

**Montejoy Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Chakra, contemporary, Thursday through Saturday; Oh! Ridge, contemporary, variety, comedy, Tuesday and Wednesday.

**Muhane's**, 340 East Grand Avenue, Escondido, 741-6935: Richie Hunt, contemporary, Wednesday through Saturday; John Kelley, mellow guitar, Sunday through Tuesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Marci, Nancy and Pat, contemporary, country, and folk songs, Thursday, Friday and Saturday; Concert with Guy Carawan, Saturday noon; Peter Alsop, typical songs, Saturday; Alex deGruati, jazz, Scott Cross, jazz, Sunday; Old Time Hot Nite, Tuesday; Ruth Hertz, folk, Bob Balmuth, folk, Wednesday.

**Overline at the Cantina**, 422 West

**Pat Benatar**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Peter, Paul & Mary**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Tom Petty**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Christopher Cross**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Electric Light Orc.**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Allman Bros.**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Little River Band/Poco**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Beatlemania**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Pat Benatar**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.

**Pat Benatar**, 1500 West Harbor Drive, Oceanside, 722-1831: Tony Soraci Trio, popular oldies through contemporary, Wednesday through Sunday.



Final Week  
**Larry Page**  
Contemporary piano & guitar, 9 p.m.-1 a.m.  
Coming September 1  
**Poison Ivy**  
(One week only)  
Starting September 8  
**The Dallas Collins Band**  
**Bill Brackett**  
X-rated comedy  
Sunday & Monday, 9 p.m.-1 a.m.

**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

**the Old time CAFE**  
**LATE NITE COFFEE HOUSE FOLK CLUB**  
FOLK BLUES BLUEGRASS  
The home of folk music on the North Coast  
1584 N. Hwy 101, Loma Vista, CA 92024 (714) 436-4030  
Thursday Sept. 27  
**MARCI NANCY & PAT** 7:30 to 10:00  
Contemporary Country & Folk Songs \$2.50  
Friday Sept. 28  
**GUY & CANDIE CARAWAN** 7:30 & 9:30  
Folk singers from Tennessee \$4.00  
Saturday Sept. 29  
**CHILDREN'S CONCERT** 12:00 Noon  
with GUY & CANDIE CARAWAN \$2.00  
Sunday Sept. 30  
**PETER ALSOP** 7:00 & 9:30  
**ALEX deGRASSI** 7:00 & 9:00  
**SCOTT COSSU** \$4.00  
Jazz Piano  
Tuesday Sept. 1  
**OLD TIME HOOT NITE** 7:30 to 11:30  
Musicians call in at 9:30 \$1.50 a musical instrument  
Wednesday Sept. 2  
**RUTH HERTZ - ROB BALMUTH** 7:30 to 11:30  
Folk singers  
**LUNCH SUPPER - SUNDAY BRUNCH** 11:30 a.m. to 2 p.m. and 9 a.m. to midnight Tuesday - Sunday  
Open 10:00 a.m. to midnight Sunday - Closed Monday  
Open 10:00 a.m. to midnight Sunday - Closed Monday  
Open 10:00 a.m. to midnight Sunday - Closed Monday

**ESCONDIDOS DISTILLERY EAST**  
AGES 17 AND UP  
Thursday, August 27  
and from Hollywood  
**The Bit**  
Fridays & Saturdays  
**Rockin' Spinto**  
Sunday, August 30  
**THE NEAT**  
Coming September 3  
**Penetrators**  
**Mission & Metcalf, Escondido**  
741-9393  
Every Wednesday - Sunday 8 p.m. to 1 a.m.  
April 17 - 20  
Further concert information: 741-9394

Island Hotel, 1415 Pacific Street, Santa Monica, 90401. Reservations: 310-393-1111. Open through Saturday.

Jose Murphy's, 1407 Mission Boulevard, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Thursday through Saturday. Sunday and Monday. The Normie Tucker Blues Tunes and Wednesday.

La Terrasse, 2801 La Jolla Village Drive, San Diego 92037. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Le Chateau, 3400 Newport Avenue, Ocean Beach 92081. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Macho's, 2400 Midway Drive, Loma Vista 92024. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Mexican Village, 120 Orange Avenue, Coronado 92022. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Mustang Club, 1695 Sports Arena Boulevard, Loma Vista 92024. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

The Phink, 1200 Garnet, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Rodeo, 8800 Via La Jolla, La Jolla 92037. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Royal Affairs, 1021 Scott Street, Point Loma 92027. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Salsa's, 4250 West Point Loma Boulevard, Loma Vista 92024. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

The Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

So Casa, 678 La Jolla Boulevard, La Jolla 92037. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

The Surfer Lounge, 711 Pacific Beach Drive, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach 92024. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Tom Cat Courtney and the Blues Doctors, 943 Garnet Avenue, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Travis, 1407 Mission Boulevard, Pacific Beach 92109. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

Vacation Village Hotel, Bay Lounge, Vacation Inn, Mission Bay, 274 4630 Shady B Oak.

**Hill House RESTAURANT & BAR**  
**Connor & Dalton**  
Light Country Rock  
Tuesday - Saturday 9 - 1  
**Barrie Cunningham**  
Contemporary, Sunday & Monday 9:30 - 12:30  
Reservations recommended for lunch, dinner and Sunday. Facilities available. 2730 Via de la Valle - The Mall - 755-8634. In the Flower Hill Mall.

**Dynamite Seats on sale now.**  
**★ SPRINGSTEEN ★**  
Sept. 2  
**BARRY MANILOW**  
Sept. 15  
Sept. 6  
**STANLEY CLARKE/GEORGE DUKE**  
Sept. 25  
**ALLMAN BROS**  
Sept. 15  
**LEONARD vs HEARNS**  
Sept. 15  
**★ CHARGERS ★**  
PAT BENATAR Oct. 24  
AC/DC • PETTY • CHRIS CROSS  
SABBATH • UFO • STONES • JOURNEY • GEORGE BENSON  
LITTLE RIVER BAND • FOGHAT • CHARLIE DANIELS  
FOREIGNER • & MORE  
BUY SELL TRADE  
CHARGE BY PHONE  
MAIL ORDERS  
24 HOUR PHONE  
CONCERT PHOTOS  
POSTERS • HATS • T-SHIRTS  
4705 COLLEGE AVE 582-6866

**PORTLAND MAKAI**  
with Lee Karin  
Now appearing  
Wednesday through Saturday  
9:00 p.m. to 1:30 a.m.  
**Windrose**  
Marina Village, Mission Bay Park  
1935 Quivira Road 223-2335

**POSTER EMPORIUM TICKET SERVICE**  
Bruce Springsteen  
Lou Rawls & Natalie Cole  
BARRY MANILOW  
PETER, PAUL & MARY  
Allman Brothers  
Tom Petty  
The Jacksons  
Beatlesmania  
Pat Benatar  
George Duke & Stanley Clarke  
ELO  
★ All Greek Theatre Shows ★  
CHRISTOPHER CROSS 9/19, ROD STEWART, JOURNEY, GEORGE BENSON 10/9, ROLLING STONES, MARSHALL TUCKER  
578-SNOW  
Mail deposit to: 8804 Miramar Rd., San Diego 92126. (619) 578-1555

**José Feliciano**  
August 29-30  
3:30 and 7:30 p.m.  
Free with general admission.  
The San Diego WILD ANIMAL PARK  
This is a special event.

**THE RED COAT INN IS BACK**  
Grand Opening  
Sept. 1st  
Live entertainment 7 days a week featuring  
**THUMPER**  
Tuesday Sept. 1 through Saturday Sept. 5  
**\$1 DRINK NITES ALL WEEK**  
50 cent Kamikaze Friday & Saturday  
5000 University Ave., just east of College  
583-1632

**San Diego North**  
The Mamas, 3093 Carmel Drive, Carmel 93921. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Alicia's Beef Inn, 1201 Hotel Circle South, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Alicia's Hideaway, 1235 Hotel Circle South, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Backlund, 8022 Larnmont Mesa Boulevard, Carlsbad 92008. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Black Angus, 1247 Kearny Villa Road, Kearny Mesa 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Black Angus, 10170 Friars Road, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Harvey Stone Pub, 6017 Balboa Avenue, Carlsbad 92008. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Humbury's, 9806 Mira Mesa Boulevard, Mira Mesa 92126. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Culpeppers, 7260 Collier Place, San Carlos 95070. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Cunningham's, 7041 Miramar Road, Mira Mesa 92126. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Eden's Continental Cuisine, 8550 Miramar Road, Mira Mesa 92126. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Hansel Hotel, Island Lounge, 2270 Hotel Circle North, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Holiday Inn/Mission Valley, 565 Hotel Circle South, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
La Hacienda Cantina, 878 Hotel Circle South, Mission Valley 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Lido, 4108 Camino del Rio South, San Diego 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Lido, 4108 Camino del Rio South, San Diego 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.  
Lido, 4108 Camino del Rio South, San Diego 92108. Open through Saturday. 7:30 p.m. to 1 a.m. Sunday and Monday.

**lehr's cabaret**  
The great music of the Beatles with  
**THE SIERS BROS.**  
Wednesday: 7:30 p.m. to 1 a.m. Thursday: 7:30 p.m. to 1 a.m.  
**lehr's greenhouse restaurant and florist**  
2828 Camino del Rio South, Mission Valley 92108

**Live Entertainment**  
Nightly 9-1  
**JIM HAWLEY** WED - SAT  
**JOEL DUBEAU** SUN - TUES  
4787 Mission Hill - San Diego, California 92108

**MOM'S SALOON**  
**NIGHT FLIGHT**  
Now through September 6  
**GARY KELLEY KPRI NITE**  
Monday, August 31. 8 p.m. to 1 a.m. all night.  
Happy Hour 8 - 10 p.m. Double on singles only.  
Dance session all night Monday, Tuesday, Thursday, 8 - 10 p.m. Wednesday, 8 - 10 p.m. Friday, 8 - 10 p.m. Saturday, 8 - 10 p.m. Sunday, 8 - 10 p.m.  
276-1653 945 Garnet P.B.

Wednesday, call club for information.

**London Opera House**, 5404 Balboa Avenue, Claremont, 279-2390. **Cluck a Noun**, contemporary, Thursday through Saturday. **Duty Best**, contemporary, Sunday and Monday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638. **Tea Tunes**, light country rock, Thursday through Saturday. **Jim Hawley**, contemporary, Sunday and Monday. **The Siers Brothers**, Beatles music and '60s rock, Wednesday.

**Navajo Inn**, 8513 Navajo Road, San Carlos, 465-1730. **Blueson**, rock and roll, Tuesday through Saturday.

**Pal Joey's**, 3147 Waring Road, Alond Gardens, 296-2873. **Pro Brigham**, singing and blues, Friday and Saturday.

**Palomino Cocktail Lounge**, 3821 Mission Gorge Road, Mission Gorge, 284-4038. **Johnny West**, country western, Friday and Saturday.

**Reuben's Pankhouse**, 7637 Balboa Avenue, Claremont, 278-7373. **Eddie Preston**, contemporary and oldies, Thursday through Saturday.

**John Barker**, folk rock, Tuesday and Wednesday.

**Smuggler's Inn**, 402 Fashion Valley Road, Fashion Valley, 291-2170. **Shea Laine**, contemporary, Tuesday through Saturday.

**Spirit**, 1130 Baches Avenue, Bay Park, 276-2953. **The Rock Star Band**, rock and roll, the Rent, rock and roll, Thursday; **The Penetrators**, new wave, Girl Talk, rock and roll, Top Cats, rock and roll, Friday; **Beachie and the Beachnuts**, rock and roll, the Puppies, rock and roll, Saturday; **Rock and roll** and new wave, Tuesday, call club for information.

**Tronics**, 1355 North Harbor Drive, downtown.

**Tronics**, 1355 North Harbor Drive, downtown.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. **The Spad Brothers**, music of the '40s, '50s and '60s, Thursday through Saturday.

**Stadium Club**, 6065 Farmington Extension at Tierras, Mission Gorge, 292-2286. **Legend**, country rock, Thursday through Saturday.

**Black Frog Restaurant**, 4672 Federal Boulevard, East San Diego, 264-5797. **Sat**, featuring Paul Bunyan, jazz, Wednesday and Thursday.

**232-6358**, Gary Puckett, contemporary, Thursday through Saturday.

**Antar Bowl**, 4350 30th Street, North Park, 283-3135. **Dale Allen and the Nacimies**, oldies, contemporary, and rock, Wednesday through Saturday.

**Beachcomber East**, 6344 El Cajon Boulevard, East San Diego, 287-3676. **The Rollers**, rock and roll, new wave, reggae, Thursday.

**Black Frog Restaurant**, 4672 Federal Boulevard, East San Diego, 264-5797. **Sat**, featuring Paul Bunyan, jazz, Wednesday and Thursday.

**Thursday**, Wave, jazz, Friday and Saturday; jazz jam session, Sunday.

**Boat House**, 2400 Harbor Island Drive, Harbor Island, 291-8010. **Oldies**, contemporary, variety, comedy, Thursday through Saturday; **Checkfield**, jazz and soft pop, Sunday and Monday; **Feast**, contemporary, Tuesday and Wednesday.

**Bombay Bicycle Club**, 2806 Shelter Island Drive, Shelter Island, 224-2483. **The Bryant Allard Band**, jazz, Thursday; **Mass**, Latin fusion jazz, Friday and Saturday; jazz jam session with James Zollar, jazz, Monday; **1st Bybee Big Band**, jazz, Monday; **audition nights**, Tuesday and Wednesday.

**Cafe del Rey More**, 1549 El Prado, Balboa Park, 234-0311. **The Jackalots**, "new Renaissance variety," Tuesday through Saturday and Sunday afternoon.

**Chateau Lounge**, 3623 College Avenue, College Grove, 382-3821. **Birdie Carter Quartet**, jazz, Thursday through Saturday, Sunday afternoon.

**Crossroads**, 345 Market Street, downtown, 233-7855. **Zai**, jazz, Thursday through Saturday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 224-2572. **Larry Page**, contemporary, Thursday through Saturday; **Bill Brackett**, X-rated comedy and music, Sunday and Monday; **Pisano**, rock and roll, Tuesday and Wednesday.

**Doddies**, 4125 El Cajon Boulevard, East San Diego, 283-6581. **Paul Greig**, piano bar, Monday through Saturday.

**Hampshire's**, 1411 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. **Fever**, contemporary dance music, Thursday through Saturday; **Pan Naam** and **Pyramid**, contemporary, Tuesday and Wednesday.

**Harmonia**, 4125 El Cajon Boulevard, East San Diego, 283-6581. **Paul Greig**, piano bar, Monday through Saturday.

**Dreway Magie's**, 3147 Street and University Avenue, North Park, 298-8084. **Mich Kay**, '60s folk music, Thursday; the original **Jackalots**, traditional English and Irish music, Friday; the two **Magicans**, traditional music, Saturday; **Hot Night with Lou and Virginia Curtis**, Monday; **Samsa Gaci**, folk Irish folk, traditional Irish music, Tuesday; traditional music, Wednesday, call club for information.

**Eric's Rib Place**, 4263 Taylor Street, Old Town, 296-0600. **Gil Warner**, piano bar, Tuesday through Saturday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown, 232-0686. **Wayne Geyer**, contemporary, Tuesday through Thursday; **Shila Harris**, contemporary and pop, Friday and Saturday.

**Hamburguesa**, 4016 Wallace Street, Old Town, 295-0884. **Joe Stewart**, soft rock and country, Thursday and Sunday; **Denny Rose**, contemporary, Friday and Saturday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242. **Jay Days**, jazz, Friday and Saturday.

**Holiday Inn/Embarcadero**, Portside Lounge, 1355 North Harbor Drive, downtown, 232-3861. **Bas Strings**, variety-country to punk, Tuesday through Saturday.

**Humphrey's**, 1411 Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. **Fever**, contemporary dance music, Thursday through Saturday; **Pan Naam** and **Pyramid**, contemporary, Tuesday and Wednesday.

**La Casa Blanca Restaurant**, 2444 San Diego Avenue, Old Town, 295-6389. **Ricardo Biedma**, easy listening in Spanish and English, Friday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. **King Biscuit Blues**, Thursday through Saturday; **K. Roy Clayton**, blues, Monday; **The Stiffies**, rock and roll, Tuesday and Wednesday.

**The Mexican Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7581. **Jaime Moran**, jazz and

and Wednesday; **Rita Moss**, piano bar, Tuesday through Friday.

**International Blend**, 4034 30th Street, North Park, 284-9403. **Talent night**, Thursday; **The Friends Band**, reggae, Friday and Saturday; **Beant Island Blue Note Band**, jazz, Sunday; **comedy night**, Monday; **the Darand Begat Cooperative**, jazz, Wednesday.

**Jo E's Club**, 3019 Juniper Street, North Park, 281-4827. **The Sound Surgeons**, jazz, Friday and Saturday.

**Julio Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. **Gabriel**, contemporary and country, Tuesday through Saturday.

**Krazy George's**, 6149 University Avenue, East San Diego, 583-5700. **California Express**, rock and roll, Tuesday through Saturday; jazz session Sunday.

**Kung Food**, 2499 Fifth Avenue, Hillcrest, 298-7392. **Bob Ward**, classical guitar, Thursday; **Pat Kerber**, classical guitar, Friday; **Carlos X. Pena**, vibes, Saturday and Sunday.

**La Casa Blanca Restaurant**, 2444 San Diego Avenue, Old Town, 295-6389. **Ricardo Biedma**, easy listening in Spanish and English, Friday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. **King Biscuit Blues**, Thursday through Saturday; **K. Roy Clayton**, blues, Monday; **The Stiffies**, rock and roll, Tuesday and Wednesday.

**The Mexican Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7581. **Jaime Moran**, jazz and

rock, Thursday through Saturday; **the News Brothers Band**, jazz, Monday; **Felban and Christina**, traditional Mexican music, Wednesday through Saturday afternoon and Sunday evening.

**Mount Hells Eke Lodge**, 5860 Market Street, East San Diego, 254-5786. **Jasmine**, soul and disco, Sunday.

**My Rich Uncle's**, 5205 El Cajon Boulevard, East San Diego, 287-1332. **Muri Lee Band**, rock and roll, Thursday through Saturday; **Legacy**, rock and roll, Monday; **Next**, rock and roll, Tuesday.

**Prophet Vegetarian Restaurant**, 4461 University Avenue, East San Diego, 283-7448. **The Orion Guitar Duo**, classical guitar, Tuesday, Wednesday, and Friday; **Lori Bell and Shep Myers**, mellow jazz, Thursday, Saturday, and Sunday; **Fred Benedetti**, classical guitar, Thursday noon; **Lori Bell**, jazz piano, Friday noon.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island, 291-9110. **Duty and Melissa**, contemporary, Wednesday through Saturday; **Dennis Coto**, piano bar, Friday evening, Monday and Tuesday.

**Reuben's Harbor Island**, 880 Harbor Island Drive, Harbor Island, 291-9110. **Guideline**, jazz and contemporary, Tuesday through Saturday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2000. **Butterfield Stage Saloon**, Stone's Throat, vintage jazz, blues, and rock, Tuesday through

Saturday. **Sundowner Lounge**, 1594 Harbor Island Drive, Harbor Island, 291-6400. **The Otwell Brothers**, country western, Thursday through Saturday; **Jeanne Cheatham**, jazz, Sunday through Wednesday; jazz session Sunday.

**Schick's**, 425 West B Street, downtown, 232-7398. **Jon Sandoval**, contemporary, originals, light jazz, Wednesday through Saturday; **Rock Etern**, contemporary, blues, jazz, Monday and Tuesday.

**Taming of the Shrew**, 441 University Avenue, Hillcrest, 299-1980. **Steve Becker**, classical guitar, Friday and Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110. **Duty and Melissa**, contemporary, Wednesday through Saturday; **Dennis Coto**, piano bar, Friday evening, Monday and Tuesday.

**Travelodge Hotel/Raphaels**, 1960 Harbor Island Drive, Harbor Island, 291-6700. **Jon Sandoval**, contemporary, originals, light jazz, Tuesday through Friday, happy hours.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. **Bruce Cameron Ensemble**, light jazz, Tuesday through Friday, happy hours.

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## King Biscuit Blues

Thursday-Friday-Saturday

### The Mandolin Wind Restaurant

308 University  
Hillcrest 297-3017


Good food—good music—good service That's what we're all about!

### R. Roy Clayton

Monday

### The Stiffies

Tuesday, Wednesday



## Bobby G's

Thurs., Aug. 27 thru Sat., Aug. 29

### E.J. Temple Band

formerly Avalon

Sun., Aug. 30 thru Tues., Sept. 1

### Johnny Almond Band

Monday night football—Big TV action  
Hot dogs with a Bud or light \$1.50  
Kamikazes \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang

485 First St. 436-7397

## JAZZ

### THE JAY DAYS GROUP

JAY DAYS guitar, vocals  
BOB FRYE keyboards  
DWIGHT STONE bass  
NED HALL drums Friday-Saturday  
9pm-1:30am

Dinners nightly from 5:30pm  
Lunch Monday through Friday  
Seafood - Beef - Spirits

2725 Shelter Island Drive 224-8242



## Tailwind

Original music plus easy listening and popular sounds spiced with Latin Percussion.

Tues. - Wed. - Thurs. 8:30 p.m. to 1 a.m.  
Fri. & Sat. 9 p.m. to 1:30 a.m.

Mike Sanders entertaining Sunday & Monday

Located at the Mission Valley Inn  
Hotel Cade South 298-8281

## LITTLE BAVARIA

THIS FRIDAY  
August 28, 8:30 p.m.-1:30 a.m.  
DANCE AND PARTY WITH  
THE  
SATURDAY NIGHT POLKA  
RUFFET 8:30-10:00  
SUNDAY BRUNCH  
11 a.m.-2 p.m.  
LUNCHES  
Wednesdays  
11-2

## JAZZ at its best!

### Bruce Cameron

### Hollis Gentry

with  
Ella Ruth Piggee

Thursday through Saturday  
9 p.m. to 1 a.m.

Have a great evening of dining and jazz in an undersea grotto. Come early and enjoy!

- Fresh catch of the day
- Fresh Pacific Red Snapper
- Harpoon of beef
- Hawaiian chicken

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar.

Sun. thru Thurs. 5-7 p.m.  
College Triton only

The Triton

6011 El Cajon Blvd. (at College)  
San Diego, Calif.

A truly distinctive seafood restaurant  
FOR RESERVATIONS 583-3240

## SAN DIEGO'S FINEST JAZZ

11th floor SUMMER HOUSE INN 7955 La Jolla Shores Dr.  
459-0541

### PETER SPRAGUE

9pm-1am  
no cover charge

AUG 5-OCT 4  
WED-SUN

## DANCE OF THE UNIVERSE

Marguerita Page Quartet Mon & Tues



## the Russ Kirkpatrick Band

Tuesdays through Saturdays

## Mark Lessman Band

Sundays and Mondays

## The Triton Restaurant

2530 South Highway 101  
Cortez by the Sea  
436-8877

## The Poseidon

### A Del Mar Tradition

Thurs., Fri. & Sat.  
Aug. 27 thru Aug. 29

Wien. thru Sun.  
Sept. 2 thru Sept. 6

### next! Heroes

Party on the beach!  
Always the finest entertainment.

OLD FASHIONED RESTAURANT DAILY 11:00-9:00  
We'll become your place for Saturday & Sunday brunch  
Why not try it in the lounge? \*Featuring fresh fish specials daily

1670 COAST BLVD  
2nd Floor from the old Del Mar train station

ON THE SAND  
in Del Mar 759-9345

## Solid gold rock n' roll returns at last!

### the RAM

featuring Steve & Kevin  
Million-seller  
Rock n' Roll  
Hits

50's 60's 70's 80's  
Tuesday - Saturday  
9:00 pm - 1:30 am

Sundays & Mondays  
Football on 7-Foot TV  
Kamikazes \$1

Tuesday, Wednesday & Thursday from 9 p.m.  
Champagne 50¢/glass  
Margaritas \$1  
Well Tequila Drinks \$1

Happy Hour 6-9pm every day  
Every drink in the bar 2 for the price of 1

## ALL THE WAY INN

The French Quarter  
4240 West Point Loma Blvd. 224-8282  
Open 10am-3am



August 27, 1991

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## AUGUST 27, 1981 1



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Clock. 10' tall. 276-4016.

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for 282-0580, early mornings.

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...est of-  
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R-1











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10





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## THE READER PUZZLE

No. 171 On The Blink

By Don Rubin

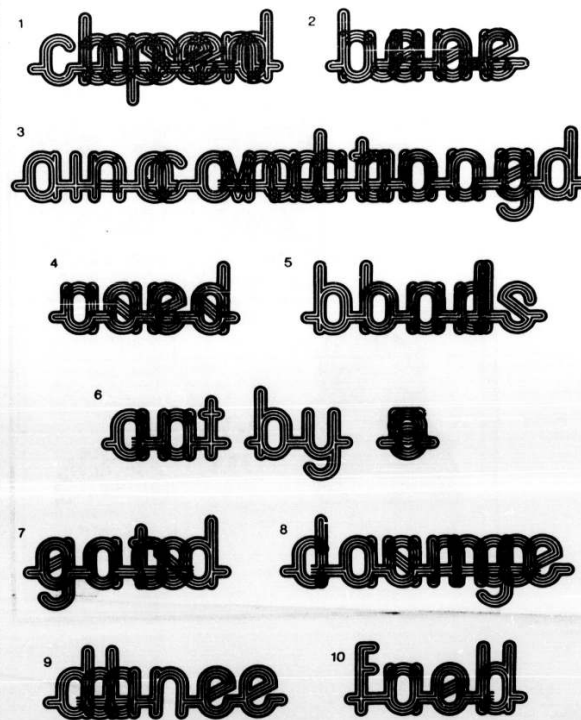
Each of the following neon signs contains two (or more) messages, one on top of the other. They were designed to flash sequentially, of course, but what kind of a puzzle would that be? These are on the blink.

And now for a little light reading...

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

### Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 108083, San Diego, CA 92108) by 9:00 a.m. Friday, eight days following the issue date.
3. All entries must be accompanied by your name, address, and short size (S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.



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### Winners of Answers to Reader Puzzle #169, Screen Test

We found the following quote in an old press kit from M-G-M:

"Here it is. And eagerly awaited is William L. White's story that thrilled millions in Reader's Digest and as a best-selling novel it has become one of the most soul-stirring pictures of our time. Brought to the screen by Metro-Goldwyn-Mayer, this strange and beautiful story of a valiant little orphan of the blitz and her fight to freedom will open your eyes and your heart."

And the movie was worse than the syntax.

This week's puzzle had few people fooled, as almost all of the 483 entrants came up with the correct answer.

The T-shirt winners are:  
1. Sheri Keith, San Diego  
2. Ann Morrison, San Diego  
3. Tom Reiser, Carlsbad  
4. Jim Lombardo, Cardiff  
5. Brian McCarthy, Mission Beach

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