

City Lights

Docked Fishermen Want Off Hook

When the three crewmen aboard the albacore jig boat *Teresa F.* heard that the selling price of their catch had dropped from \$1425 a ton to about \$1100 a ton, they weren't exactly in a position to protest. "We're 2000 miles from San Diego and 1500 miles north of Hawaii, and they tell you you ain't got \$100,000 worth of fish, you only got \$80,000," says twenty-one-year-old Jack Webster, skipper of the *Teresa F.* "What the hell you gonna do? It's really demoralizing." Webster is relating this in the galley of his boat, which is tied at the Shelter Island commercial landing, across North Harbor Drive from Sambo's restaurant. The decision he made at sea was to stay out and keep fishing, and he could not know at the time (late August) that it was a decision that would land him here, selling all twelve-five tons of his albacore — one fish at a time — from the stern. He's been dockside with the frozen fish for one dollar a pound (the fish weigh between nine and twelve pounds apiece), and he's still got about forty tons left. About thirty other albacore boats, sprinkled in ports spanning the West Coast, are likewise selling their catches directly to the public, something they haven't had to do in decades. Ironically, at \$2000 a ton, some of the boats have profited well selling their catch fish by fish, but now that the home market is becoming saturated and sales have fallen off, boats like the *Teresa F.* are struggling toward the break-even point. It's a fitting end to a disastrous albacore season.

Not all the boats in the albacore fleet stayed out with the *Teresa F.*, even though the fishing was exceptionally good. (Pulling in 400 fish a day on the trolled lines is considered good work; when they really started biting, Webster and his crewmen, Danny Nichols and Phil Methe, together snaggled 965 fish in one day.) When the fleet heard that the canneries were clogged with fish and the domestic fishermen were having to reduce their price to compete with foreign albacore, about a dozen boats immediately left for the Bumble Bee cannery in Hawaii, where their skippers hoped to sell their fish before the lower price took effect. Only one boat made it in time, when the *Teresa F.* reached the port of San Pedro, the eighty-foot jig boat was brimming with fish. By this time, early October, only one cannery was still buying albacore. Bumble Bee in San Diego had folded just as the season was opening last spring, and Star Kist had essentially stopped buying albacore the Friday before Labor Day. Webster lined up as number twenty to unload at the Pan Pacific cannery. Only



Jack Webster

about twenty tons of fish were being unloaded every day, at about \$1100 a ton. Corky Swenson, owner of the *Teresa F.*, saw that the *Kismet* was doing extremely well selling fish to the public at the San Diego commercial dock, so he steamed down and came in behind. The *Kismet* had sold its thirty-four tons in nine days, with help from extensive publicity, but when the *Teresa F.* took its place, sales fell off. The home canneries who bought 300 pounds apiece have disappeared. Says Webster, "You know we're hurtin' when we gotta sell fish one at a goddamn time."

And to boot, the *Teresa F.* has had to spread the action around. The local port district collects a nickel out of every pound, and the state takes a penny and a half, and there is also rent to be paid to the dock owner. The permit issued by the port to sell fish expires at the end of the month, and three or four boats are still waiting to replace the *Teresa F.* Permit, schmermit. Corky Swenson says he's not moving until he sells all his fish. That could be a long time.

—N.M.

Bridge Work By Choppers Flying In Tears Of Danger?

It's not illegal to fly a helicopter under the Coronado Bay Bridge, but the people at Caltrans, the state transportation department, may make it so. Bob Petrie and Joe



Bob Petrie

Reynolds fly news helicopters for Channel 39 and Channel 10 respectively, and both have had occasion to fly and hover under the 200-foot-tall span. Petrie recalls only two instances when he's done it; the more recent was last year when a car plunged off the bridge and Petrie maneuvered his copter in below the span to train his station's camera on the rescue effort. "It's not that it's unsafe," says Petrie. "It's that I don't want to get a reputation for being a cowboy, so I try not to do it." Channel 10's Reynolds says he'll go under the span sometimes if he can get a better shot of an incoming Navy ship, and he says it's sometimes safer to fly below the span than to taxi the copter by climbing over the bridge while carrying a full crew and gear.

Both pilots say the underspan maneuver isn't dangerous, though Petrie thinks the jockeying of the tuna boat helicopter pilots, who more frequently fly below the span, sometimes borders on the acrobatic. Caltrans, which oversees bridge safety and administration, says there is no law prohibiting helicopters from flying under the bridge (planes must clear the span by 2000 feet above or 1000 feet to the side), but agency spokesman Jim Larson says his boss may try to have the practice banned. "The F.A.A. [Federal Aviation Administration] has told us they're not worried... that the pilots are all skilled," says Larson. "If you, well, the drivers at the July 300 are safe, too, and look what happens." But at least Larson doesn't have to worry about helicopter pilots flying underneath freeway overpasses — one Los Angeles news copter pilot did that recently and was fired.

—P.K.

Security Job Lacks Job Security

Saturday night at midnight will be the end of the program, and you can print that," says Ben Harrell, better known on the streets of downtown's Gaslamp Quarter as Clancy the Beat Cop. As of Monday last, Harrell was still trying to save his Gaslamp KOPS security patrol, which for the last year has fielded private security guards in turn-of-the-century police uniforms who roamed the Gaslamp Quarter keeping order, of sorts, but the effort was hopeless. Harrell was down to three men, from a high of six before he recently lost the security contract at the Jeweler's Exchange Building at Fifth Avenue and E Street.

Those remaining three men had agreed to take a cut in pay from five dollars per hour to minimum wage. Harrell himself took over duties as dispatcher, and moved the radio equipment from his "precinct station" beside the Paris Hotel at Fourth Avenue and F Street up to his loft/home at Seventh and Island. Sitting at his desk in the left last week, Harrell allowed that "I'm not a businessman, I'm a dreamer."

The end for Gaslamp KOPS began when Harrell lost the security duties at the Jeweler's Exchange last month. In February of this year, Harrell inked a contract with the building's management that would have paid KOPS \$131,093.36 for one year of service. By the time the contract was lawfully canceled, Harrell's enterprise had been paid \$71,327.61. Jack Waddington, who manages the building for owner Ed Seykora, said that at the building's

contracts were being renewed, though this had nothing to do with the building going up for sale last month. One could infer, however, that the ending of Harrell's contract and the signing of another firm, Balboa Security, at a savings of about \$24,000 for the year, was a move designed to make the building more attractive to buyers. Waddington denies this.

Without the Jeweler's Exchange, Harrell had to dig into his earnings as a private investigator to subsidize his patrol service, which consisted of 108 client businesses in the Gaslamp Quarter who (theoretically) paid one dollar a day to be occasionally patrolled by Harrell's men on the street. Actually, only about seventy-five of his clients paid

their bills in any given month, and the number of possible customers seemed to have plateaued. Harrell quickly surmised that he'd have trouble making the payroll, so he asked his men to sacrifice some of it. This week he turned to the Gaslamp Quarter Council, asking for \$12,444 to stay on Gaslamp's streets through the crucial Christmas season. But as of Tuesday the proposal was quietly going nowhere. He also was speaking of the slim possibility that a benefactor might appear to rescue his venture, but this was mainly hope talking. "I can't believe," said Harrell with uncharacteristic gloom, "that something so positive, with such benefit to the community, could simply die."

—N.M.



Ben Harrell

Winner's Chances Good To Four

Michel Malcoet, owner of the French Gourmet restaurants in La Jolla, last week made a \$6000 wager on a liquor license for a new restaurant he'll soon open in Fairbanks Ranch, west of Rancho Santa Fe. Alcoholic in a nut, says Malcoet, since many of the wealthy retirees who will dine there demand a martini or highball before dinner, and the younger patrons favor a cognac after desert. Malcoet's new landlaid even made a liquor license a provision in their lease agreement.

So Malcoet recently agreed to pay as "a sale price" all license for \$30,000 from another restaurateur. He put down \$5000 on the purchase and the deal went into escrow. He concurrently mailed a \$6000 money order to the local office of the state Alcoholic Beverage Control department (ABC). That entered him in last Thursday's state-run lottery for twenty-five new, on-sale licenses in the San Diego area, granted for \$6000 to the applicants whose names were pulled in a lucky draw. This year there were 163 local contestants; Malcoet's was the fifth name drawn from the revolving wicker basket.

The \$5000 Malcoet put down on the purchase of the license for sale was forfeited, but Malcoet was unconcerned — he still came out ahead.

Unlike Malcoet, some contestants in the annual ABC lottery don't have a restaurant in which to use their new license. Tempted by the speculative value of the \$6000, state-issued license, these winners will now search out the cash needed to open an eatery so they can hold on to the license for the mandatory two years, and then they can sell it for market value. Today these licenses are worth from \$30,000 to \$32,000, down from a high of \$70,000 during the inflationary boom years of 1978-79, when San Diegos

were drinking and dining out more. Leslie Cost, head of the local ABC offices and the man who oversees last Thursday's lottery, predicts that the value will continue to fall, perhaps to \$25,000, before leveling off and then picking up again. Demand for the new, ABC-issued licenses is also off: there were 1100 buyers in 1979 and more than 750 in 1981, versus just 347 this year for all licenses (including "off-sale" grocery-store licenses). Case says the market value is the lowest in recent memory, though it hasn't



Michel Malcoet

reached the depths of the late 1950s, when a rampant local economy pushed the market price below the \$6000 state lottery fee and left the local ABC with no takers for the drawing.

Case doesn't like the speculative nature of the liquor licenses, and argues that the price would fall and speculators be rooted out if every qualifying restaurant could buy a license for a reasonable fee, perhaps \$10,000. But he doubts the rules will be changed as long as liquor wholesalers, condiments, and escrow agencies benefit from the inflated value.

(Creditors and wholesalers can attach the license as guarantee of payment on accounts due when the licensee goes bankrupt; escrow agents make a commission on the sale.) So Case and his ABC investigators are limited to enforcing the laws, which means assuring that the new licensee has opened a "bona fide eating place," not simply a makeshift kitchen designed to sell liquor and let the owner keep his license. There are no strict guidelines, just the investigators' judgment and experience and Case's assurances that "I know a restaurant when I see one." (Flanigan's in Mission Valley and the old Rib Cage on Scott Street in Pt. Loma are two establishments that Case says attracted so many customers who drank but didn't dine that their standing as a bona fide eatery was borderline.)

Licenses are also denied to anyone trying to open in a neighborhood where the crime rate is twenty percent higher than the city average and the number of existing licenses is more than the city-wide average, unless the applicant can prove he is "filling a need in the community." Last year eight of the lottery winners dropped out before opening a restaurant, and their licenses were passed on to alternates after all but fifty dollars of their \$6000 entry fee was refunded.

—P.K.

Your Check's On The Freeway

On a whim, local artist Ken Riera approached Caltrans a year ago with a grandiose proposal for a bus-relief mural on a large easel of well-somehere in the state freeway system — a "solid Christo," as he calls it, referring to the Bulgarian artist who wraps large objects in fabric.

Although Richards was not optimistic, his proposal was met with considerable enthusiasm; it just so happened that at the time Caltrans was planning a lane-widening project for Interstate 8 between the College Avenue and Lake Murray Boulevard/Seventeenth Street exits, and Richards' proposal was eventually commissioned for a 1600-foot-long stretch of twenty-foot-high wall on the south side of the freeway.

The \$3,763,000 construction project, which will use two-mile auxiliary lanes added on both sides of the freeway, has already begun, and Richards expects to begin his phase of the project November 1. The design has already been worked out. Richards says it is a geometric abstraction that looks like a cardiogram, with a major focus panel repeated four times. On November 1, he and several helpers will begin painting the mural, using wood, clay, plaster, and wax; the completed forms will then be set in place by cranes and, by January, the concrete will be poured.

The only thing that hasn't been worked out is the actual cost of the artwork. Phil Oliveras, district landscape architect with Caltrans and Richards' liaison on the project, says the dollar amount allocated to the mural "cannot be determined, because we're paying one figure for the entire project." He did say, however, that Richards is working solely on a volunteer basis. "We didn't commission or pay him anything," this comes as a surprise to Richards, who insists he will make some money off Caltrans, though he isn't sure yet how much. "Finances are a touchy subject; people are kind of concerned about it," Richards says. "But I don't work for free; I stopped that a long time ago."

—T.K.A.

—Paul Krueger, Neal Marlowe, and Thomas K. Arnold



READER

Once Upon A Time

October 211 just goes to show: you don't have to be born again to live again.

Paul Chapoy
Lewand

In The Name Of Wayne Newton

How nice. Reverend Raymond Trust and his church elders are not interested in buying a house of worship because of the sexual orientation of its previous worshippers ("City Lights," October 14). The good reverend would prefer to buy "a nightclub and redo it." How, may I ask, does the reverend determine the sexual orientation of the nightclub patrons? More importantly, what does it matter? What crystal ball do these compassionate individuals look into to determine who is "really Christian" and who is not? The hypocrisy of some people who profess to believe in "love thy neighbor" and the extent of their bigotry is simply mind boggling.

Paul Chapoy
City Lights, Features

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You're Only Born Once

The article on Tim Joe Key ("One Step Ahead of the Devil," October 211) just goes to show: you don't have to be born again to live again.

Paul Chapoy
Lewand

Incarnations Milked

Just a little follow-up from the audience at one of the events you featured a couple of weeks ago, Eleanor Antin as "Eleanor Antinova" — Recollections of My Life with Diablos ("Even," September 30).

Antin has made the books at one of the founding mothers of performance art. Her pieces have been presented in various venues across the country.

Antinova is a black ballerina from the Russian ballet of Sergei Diaghilev and embodies all the abhorrence of that stripe of performance art which, all New York manifestos aside, seems to beg the title theater of frustration.

Different from the sometimes forceful and stark vision of performance art, Antin's

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Sorry, It Was Just A Gag

Your recent article on 200 pieces ("City Lights," September 30) was particularly interesting to us since we have not been able to effect the jury membership. The accompanying picture was very humorous also.

However, your title "Food Chain May Throw Up Another Outlet" ("City Lights," October 14) made us turn the page quickly without even reading it. Have pity on these readers who only have time to read while they are eating, and refrain from such gaudiness in the future.

Jim and Carolyn Fraizer
El Cajon

Letters

fifteen minutes of halting monologue intended to communicate her difficulty in making sense of her own experience. Antinova returned to a safe portfolio full of memories from which she proceeded to read (on a hot night in a packed room) for nearly an hour. She is an amazing reader and none of the real material had been recorded for performance. Only grand arm gestures and voiceless exclamations without humor made the reading any different from that of an anguished prose stylist.

After the tedious reading (during which time an audience member might have catalogued every possible human tic and twitch), Antin sprang to her feet for more halting monologues which, true to performance art, brought her directly to the slide projector. Now we were subjected to thirty minutes of posed slides showing Antinova in her various buller roles from Puckett to Marie Antoinette. This could have been great camp, but the accompanying narration was pure buller, culminating in a light-on climax which featured Antinova face-in-hand, overcome. Police, relieved applause followed.

How is it that veteran performance artists such as Antin continue to deride virtuosity and yet "stage" performances that demand virtuosity delivered to a magnified dishevel? Isn't it a basic in this: if you're going to get out there and perform for a paying house, you'd better come to terms with your desire to "knock 'em dead," and not condescend, using one's reputation to get by with milder? For Antin and Antinova, I'd suggest several hundred hours with a vocal coach, a film director, and a ghost writer.

Antin Margolis
San Diego

Smacked

I am the San Diego area organizer of a chapter of MADD — Mothers Against Drunk Drivers. I was disappointed in the article "Now Touch Your Nose With Your Head" which appeared in your September 9 issue ("City Lights"). The title and the intent of the article smacked of sensationalizing an extremely mediocre book about how "social drinkers" can humiliate police officers into believing they are not intoxicated by practicing (and becoming proficient at) the most common coordination tests they may be asked to take when stopped for suspected drunk driving. My disappointment is in the judgment of the Reader's editor for publishing an article about a book which was written with the irresponsible intent of instructing drinking drivers how to beat a drunk-driving trap!

I do not fault a person for trying to sell his book. I fault the Reader for possibly helping him to sell it, because of the subject matter. I advise everyone interested in the book to check it out of the library: it is not worth the \$5.95 price tag.

The incoherence in the book was most disturbing: 1) that the practice of drinking and driving is not irresponsible, 2) that police officers never to understand tactics, 3) that it is best to do everything legally possible to fail the sobriety tests, and 4) that the experience of being booked and jailed for suspected drunk driving is so horrible, humiliating, and degrading that it will never be forgotten.

The attitudes reflected in the above statements are those of a guilty person, or those of a defense attorney. I will not attempt to address all four. However, I believe that it is important for your readers to be aware of the following facts: Every year, drinking drivers cause 26,000 deaths, five million dollars worth of property damage, five billion dollars in additional costs (medical bills and insurance rates), and one million dollars in injuries, with many people disabled for life.

I believe these facts from the National Highway Traffic Safety Administration (NHTSA) reflect numbers one and two above.

Number three is ludicrous: it is true only if you are guilty. Number four cannot be true, because so many convicted drunk drivers are repeat offenders.

Drinking and driving is a deadly combination. If any readers of this find out on page 20.

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Straight from the Hip

Dear Matthew Alice:
When I lived back on the East Coast, I used to enjoy going to Radio City Music Hall and the Paramount Theatre to listen to the mighty pipe organs. The music of this instrument was fantastic and inspiring. Now that I am in San Diego, are there any of these pipe organs still around and are they being played in theaters? I'd sure like to hear one again.

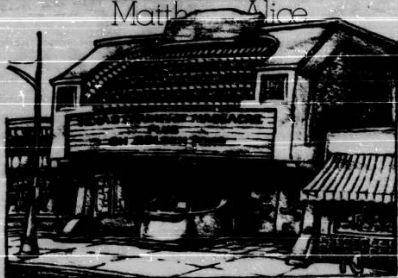
Lester Hall

San Diego

I have heard that pipe organs are sized by "rank." What determines the rank of an organ, and what are some of the largest in San Diego? Southern California?
Campbell N.
University Heights

A rank is a row or set of pipes having the same characteristic, each pipe within the rank corresponding to one of the sixty-one keys on the keyboard or to one of the pedals on the pedal board. Just as a middle C played on a violin has a different quality or color from that same note played on a tuba, each rank has its own tone color. One rank can play the same notes as another yet will sound entirely different. Other differences between ranks govern loudness and basic pitch levels (most are based on octave relationships, but may involve fifths and thirds).

Only two theaters in town are equipped with pipe organs — the California and the Fox theaters. The instrument at the California is featured in regular concert given by the American Theater Organ Society (telephone 279-2867); it has about fifteen ranks. The organ at the Fox is larger, about thirty-five ranks, but is not playable at present — though the San Diego Theater Organ Society is attempting to get it back in operation. The Spreckels Organ Pavilion in Balboa Park features a fifty-three-rank instrument, and you can listen to the city's "official" organ,



Jared Jacobson, play it every Sunday between May and December at 2:00 p.m. Many local churches have some fairly large instruments. The largest in San Diego, unfortunately, is also the smallest: the First Presbyterian Church on Date Street near downtown has a hundred-rank organ that was severely damaged in a fire two years ago. Currently at the manufacturer for repairs, it may be booming out music by next spring. The First United Methodist Church in Mission Valley features the largest organ ever in one house; built in a seventy-rank instrument. Close behind are Saint Paul's Episcopal Church on Sixth Avenue in Hillcrest, with sixty-five; La Jolla First Presbyterian, sixty; and Saint James-by-the-Sea in La Jolla, sixty. Sacred Heart in Coronado trails with thirty-five ranks. The First Congregational Church in downtown Los Angeles has a 216-rank organ, and there is a 125-rank instrument at Loma Linda University in

found himself in four years ago. Although to break the world's record of 411 hours of continuous organ playing, the Englishman sat down at the keyboard in the Golden Fry Fish Restaurant in Manchester. After only thirty-six hours and ten minutes he was forced to stop when he was accused of disturbing the peace. "People complained I was too noisy," was his last comment.

Dear Matthew Alice:

While enduring a rather wet journey on my motorcycle in the rain recently, an odd problem in physics occurred to me. Is the amount of rain that lands on an object as it moves between two points related to the time and speed in transit? In other words, if I walk four miles at four miles per hour would I get more or less wet than if I rode my cycle at sixty miles per hour?

Arthur Roe

Hillcrest

The obvious conclusion is that if you spend one hour in the rain (four miles at four mph) you will get wetter than experiencing four minutes of precipitation (sixty mph), regardless of what you are doing. Consider that at any one time there will be a fixed number of raindrops between you and any shelter, whereas there is a much larger number falling directly above you. If you want to go instantaneously to the shelter (actually some fluids spread will suffice), you would collide with the minimum number of raindrops possible. If you go slower than that speed, you will collect more rain from above than in front. The slower you go, the more heads on you from above, and the wetter you become. Practically speaking, though, you're going to get pretty wet either way — why not drive a car or take the bus?

Get a question you need answered? Get it answered from the pros. Write to Matthew Alice, c/o the Reader, P.O. Box 92853, San Diego, California 92163.

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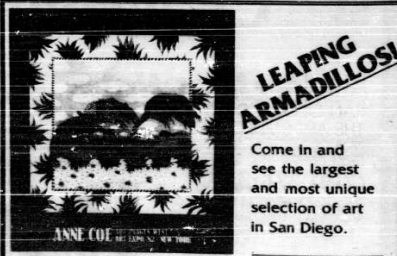
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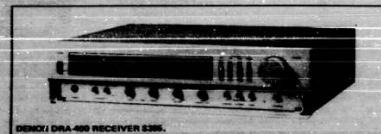
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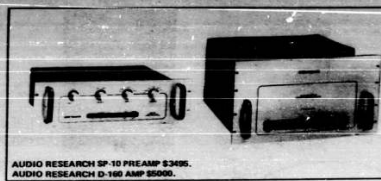
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THE INSIDE STORY

BY PAUL KRUEGER

LOU LAKE WAS SMART ENOUGH TO BUY SIX acres of prime property in Southeast San Diego before the Southern California real estate rush of 1975-80, but he may lack the money and political savvy to keep the city from taking it away. Lake owns the northwest corner of Helix Heights, a steep-sided plateau adjoining Mt. Hope Cemetery and overlooking the intersection of Highway 94 and Interstate 15, facing San Diego Bay to the west. "They used to call it Jackrabbit Hill," says Lake, a big, well-muscled, forty-two-year-old. "People used to ride up there to hunt rabbits and dump their trash." That was 1973, the same year a broker called Lake with news that the nicest six-acre view parcel on the hill was available for \$60,000. His friends laughed that the site wasn't worth anything, but Lake and his family put together the cash, and Lake began making plans for a 5,000-seat arena and nightclub on the site.

Two weeks later a developer offered him \$150,000 for the land, and within seven months the site was pushed to \$250,000. But Lake held on, even when he learned that three of the largest local leaders — Home Federal, San Diego Federal, and Union Bank — wouldn't give him the three-million-dollar construction loan he needed. (Lake now says it wasn't that lenders had a problem with his arena-nightclub proposal, but that "during that time, [bankers] didn't lend money in what they called depressed areas, and Southeast was depressed.")

There were more talks with builders and bankers. When Lake's work as a boxing

promoter slumped (he staged nine of Ken Norton's local fights, including the famous 1973 Norton-Alti match), he moved ahead with plans for a residential project on the Helix Heights site, to be financed by Home Savings. But that project evaporated, as did a nibble by the Irvine Company, which was interested in building a planned community on land leased from Lake for cash down and \$10,000 monthly payments.

In 1978 the city looked toward Helix Heights as a possible site for a new Navy hospital. "I had figured that land would take care of generations of my family," Lake says today. "But I would have let [the Navy] condemn it to build the hospital, because it would have brought jobs here." Lake is no radical but a self-described political independent; he once voted for Nixon and met several times with then-Governor Reagan to discuss issues in the black community. He says the hospital would have set an example for the "blue-collar" who have built up light industry along Market Street in Southeast, only to fall dhanally short on their pledges to hire black workers.

The Navy hospital site was moved to Balboa Park, but Lake's property and much of the adjoining fifty-five acres on Helix Heights, most of which is owned by the city, may now house another hospital, this one a 350-bed Kaiser facility being promoted by the Southeast Economic Development Corporation (SEDC). As a city redevelopment agency, SEDC has condemnation powers. But for the same reason that critics opposed the packaging of downtown parcels for developer Ernie Hahn's Horton



Lou Lake at Helix Heights

Plaza Center, Lake doesn't want Kaiser on his land, and he doesn't want the city to condemn it. Lake argues that his property will be condemned for an artificially low price that doesn't reflect its potential, and then sold to Kaiser, perhaps at a discount. Other private developers, secure with the economic lease provided by Kaiser's financial muscle and thirty-acre project, will soon rush in to sign lucrative deals for the remaining acres and build business parks and commercial projects.

SEDC executives say they gave Lake "lots of development offers," and note that the hospital plans were redrawn nine times to keep it off Lake's six acres and give him time to find a lender and developer for his own project. But Lake says SEDC never seriously worked with him and several times responded to his requests for information with "we'll tell you as soon as we get the plan worked out." Lake also says Kaiser could build around his property, but claims the

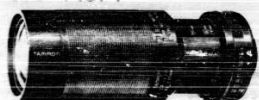
hospital and SEDC want his parcel because, as he says, "it's the nicest part of that hill." Lake knows time is running out. He also admits he doesn't have the money to put together his own development plans, yet he doesn't want to let go of his land. The city planning commission today reviews SEDC's community plan for the Mt. Hope-Helix Heights area. The plan could be approved by November, and SEDC granted condemnation approval by December. Kaiser and SEDC are "actually trading written documents" on financing for the plan, says SEDC's Frank Greco, who adds that "things look good. We plan to have an agreement very shortly."

So Lake could by year's end be forced to sell for an amount determined by an SEDC-third appraiser. Lake figures the "true value" of his property is about two million dollars. SEDC's Greco won't comment on the results of a cash offer, despite his pledges to the contrary.

agree, that the appraisal will be well under one million, despite Greco's acknowledgment that "I can't think of a vacant site that close to the urban core [existing] in any other city. Land like that would be snapped up."

When downtown's big landowners, including millionaires Jacquelyn Laidloff, Vincent Miranda, and A. W. Coggeshall, faced condemnation by the city to clear the way for Horton Plaza, they hired the best lawyers, fought the appraisals in court, and won big payoffs. (Coggeshall last week took the city to its attempt to reduce the \$1.6 million pay award for his square block bounded by India, Kettner, F and G streets. The city's appraiser had offered \$900,000.) Lake could hire a lawyer, too, but he's not wealthy enough to hold out indefinitely (he's already borrowed on his property to pay debts) and SEDC's lawyers may think he can't resist the temptation of a cash offer, despite his pledges to the contrary.

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Once Upon A Tiger

(continued from page 1)
gone from printing a handful of note-cards to a line of thirty books (called Star & Elephant Books) and 436 note-cards and picture (formerly post-) cards, and acquired a unique reputation for excellence along the way. One of their books has sold 100,000 copies, another 80,000, and most of the rest between 10,000 and 30,000, which is a lot for a small publisher. Their images of fairies, rainbows, magical animals, and gossamer draw fervent admirers. But success in the publishing business is like quicksilver, and expansion and change have kept Green Tiger struggling since its beginning. Any company would be feeling the strain if, after three years of doubling its gross sales each year, it has had almost no real

growth for the last three years. So says positively, "Our image is much larger than we are; everyone in the marketplace knows Green Tiger and what we do, and they watch us," business director Harold Leigh says. "We grew much too quickly," and editor-in-chief Harold Darling says, "To a certain extent we have failed; that is entirely our doing and in the future can be corrected."

Harold Darling, his wife Sandra Darling, and Harold Leigh (called Leigh to avoid confusion with the other Harold) have been in business together since the mid-Sixties. Already, Harold Darling had operated a private film club, the Classic Cinema Guild, and a short-lived theater on University Avenue, the Shadow Box Theater; and a bookstore known as the Sign of the Sun, first in Hillcrest and then on College Avenue. When Darling opened the Unicorn Theater in De-

ember of 1964, Harold Leigh came to the first show, and never left; and when Mythras Books opened in early 1966, it was a joint venture of Harold and Sandra Darling.

There has always been something mysterious, and paradoxical, about their business ventures: the Unicorn Cinema, Mythras Books at the Sign of the Sun, and the sole surviving Green Tiger Press. Each place has had an elaborate aesthetic and style independent of establishment culture. Remarkably personal and expressive, they have been fearless in San Diego, and influential. The Unicorn showed films that couldn't be seen anywhere else in town, but that even neighborhood and multiplex theaters show now; and the antiques and folk art furnishing of the Mythras that seemed so bohemian for a place of business have become comfortably familiar if not ubiquitous. Their end came in part as a result of their influence. For years patrons of

the Unicorn and Mythras had wondered how a theater with only 200 uncomfortable seats, and a bookstore where people eat and read but didn't buy, could be profitable. People say they closed because the Green Tiger became so successful. But the history of the Green Tiger has also favored bounty before, and sometimes at the expense of commerce.

As assertive as their businesses have been, the Darlings and Leigh are themselves unusually private people, protective of their personal lives. Stories of their instincts for anonymity abound, of Harold Darling and Harold Leigh pretending to inquisitive customers at the Unicorn/Mythras that they were just employees; of Darling, who uses a literary pseudonym, identifying himself as Darling to those asking for him by his pseudonym, and using his pseudonym when someone asked for Harold Darling. Offered

(continued on page 12)

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A BOOK OF UNICORNS



Once Upon A Tiger

(Continued from page 14)

a three-month retrospective of Unicorn film programming at the Cinémathèque Française, an institution he admires. During the retrospective, presumably because of the attention it would have focused on him, employees at the Unicorn worked there for years without exchanging more than hellos with Darling. And, asked when they were married, Sandra Darling — a woman about forty years old who wears long Victorian-style dress and often looks severe — looks

severe, shrugs impatiently, and answers shortly, "I don't know. Fifteen years ago." For this article the Darlings consented to be interviewed but declined to be photographed.

One former employee offers this opinion: "They'd rather be magicians and not let you see them. They're perfectionists, idealists. They want life to be seamless. They have a need for that distance." In the preface to *A Book of Unicorns*, their best selling book, is a statement that sounds like a philosopher: "We present these texts without annotation, hoping by this to allow for clear perception and unhindered personal response."

Norval Darling, close to fifty years old, looks like a rumpus academic or, perhaps, a small-town druggist, dressed for work in shirtsleeves and baggy pants, with a fringe of graying

hair falling around his ears and neck. His gaze is direct and attentive, his voice quick and youthful. He states his interest in books quite simply, "What I like about books is their extension in time. They will last so long and make a difference in so many lives. Old books mean so much to me, it's like receiving something and passing it on. It's not everlastingness," he cautions, "because nothing is forever." His interest in children's books began at about the age of twenty-one. "I read largely adult books when I was a child. I don't remember being read to. Maybe you are starved as a child, you seek it afterward." Of their books, he says,

"What we publish is not unique — not that other books accomplish the same goals, but the differences are in the contents of the books. The difference about Green Tiger is that we em-

phasize visual books, that is our whole focus — visual books without an emphasis on the child." Who buys their products? "I don't know, but my guess is, mostly educated adults. I think that most are bought by adults for adults, with no child in mind."

All the Green Tiger books have pictures, or, in the case of a couple, photographs. Some of their books have no words at all, or few words, or words that shape poems rather than stories; while others have long narratives. A number of books are reprints of previously published books, from alphabet books to fables and fairy tales. There are also, in print or in preparation: a cookbook for children; a 600-page anthology of French poems with English translations by SDSU professor emeritus John Thobald; a

(Continued on page 14)

The House at the End of the Lane



by Elizabeth Rush - pictures by Sarah Wilson

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Once Upon A Tiger

(continued from page 12)
comprehensive and scholarly book on the Swedish artist Carl Larsson; and a series of "envelope books," eight- to twelve-page booklets that tuck into envelopes for mailing. Retail prices range from \$2.50 for an envelope book and \$3.95 for the least expensive paperbacks, to twenty-five dollars for John Theobald's book and \$29.95 for the Carl Larsson book. Most of their paperbacks retail for eight to ten dollars. "People think ten dollars is a lot for paperbacks," acknowledges Harold Darling. "There is prejudice against paperbacks, paperbacks are associated with cheaper materials, less care. We want to publish a brochure that will state in our case, there is no less care."

In the current catalogue, *The Green Tiger's Compendium of Images*, Harold Darling writes, "Life cannot be properly looked at without the help of picture makers, for they find those moments, those combinations which, when arrested, allow us to look at existence." His other statements in the compendium include: "Like him [an itinerant peddler] we deal in playthings, ornaments, tools for the imagination. Like him we sell haunts, memories and fabric for dreams," and "... our preference in both story and image is for the romantic, the dream-like, or the visionary," and "We strive for perfection." And from the Green Tiger guideline for prospective contributors: "We are not a publisher of the conventional 'how-to' or the slavishly realistic."

To fabricate the books, realize the vision, and arrive at close as possible to perfection is a process requiring many steps, most of which are executed on the premises — though hardly in assembly-line fashion. One can follow a Green Tiger project from conception to completion here. In the case of a book, it may take nine months or more.

Chapter One

The ideas begin with Harold (the editor-in-chief) and Sandra (the art director) Darling in a cubbyhole office they share and which is decorated with Oriental rugs, antique desks, and a teddy bear on a bookcase. They decide on author and text, artist and illustration for each project. Comment-



Judy Sieck

ing on their collaboration, Sandra Darling says, "It's hard to say where one of our ideas ends and the other's starts. I've heard Harold tell someone about an idea of his that was actually an idea of mine. One of us will think of something and the other will add to it." In most instances, the writers and artists come to them, by submitting ideas or samples of their work. Occasionally they have asked writers whose work they had seen, to write something for them, or commissioned artists to illustrate specific texts. They attend an annual children's book fair in Bologna, Italy (where Harold Darling was a judge this year) that is a showcase for contemporary illustrators, and have come back with some new illustrators or complete books. "We don't have any local artists," Sandra Darling reports. "I don't think we have any San Diego artists in our file. I don't know why. Either they don't come in or they're not good enough." She expresses sympathetic regret for a young artist who drove from Los Angeles just to show her portfolio, with whom she spent only five minutes. "I wish they would send their work in. After all, the art stands on its own. The artist can't defend the work to the reader."

Harold Darling says, "There are far more books that I'd like to publish than we do. I have a book full of book projects that goes back ten years. It's

not always clear, what to publish. I know what I like, but I don't know if that's what we should publish." In the end, though, "one makes clear decisions, says at one point, Let's publish... One is forced into it." Sometimes the decision comes easily, and sometimes a project comes to them entire. The first book by Cooper Edens, a Seattle resident who has since become their best-selling and most popular author/artist, was an immediate choice, Harold Darling remembers. "The Night Rainbow [If You're Afraid of the Dark: Remember the Night Rainbow], published in 1979, more than 80,000 copies sold, in its eighth printing] was sent to us typed out on a single sheet with a color Xerox of one of the drawings."

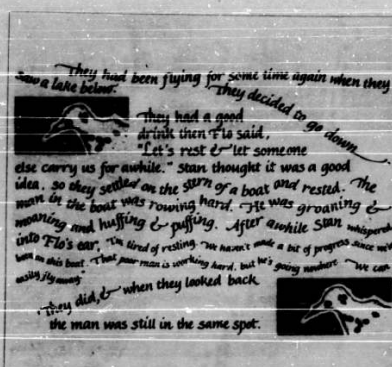
"If tomorrow morning the sky falls... have clouds for breakfast? It night falls... use stars for streetlights..." The book consists of eighteen such verbal pictures, with illustrations whose style is naive and imagery surrealistic. There is linear continuity without narrative, a kind of free association that reflects an unusual sense of the connectedness of things.

"I liked the aphorisms right away, but the Xerox seemed too amateur. When he came to talk to us, I had a list of artists to suggest to him, but as soon as I saw the drawings — the Xerox was

not a good reproduction — I knew." That book, says their sales manager, was the one that made the publishing world aware of Green Tiger; since then they have published five other Cooper Edens books, a calendar, a poster, and two dozen cards.

Another book that came full-blown to them was Elizabeth Rattisau's *The House at the End of the Lane*, published under the pseudonym Elizabeth Rush. It is a warm, elegant, old-fashioned story of a communal household of animals and a doll. Bartholomew is a sad, homeless young kangaroo who finds happiness and a home with Mr. Bear, the local magistrate; Rabbit, who grows prize-winning carrots; Chester Dog, a shy writer; and Miss Lucy, who concocts such desserts as bulber berries with lime ice.

(Describing Chester Dog, the author's comment is also a description of Green Tiger: "Mostly he liked books that were older, books born at the corners and worn at the seams; books whose pages had lost their shine, some yellow-tinted with age, and showing drawings of extraordinary interest.") Rattisau was manager of Mythras Books, and Harold Darling recalls, "She had never submitted it for publication — maybe fearing rejection. I knew of its existence, had read it many years ago, and suddenly it tumbled into my mind. It's hard to appraise



From *Bird's Eye* by Judy Graham, illustration by Michael Ansell

friends' works, so I gave it to readers without identifying the author. They were enthusiastic. She was willing to have it published — maybe she was just willing to be approached."

Chapter Two

Once the decision for a project has been made, Sandra Darling works with the artist. "My direction varies a lot. It depends on how much I trust them — if I don't know their work or if I know they are not reliable in some way, I will guide them more, maybe ask for sketches. Then I will say, I like this style, I don't like this style. I will reject a painting, but I don't do that too much. Artists can take a lot of direction, particularly if it's early. Then it's not a rejection of something they've already done."

"We've gotten good work from our artists, in some cases the best they've ever done." Why? "Something about the project, the ambience, maybe the Green Tiger reputation. I don't know what it is."

Chapter Three

Next comes the design of the project. Sandra Darling says, "There are more picture books now. Before, picture books were ephemeral, just knocked out. They have status now. And more attention is paid to children's books now." She continues, "The art of picture book design is different from ordinary book design. I

won't say that no one thinks about it — some people think about it very carefully. But people often think, 'You have the illustrations, you just plunk them down.' I'm concerned about rhythm, connection, coordination of the page — that's very significant."

Picking up one of their books, she says, "The Red Shoes is a well-designed book." She page through their edition of the Hans Christian Andersen story. The luminous paintings by Katie Thamer are on the right-hand pages; accompanying text is on the left, within a grid formed by colored lines whose color changes from page to page. The number of divisions within each grid, and the location of the text, also vary. The effect is romantic, surprising, and satisfying. "The text position and the color around it were chosen to reflect what is going on in the story," she explains. "Here, on this page, it is gray because this is the darkest point in the story; and here, on this page, the text is up here [top, center] because it's a high point in the story."

The design is worked out in the art department, which is located almost as far from editorial as it could be, beyond the showroom aisles and in the manufacturing area. Every inch seems to be in use — much of it occupied by inanimate stacks of paper. The noise of machines varies, but is everywhere. Going through shipping, one passes



quality control on the left, walks along the corridor kitchen, angles diagonally to the right past the cutting machine and into the middle of the stripping department, crosses over to a flight of wooden stairs, climbs those stairs, slides open an accordion door, to step into an angular room known as "Judy's loft." Seated at a drafting table is Judy Sieck, the senior of two designers. She is finishing a hand-calligraphed title for *The Green Tiger's Caravan*, an anthology of stories, puzzles, games, and poems that has been three years in the making (a book that Harold Darling says has a curve on it; it was plagued with difficulties, paintings were lost at one point, the typesetter went out of business). Despite its high ceiling and skylight, the room has a hermetic quality. There are no windows and a large air conditioning unit makes an oppressive noise. "I don't mind the noise," Sieck says brightly. "We have to have it because it gets so hot in here from the skylight. There's a fan, too, that's shared by us and the darkroom below."

A brown-haired woman with a frank manner, Sieck came to work at Green Tiger fifteen months ago, after writing a letter expressing a sense of affinity with them. To her, it is that "we strive for the extraordinary, the baffling, something that bothers you because it

is a little different — not eccentricity for its own sake — something that will challenge you. The opposite of minimal — elaborate."

Sandra Darling, Sieck says, "can't do much designing herself, there's not time, but occasionally she works up here. And she keeps on top of things. She has an aura of chaos, flutter, flurry, but she can be working on eight things at once and I am working on two and she remembers what I am doing. She's the one who has the singular taste. A lot of her tastes coincide with mine. She is a visual person, a painter, too, and very intuitive. An example is an ad we're placing in *Publisher's Weekly* for a new book. She showed me three possibilities, illustrations from the book, and told me to go home and put it under my pillow, and left the decision up to me."

The Green Tiger does a lot of calligraphy, but usually in small doses: titles, capital letters, captions. For *Bird's Eye*, a story that is narrated and illustrated from the overhead view of two pigeons, Sieck calligraphed the entire text. The lines of the text undulate in simulation of the birds' flight. According to Sandra Darling, "Current thinking is that people can't read calligraphy, especially children. I don't know. People would say *Bird's Eye* can't be read. But the correspond-

(continued on page 16)

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Roseann Paulsen

Once Upon A Tiger

(continued from page 15)

Sieck defines her job thoughtfully: "I try to do a design and make it as refined as I am capable of doing. I rummage around, look in lettering books. I fell in love with calligraphy when I worked for an architect. That led to typography. I'm obsessed with it. There are thousands of designs. I order the typography from the typesetter. The creative part of designing takes less time than the technical part — which is not as much fun. But if you do a design and it comes out crooked, it doesn't matter how good it is."

Sieck doesn't do much illustration. Since she's been at Green Tiger, she says, she looks at a book more for its design than its illustrations. "My vision was to be a painter. I've just been realizing that painting was such a

struggle for me. It was against the grain. Design is such a joy, it literally makes me gasp when I get something that is just right."

Chapter Four
Passed-up layouts of artwork or pages of text — mechanicals — leave the art department and go downstairs to the darkroom to be photographed. Sometimes Sieck operates the camera, but usually it is Raul Guerrero. He says, "We used to have a horrendous little black room with an ancient dusty parallel camera. The new one is digital-computerized. We were the first on the West Coast to acquire this model, so there were a lot of bugs."

Color work still gets sent out, but the black-and-white negatives are made here. They are stored on sheets of acetate called flats, and the flats travel down the corridor outside the darkroom into the stripping department.

Chapter Five
Working at facing light tables, in a crowded space partitioned off from the rest of the manufacturing area, Raul Guerrero and Jean Lazorchies are posi-



Topping

tioning black-and-white negatives for a book. They will tape the negatives in place and cover them with a sheet of vinyl that is transparent, yet will block out everything but the image area. This is photo composition, known in the trade as stripping.

For a color illustration there will be four negatives for each image: one each for black, cyan (blue), magenta (red), and yellow, which combine into the full spectrum of colors. Color negatives come from a photography laboratory in San Diego, or, if special treatment is demanded, from a lab in Zurich, Switzerland. The lab use laser cameras to break down a painting or printed image and isolate, or separate, the individual colors. The color on each negative is expressed in the form of dots, of different size and at varying angles. Stripping the color negatives involves registering one negative to the next, superimposing the dots precisely. Otherwise, the printed image will be blurred.

Guerrero walks out the door, lifts the top one from a stack of printed sheets, and holds it up. It is twenty-

three by thirty-five inches and on it there are twenty-five different images, which will ultimately be cut apart for photocards. "With four negatives per image," he points out, "that means one hundred pieces of negative film. That is quite a feat, really amazing, because we have to manipulate the negatives so we have the same registration all across the sheet."

"We are novices at the art of printing," he says, returning to his light table. "Just as we are novices at the art of publishing." Dark, with dark wavy hair and a large, expressive hand, Guerrero is a professional artist whose job here as a stripper supports his interest in art. He began working at Green Tiger when the new printing press was purchased, nearly two years ago. "I knew zero," he says candidly. "I made many, many errors, basically learned on the job. We had a couple of women strippers, one was top-notch; she's since left to take a better job offer. She was very mellow, a follower of a yogi in Oregon. She trained me in a way that is equitable to Zen training. Your breathing is important, how you



Rocky

pick up the tape, things that you would never think of. There's a methodology to it, an abstract sense. Stripping teaches you qualities you can carry into life. It can be equal to a philosophy."

"The built boats, painted houses, drove a cab in L.A. for three days, enthusiastic-proceeded all the art objects in the J. Paul Getty Museum. For me, this is one of the most satisfying means of making a living for an artist. It's complex and very creative, allied to what I find interesting, but it doesn't take away my energy to be an artist." Furthermore, he says, "I feel I'm participating in something unique and poetic in San Diego. It's not financially remunerative, but it's not high pressure either, and you get intellectual and emotional benefits you don't get elsewhere. Where else can you discuss the French Revolution on your coffee break?" (Fellow stripper Jean Lazorchies is French.) "Everybody else they talk about freedom."

Walking back toward the darkroom, Guerrero demonstrates how the image is transferred to a printable form. He

removes a large rectangular aluminum plate that is hanging from a rack; it comes coated with an emulsion, and several negatives have been taped onto it. He lays the plate down on the plate burner near the darkroom door. He closes the hood of the plate burner and pushes a button which produces a vacuum in the chamber. The pressure is compressing the dots on the negatives against the plate. Then he pushes another button and a violet-blue high intensity light goes on which etches the pattern of dots into the plate. The finished plate will be processed with solvents that wash away the emulsion from the dots, thus removing the negative area and leaving a positive image on the plate. The plate will then be ready to go over to the press for printing — where, "If anything goes wrong," Guerrero says ruefully, "we get the blame." The printer? "All they do is push buttons, adjust colors. It's not as sophisticated as what we do."

Chapter Six
The Heidelberg offset two-color press fills a large space at the rear of the manufacturing plant, near the back



Colin Kerr

exit on Columbia Street. Before its purchase about two years ago, all of Green Tiger's color printing was done outside. Since its arrival, everything has been printed on the premises — that is 6,138,311 sheets of paper, according to Colin Kerr. A sandy-haired Irishman from Belfast with a dry sense of humor, Kerr has run the press since last December. He had applied for a job here shortly after arriving in San Diego six years ago, but, as he says over the clacking din of the Heidelberg, "They were doing nothing here." He came to the U.S. following a five-year apprenticeship and a year of work to pay off his obligation to the company — "an old-fashioned British company, family-owned, they expected you to work there for fifty years and get your gold watch. They managed by intimidation." Kerr says he has gotten adjusted to the different way of life in California. When he was interviewed by the previous printer at Green Tiger, he says, "One of the first questions he asked me was, 'How do you feel about working with homosexuals?' I told him, 'No, I'm not

friends are homosexuals.'"

Right now Kerr is running one of the final sheets for *The Green Tiger's* Corvair. Clean sheets of white paper are stacked at the back of the press. They've already been through an empty press once to be moistened, which stretches them to their final size. One by one, the sheets feed toward two huge horizontal revolving cylinders; a feeder head with suckers on the front and on the sides guides each successive sheet into exactly the same position as the one before. "Otherwise," says Kerr with a wry grin, "you get a lot of scrap paper." Underneath, electric eyes watch the process; if a sheet stops, Kerr can look down at the lights and see what's wrong. Impression grippers pick up the sheet to pass it over one cylinder, which imparts it with the first color; then other grippers transfer it to the second impression cylinder for the second color. Three seconds after it enters the press, the sheet emerges at the other end, imprinted with two colors. A second run through

(continued on page 19)

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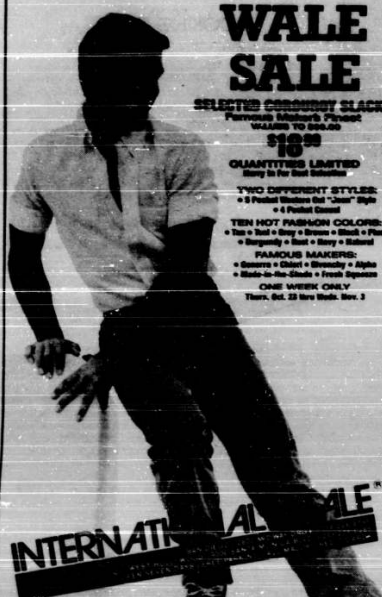
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Once Upon A Tiger

(continued from p. 17)

"We get every job basically where we want it," Kerr says. "There are no real absolutes. Women see yellow better than men, for example, and older people see yellow and red less well. So there are always differences of opinion. I go not for the absolute, but pretty close." He deftly removes a freshly printed sheet from the growing pile and places it on a raked counter. With an instrument called a densitometer he measures the saturation of green across the sheet. Quickly, he clicks onto the press with a palette knife full of yellow pigment, adding it to the rear foot. Then he adds more blue to the front foot. Waiting a moment for the ink to change the printed color, he then takes a new sheet off the press and checks it: 85, 85, 88, 92.

"Sandra decides on the color," he says. "What she wants is usually within five points of what the densitometer says. We discuss it. We look at the flesh tones. She'll say, 'See what happens if we bring up the yellow.' Yellow," he adds, "is a really important color for the kind of work we do—we have a lot of yellow, a lot of grays that need the yellow. A lot of people don't think yellow is important."

According to Sandra Darling, "The longer we're in the business the better

we are at guessing how something will turn out. It's always a gamble, there's always a degree of uncertainty—problems of paper, mixing of inks, transparency of the ink, the absorbency of the paper. Color is subjective. What you see at Green Tiger is my color."

Kerr says, "The color is so good as we can get it with the equipment that we have. This press is all right but it isn't backed up with the equipment in the camera room or the stripping department. Union shops are more inclined to get equipment that matches. Here, people have less formal training. Me and Judythe, we're the only ones with craft training."

"They had problems here at first." Looking at a two-foot stack of printed sheets in the corner, he comments dryly, "That's going to be there for a long time. I make enough waste of my own. The color may change during a run. By the time I see it and make an adjustment, the press has run a hundred to 150 sheets. You can't stop the press to avoid that. You'd be all day on one job."

Staring morosely at the press, he sums up, "The printer gets blamed for everything."

Chapter Seven

The stacks of sheets that come off the press are placed by the rear door for the first of several quality-control steps. Every sheet will be lifted and looked at—not the entire sheet, but at least the corner. Then, if the sheets are to be cut and bound into a book, they sit here on pallets until a truck comes and takes it to the bindery. Binding,

like color separation and typesetting, is still done out. "I'm content with the color separation," Sandra Darling says. "We're able to buy good color separation. And it's not worthwhile for us to do typesetting because picture books have relatively few words. Binding is a problem. No one in San Diego specializes in binding. We've gotten good work done by two local places, but they're slow. We're considering doing our own binding. It wouldn't be that expensive. What worries me about that is, that would be one more operation to oversee."

The next several steps of the production process are supervised by Rebecca Paulson, who, like most of her crew of ten, is Thai. She has worked at Green Tiger for seven years and says, in a musical staccato with a moderately strong accent, "I feel that Green Tiger is my home. I spend more time here than in my home."

The cutting machine, the folder, and the sealer are downstairs, but Paulson and the other women usually work up in the left above the shipping department, gluing down artwork on note cards, a process known as tipping. Today, however, she and three others are working on a calendar at the long table near the lounge, in the shadow of a merry-go-round green tiger made from a mold of one of the famous Disney cartoon animals. At the other end of the table a wide-open door frames the glassy new Columbia Centre Building, and an occasional red trolley as it glides by.

Illustrations ripped onto calendars and notecards, or into books, are one of the most distinctive Green Tiger hallmarks. While many old books featured this tradition of gluing illustrations—by hand, one by one—along one edge onto a backing page, hardly

anyone does it anymore. In the Green Tiger compendium, Harold Darling gives these reasons for hand-tipping: "First, we enormously admire the illustrated books of the past in which the pictures were often applied in this manner. We intend homage and evocation by our use of this method. Second, we restore, by this means, an element of hand production and human care to the excessively mechanized art of the book. Finally, we think the placement of a shiny picture on a dull background is aesthetically satisfying, offering an effect similar to the mating of a print."

"Not anybody can do it," says Paulson, a petite, diminutive woman with very black hair worn in a long braided ponytail and bangs. "It looks easy but it is not. You have to watch every step. Most people who try it come and go, they just can't make it straight. Most Americans don't like to do it. It's too boring."

"The girls tipping now have very good eyes," she says proudly. "They can tip 500 an hour." They are tipping a shiny teddy bear image onto a calendar page. She explains how they gauge where to put the line of glue, and how much glue to put on—it depends on the thickness of the page—and how they eyeball the image straight.


"Some designs are harder to tip," she says, pulling out the page they will do next, one with diagonal lines running across the entire page. "This one is designed to make you crazy." As they tip, they also check both picture and page for imperfections.

One of the women at the table is flipping through copies of a book just back from the bindery, making a final quality check. Monthly tables hold projects of other books. Occasionally she

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400	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
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900	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
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Once Upon A Tiger

(continued from page 19)

holds up a page to Paulson, not sure if the imperfection is acceptable or not. "I think about myself," Paulson says. "If I were buying it, I tell the girls, 'If you would buy it, someone else would buy it too.'"

Chapter Eight

The production process is over when the cards are bagged and the books sealed, but there remains the final step: order fulfillment. Orders come down from the business office on the mezzanine and are processed by the shipping and fulfillment department located at the front of the manufacturing area. Hanging overhead is the sign with the copper-faced sun that

used to be at the Mithras, and at the Sign of the Sun before that. The shipper's wheel carts through the showroom aisles and take what's needed from the shelves. A second person checks each order. Then the orders are boxed, wrapped, and taken to the post office or picked up by UPS. Now and until a week or so before Christmas is their busiest season. More orders are shipped out in October and November than at any other time of the year. One entire room is being filled with 37,200 cards for a new Canadian distributor in Ontario. By the end of the year, about a million cards and half a million books will have left Green Tiger.

Sandra Darling oversees all of the production process; Jerry Hauck is her second-in-command. "When she is not here, I take over; when she is here, I kind of step back." His office is in a raised, orange-painted, glass-enclosed

booth known as the caboose. From there, he can look out at the tables of reject books under the Wheel Alignment sign left over from the car showroom days; or at the church pews and pinball machine in the lounge. Today he is filling in for someone at the sealer, wrapping copies of *The Teddy Bear ABC's*, their new colored reproduction of a book published originally in 1907. Colin Kerr brings a new color run from the press, and Hauck stops the sealer to examine it. Up in one corner is a black-and-white image, a line drawing by Raul Guerrero; the space was empty and there wasn't any other Green Tiger image to put in it. The sheet looks good to Hauck. "That's unusual," he says, rolling his eyes. "We usually have problems. We're still new, still experimenting. It makes it exciting — and we have fewer problems than when we were having

the work done elsewhere.

"We do everything wrong," he says reflectively. "We print few copies, have too many titles, do a lot of handwork. The economics are against us. We operate on a very very low margin." Paper is their biggest compromise, especially since the big price increases of about five years ago. Hauck laments, "We've settled on the upper end of mediocrity. The papers we'd prefer are all done in the East, because ninety percent of all publishing is done in the eastern half of the U.S." Sandra Darling concurs that "it's junk, we're all using junk, much too much acid. It won't last. We can't afford to use paper with any rag content. They don't even make book grades of rag paper anymore." She adds that another area of compromise is hard binding. "All the inexpensive

(continued on page 22)

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Once Upon A Tiger

(continued from page 20)

places are on the East Coast. That would add terrible freight to our cost — we would have to pay a dollar and a half per book. That's why we print paperbacks — unless we know there is a market for a book, then we'll publish a hard-bound edition."

Hauck, who looks something like a trim teddy bear, has brown, bushy hair and a beard and mustache on

their way to being grizzled. His eyes are deep-set, blue, and piercing. He has, as he puts it, "been here since day one. I helped start the company — but I've only been working steadily at Green Tiger since 1978." He began in 1960 at Harold Darling's first bookstore, the Sign of the Sun, after it moved from Hillcrest to College Avenue. "I came along as a high school student, interested in folk music. I helped run folk music concerts [at the bookstore] back in the sixties, primarily '60 to '64. When the Mithras started in 1965, I moved out there, did all the folk music ordering. I also or-

dered a lot of the spiritual books. Then I left heading east, took what I thought would be a few months off to travel with a friend, and stayed three years."

"I came back," he continues, "and from '68 to '73 worked primarily at the Mithras and Unicorn, did a lot of the artwork, the brochures. We had our own printing press, shared it with another person up in Alpine. I rode up on my scooter. In '73 I had the wild hair to pick up and leave. I sold everything, gave my records away — six or seven thousand I gave to a friend, she said, 'I'll keep them till you come back.' I said, 'I don't think I'm coming

back.' "He wound up at Findhorn, the experimental spiritual community in Scotland, and, again, stayed three years."

"I came back here in '76, started back with Harold at the bookstore. I had a little trauma: Should I go back to the same things, the same people I left, step back in the same old patterns, or should I move on?" It wasn't exactly the same, however, for "the theater and bookstore changed a lot because of Green Tiger. A lot got done by default, because it was the easiest thing. All the energy came here, this was growing so quickly. The stuff was drawn away

from the theater, and there weren't people coming in with the same vision. It was a relief, I think, for us to close the Unicorn and Mithras, because we knew it was coming, a financial inevitability."

"My main reason for being here," he says, "is that we publish the most spiritual books in America. I don't think the Darlings will tell you that. They don't consciously look at the spiritual aspects of the books as a primary thought. They look at the quality of it."

Children's responses to their books are good, he says. "A lot of kindergar-

ten classes use [Cooper Edens'] *Night Rainbow* as a text because it sets up a kind of thinking that gives them permission to make things up, opens a new world. Others stay with the negative side: If you are afraid of the dark ... you hide under the covers."

Barbara Cole, the gracious and gentle proprietor of John Cole's Book Shop in La Jolla, displays the Green Tiger books that she stocks in their own special corner — not in the children's book room, but just outside it. "People come looking for them," she says. "They have a following. Sundays they drive down from Los

Angeles and knock on our door if we're inside. They're not really children's books," she says of most of them. Parents and grandparents buy them but she doesn't see many children pick them up and look at them.

"Clouds on a plate," she says, referring to Cooper Edens' *Rainbow* book, which is the one they sell most copies of, "are hard for a child to understand. A sixth grader would think the illustrations too childish-looking, and not be old enough to really understand the text." Adults buy it, people of college age on up, for themselves or in bunches, to give to friends.

Cole speaks admiringly of the quality of paper and the clean printing typical of Green Tiger products, their exquisite exhibits at the American Booksellers Association fairs (last year their theme was a Victorian garden party), and, she says with a smile, she doesn't mind paying their bills because they are presented in such a personal, informal manner.

"There's nothing even close to this kind of publishing in America," asserts Jerry Hauck, "or anywhere." He gestures at the books and calendars on the shelf above the sealer. "Handbind-

(continued on page 24)

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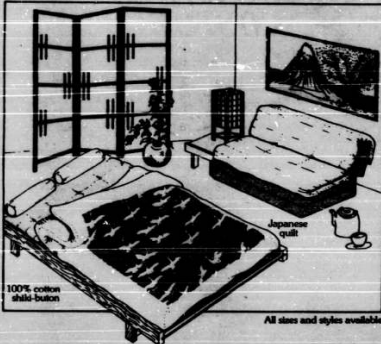
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Once Upon A Tiger

(continued from page 23)

ing, handily; no one would do that in this country; they would find a way to do it by machine. It's the commercial mind in America."

Something about Green Tiger arouses unusual inspiration and dedication among its employees. There is pride in the handwork, the noncommercial aspects of the business, and the quality of their products. There is warm, even effusive response from their customers. Beyond that? Terrell Pulliam, a graduate of the Harvard Divinity School who is the Green Tiger sales manager, says, "Working here is like being an apprentice; I appreciate that way of learning. Harold Darling has that aura about him, of pedagogy." Helen Newmayer, production and editorial assistant, says, "Green Tiger has a warm heart at the center. A lot of interesting things happen here personally. We're flexible and creative, people can work their way into so many areas."

"We rarely have to step away from idealism. Harold and Sandra are it and it is their company. Mainly we publish because Harold loves it. If they like it, we do it; if they don't like it, we don't. I think that's what gives it its life. Harold is a visionary and Sandra is excellent at getting the job done. No one has the energy they have."

The Green Tiger has always been a family business. The company was started by the Darlings (Harold Darling remembers it was in 1959, others say '70 or '71) working out of their home. The name comes, principally, from Harold's lifelong interest in the

Detroit Tigers. At first they printed old images from their own collection of children's books, by Arthur Rackham, then Beatrix Potter and others; copyrights had expired so no royalties had to be paid. Various family members have taken part in it; one of Harold Darling's children by an earlier marriage works in shipping, and their four school-age children also work from time to time. And, of course, the Darlings are still at its head. It is a business that has gradually become more businesslike.

In a certain light, Green Tiger can be seen not just as a family business but as a family, as many involved with it claim that it is. As in a family, though, especially a family that is also a business experiencing growing pains, there are growing pains associated with being a family member. For many former employees, there were issues of need, independence, rebellion, rejection, and disillusionment.

The assessment of one ex-employee seems typical: "Harold Darling is a Victorian *paterfamilias*. His genius is a two-edged sword, but it's fundamentally positive. He will hire a young person who has not held a position of responsibility, but in whom he sees a potential, and he gives that opportunity. I learned from him that I knew how to do things I didn't know how to do. That's why people stay until they can't afford to any longer."

Another former employee with another typical evaluation is Betty Symons, who was the very first Green Tiger employee. She left the company in 1960, after nearly ten years, having started as a single-grade babysitter for the Darlings' oldest child, then worked as bookkeeper, and owned a share of the company for a time. She remembers that "it was a lot of fun, I

wouldn't have wanted to work anywhere else in high school. Mrs. Darling said she thought of me as one of her daughters. They thought I was going to be there for the rest of my life. They felt they gave me an opportunity, but I couldn't go on making five bucks an hour with no benefits. They said fine, move on. Let's not wreck the friendship — and they invited me to their January 6th party, but they wouldn't talk to me."

The second Green Tiger employee, Leslie Timpe, was also a babysitter for the Darlings, also a former co-owner, and a friend of Betty Symons since they were three years old. Timpe speaks for both of them when she says, "It was our life for a long time, life part of our family, and they were our parents for such a long time. I loved the whole philosophy — a fantasy. Every card we sent out had a part of us in it." She quit in 1979 following a disagreement with Harold Leigh. She says regretfully of the Darlings, "I think they're kind of hostile toward us now, feel we deserted them. They used to say to us (including Jan Gobel, the third partner), 'You think you want to go out there into the world. Every one of you will be back.' We're all god parents to their children and sent them Christmas presents — that they didn't acknowledge in any way." Without equivocation, though, she finishes, "We all learned a lot and none of us regrets it. We still believe in them."

Of course, Green Tiger is not a real family. In a real family, a son is always a son and a daughter always a daughter, whether they stay or leave. At Green Tiger, those who leave or are asked to leave must go outside the family circle. For the family itself, a family like Green Tiger, there are always new family members to take the place

of those who have left, new sons and new daughters.

Turnover, until about six months ago, has been high. Richard Schmitz, Green Tiger's tall, bearded general manager, defines a major part of their problem. "We can't afford to pay someone \$20,000 a year as at HBJ [the publishing house of Harcourt, Brace, Jovanovich], but if we pay minimum wage, we won't find the people we want. I think we look for a couple of things: either someone who loves the product — we get people calling or writing saying they love Green Tiger and would do anything to work for Green Tiger — or else they want to break into publishing. But after they pack a few boxes, some of the romance goes out of it. We tend to have an experimental approach. We don't offer a five-year contract with a pension plan. We have a two-week try-out period, even try-out days. I came in for a try-out day myself. One person worked here two or three hours, got up and walked out. It was not for her. I try to be brutally honest. I tell them, 'It's not glamorous, it's hard work, low pay, and long hours.' " Another part of their problem may be, as Sandra Darling says, "We have very high standards. Sometimes it's hard for people to work in these circumstances, or do the job well enough." Another part of the problem, some have said, is that Harold Leigh is a hard man to work for.

"Leigh wanted everything done his way," recalls Fred Horn of the four years he worked at the Unicorn as propositionist and then theater manager. "Once, he got the idea that the theater was overstaffed, that money could be saved if one person would sell tickets up front, take the tickets in the back

(continued on page 24)

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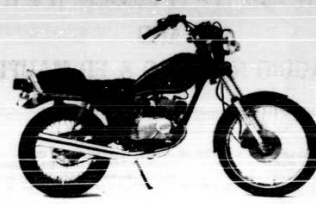
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Once Upon A Tiger

(continued from page 25)

door, run the refinement stand in the lobby, and project the films. To prove it, he tried it himself one evening. It was a disaster.

"At the same time," muses Horn, "there was always a late show — sometimes with only two people in the theater." Unicorn projectionists were paid only one-third to one-fourth union rates — "and had to light the incense." But, Horn says, "There was nowhere in San Diego I would rather have worked. It had an unusual resonance. I'm glad I was there, but I should have left earlier."

Horn left in 1979, because, he says, Leigh fired him. "I got a handwritten note that said, 'It's time for you to move on.' That was it. There was no point in discussing it. It was typical. I think he got tired of people."

Others say: "Eighty-five percent of the people who left Green Tiger left because of Leigh. One day he pushed me too far. It was always teeny tiny things. We never got along. I've told him to his face — he does not like women." And "Leigh is just the worst guy in the world to work with. You can never predict him. He blows up over the littlest things." And "He's a wonderful man and infinitely more relaxed than he used to be, extremely creative but finicky, perfectionistic but idiosyncratic."

Leigh himself says about Green Tiger employees, "It's like dating. You try a lot, eventually one stays and you get married. The odds of finding people who fit in here are less than at a conventional place like IBM."

Jerry Hauck suggests the difficulty of Leigh's position when he observes, "The Darlings are seen more as Momma and Poppa — they tell you what to do, but they are not the boss. Leigh is the boss, he holds the purse strings, and so he takes on that image of the ogre. . . . He hasn't been able to get the Green Tiger on a firm financial footing, though he has done a very good job at a thankless task. He may be ready to move on to other things."

Sitting at a delicatessen across the street from Green Tiger, Leigh — a man who smiles easily and speaks with charm — retells how it was. Coming into the Unicorn as a projectionist, he was soon its business manager and, in 1973, bought the building when it became available for sale. (His father lent him the money he needed.) He used rental revenues from the building's other tenants to help keep the Unicorn and Mitras going, and is now using revenues — estimated to be in excess of three-quarters of a million dollars — from the sale of the building to help finance the Green Tiger. The last night of the Unicorn was March 21, 1982. The Mitras bookstore closed the next day.

"When you've been with something a long time, family or whatever, and had a relationship with it for many years — it was eighteen years . . . I didn't realize how much love and attachment I had. It really hit me at the last screening." (The final program was a reprise of their very first, Jonas Mekas's *Hallelujah the Hills*, Francois Truffaut's *Shoot the Piano Player*, and a short about an alligator, followed by some of the many slides that Leigh had taken, a homemade film about Ken Kesey's bus, and, for those who were still there, *Singin' in the Rain*.) "I was standing at the back when a customer

who didn't know who I was — probably her first time there — said, 'Is this the last night?' The closing I could talk about, but the actuality of the last night. . . . Not until after she walked away did it sink in. I burst into tears."

Now is the owner of Green Tiger. Sandra Darling says, "We started it, it grew, and we got sick of doing everything. Twice now we have tried to give it away. We don't care [about ownership], it's not important to us."

The first time the Darlings gave the company away was at the demise of the Digit Dragon, a short-lived subsidiary formed to handle all the invoicing and bookkeeping for the Unicorn, Mitras, and Green Tiger. Things had gotten more businesslike: typed invoices had replaced the more aesthetic but less efficient handwritten ones; and a ledger came into use, ending the reliance on stacks of handwritten invoices and the problem of lost credits. (Irate customers had canceled their accounts over credit disputes; one customer called from Rhode Island, so upset she refused to hang up and trust a Green Tiger employee to return her call. So someone had to drive to the Darlings' home, where the inactive files were kept in their daughter's room, then had to wait until the child awoken from a nap, find the file, drive back to the office, and pick up the phone — forty minutes later.)

The Digit Dragon split into the Green Tiger Press and Green Tiger Distributing, and the distribution company was offered to and accepted by Betty Symons, Leslie Timpe, and Jan Gobel in January, 1977. The girls were only eighteen, and Gobel was in his midtwenties. Earning \$3.50 an hour, they weren't given raises, but they would share in the profits at the end of the year. Anyway, as Symons

remembers, "They couldn't have paid much more. The money wasn't there." But the Darlings, claim the women, continued to make the decisions about what to print and where to advertise, and to put the profits back into the business. They also continued to draw money out for themselves whenever they wanted to. Timpe says, "There was nothing set up legally — that was our big mistake. It was hard for us to understand. We were very young. We thought they were so greedy. Now I understand — they gave up a lot. . . . But there was no time we were out of the red comfortably; if ever we were out of the red, it was for one day." In busy times they worked from five or six in the morning till midnight.

At the end of the year, there was no profit for the young partners, and yet they had to pay additional taxes. "I had to pay \$1700 myself," says Timpe. So when Harold Leigh offered to take over ownership of the whole enterprise, "We just gave it away as we had gotten it." On January 1, 1979 Leigh officially assumed ownership. "Technically, on paper," he says today, "I'm the owner. The reality is that we work together as a team. We have worked as a team the last twenty years, as a community, as one. We have never had a need for defining roles. Occasionally there is a difference of opinion — but I would rather put my energy on different things, not on negative energy. Sometimes I'll say, 'I wouldn't have done that,' and I might be wrong. Ninety-nine percent of the time I go along with and accept what the Darlings have chosen."

"Our business is very seasonal," states Leigh. "The first two-thirds of the year more money goes out than comes in. We have to juggle accounts." (continued on page 28)

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because we know we can change. But not having capital slows us down to grow."

The Green Tiger has a ten-year lease on a house in San Diego. "I don't like the proposed convention center would have had the building torn down long before 1986. Until the proposal was voted down in May of 1981, everyone at Green Tiger expected they would have to move — and the plan was to move to Seattle, a city that seems more suited to their temperament than San Diego. Now, since they don't have to move, they probably won't. Meanwhile, since the spring, the Green

Tiger has placed ads in trade journals for potential investors or working partners. Employees mention the possibility of an outright sale. The only one who seems to be, down into that possibility is Leigh. "We haven't advertised for an outright buyer," he says firmly. "We know absolutely we can do it [ourselves], but we don't want the struggle. I know we will continue on, not give up. We don't have to give up; we already have complete artistic success. The question is how fast, how long, how pleasant, how satisfying it's going to be."

Richard Schmitz, who was hired

two years ago as Leigh's assistant, has taken over daily management duties. Leigh, who Schmitz says, "was coming in at midnight and working till noon to cut down interruptions," has worked at home for the last six months, setting up a computer system for Green Tiger business functions. Schmitz explains that "this is a business that has never been capitalized, has never had a massive infusion of capital from any source. So what happens when sales go up suddenly, as they did, is that we are constantly playing catch-up. We've had to increase our production without a bankroll be-

hind us. We need someone with the expertise we lack in sales and marketing." They have initiated a new policy of hiring regional sales representatives on a commission basis, to enhance what Harold Darling refers to as "persuasion." Schmitz concludes, "We all realize we have to raise some money."

Sandra Darling agrees, "We need an infusion of capital. It's very difficult to pull yourself up by the bootstraps. But I don't think Green Tiger's existence depends on that. Its ethos, its essence, finding itself does depend on that."

Their economic situation, says

Harold Darling, "is not essentially any different from when we started." He professes, "I enjoy the economic part of it — if we were to receive a \$50 million grant from the Ford Foundation, I wouldn't like it. To have one's choices forced is beneficial, raises the quality. People work well under pressure, adversity. Maybe because I'm in this position," he smiles, "I see the good of it. I'm a game player, I see it as a game, and I like the long odds. If we have enough wit and ingenuity, we'll survive."

It would be a relief to have more capital, but it's not a necessity. Leigh

might sell his portion," he concedes, "but we stay with the Green Tiger. Between us there is an agreement, a portion of the ownership belongs to us. We work on contract, and we would do the same with anybody else. Besides, and I have gone through the scenario of working with new investors. Before we became involved, we would understand who they were and they would understand us. They will want us to produce more that makes money. We will have to push back, as we do now. There will be limitations — if we want to publish a book that would cost \$700 and be bound in alligator skin, we'd be

told we'd have to give up the alligator skin. We are now, trimming back to necessity. I'm confident that goodness could proceed out of it. A number of people feel [new ownership] would threaten Green Tiger. I don't understand, it wouldn't. Sandra and I are particularly good at making books. If they [prospective buyers] knew how better than we did, they wouldn't need us. I think," he says, pre-acting the future, "we'll make two books together."

Jerry Hauck has the word. "If we folded tomorrow, the Green Purple Dragon Press."

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A bird accustomed to its cage will not fly out when the latch is finally left open. It will crowd itself into a corner and stare at the hole, and no amount of coaxing will bring it forth.

Two months ago I made my escape from a job in a stained-glass factory. The event was marked on my calendar long before I left. Each night I'd come home and grin at the square marked "Last Day." Each morning, smug, I'd punch in alongside the other workers. I wasn't like them. I had a plan. I was going to write all summer long, to get established in the free-lance business. Time was my objective.

Sipping margaritas at my going-away party, I ignored the little bolts of fear that began shooting through me. Excitement, I figured, disbelief. I would be free the next day; I just needed some distance. The next day found me hung over and vaguely depressed. Still, I wasn't concerned; I knew that loss precedes gain, and vice versa. In the following weeks it became clear that I was somehow alive, debilitated

even. And I hadn't counted on it; I hadn't considered the subject of adjustment.

Cindy, my roommate, made my summer vacation possible by agreeing without reservation to support me. (I had helped her through a midwinter layoff.) In turn I would attend to the house and garden errands. I could, I imagined, clean the house and water the garden and run to the store in the mornings. My afternoons would be spent writing in the backyard, the sun tanning my body, my mind concordant with my desire to create.

Never having had the occasion to stay home for an extended period of time, I was immediately struck by the enormity of the domestic world. It is, like any other job, what you make it. Unfortunately, I'm a perfectionist. I took out stains, turned mattresses, washed walls, cleared cobwebs, laundered pillows, shampooed rugs. I almost changed the shelf paper in the kitchen cabinets. Later, a beer on my right, I clipped coupons from the Sunday paper and organized the recipe

collection.

Then there was food. Cindy and I love good food, and there are four products we won't buy cheap: wine, coffee, steak, and cheese. Often it was necessary to travel to three or four stores to find what I needed. Oh, I'd cut corners otherwise. I'd buy generic dental floss and aspirin, and I'd really use those coupons. I'd also try to stretch things: baked chicken, then chicken sandwiches, then chicken salad, and if I had the heart, chicken soup. The kitchen became my realm and meals my inventions.

And the garden. What a lot there is to know there! I started reading about compost piles and raised beds and cutting off runners and pinching old blossoms and before I knew it the garden was another dependent. Like the cats, the fish, the houseplants, even the ring around the tub.

I admit I was making much of my home. As you've probably guessed, I was avoiding my desk. Whenever I sat down to write, I'd end up looking at the tiny blond hairs on my arm, or

wondering if lasagna noodles should be fully cooked before they went into the oven. I did, painstakingly, complete one article but it was

self-conscious, so contrived that it lost all intention; the words died as they were written. Still, I sent it to six magazines. I needed some affirmation, something to go on. I guess I anticipated the rejections. I just had to set things in motion so when asked I could answer, "Yes, I submitted an article." Walking out of the post office, my writing shoved down a slot, I could now accuse the publisher. I did my part.

That article was rejected soundly. Not even the reader's comments — just standard rejection notices.

The anxiety that had been nipping away at me finally settled in. I had trouble catching my breath, trouble sleeping, trouble eating. I awoke each morning alert for pain. I felt as though I were moving in a cramped, circular space. No more writing. Fuck it. What good was it? I wanted

to get away, fast, to heal on some mountain top, but I couldn't get out of the house, let alone the city. I had no money.

There's no denying it: money is power. Without an income your say is severely diminished, your influence insignificant, your future nonexistent. Life involves less choice and more justification: I will buy this tennis racket because I saved money when I fixed the toilet myself; or, this pot roast will be a lot cheaper than a dinner out; or, I owe myself a day off — I cleaned the oven yesterday. Bargaining with oneself becomes a reflex. I began to realize how essential it must be for housewives to pride themselves in any way they could, and the most universal manner was getting the better of a dollar.

Money is not only represented in what you acquire but in what you might acquire, such as a \$14,000 hospital bill. Insurance is a sickening enterprise, one that feeds off the

possibility of misfortune. Caught up like most people in the fear of massive debt, I converted my company benefits to an individual policy, Level A, which is, the insurance people admit, inadequate. Level D, their recommendation, is probably adequate and definitely unaffordable. Level D is for people who don't worry about insurance. Under my coverage, if I were hit by a car, for instance, fifty percent of my bills would be paid for forty days. After that they may as well unplug me.

No decent insurance, no sense of power, no approbation of my writing, no means of escape from a house that needed me and a panic that owned me. What had I gained? Time. Time to make cookies and lasagna. Time to shop at delis. Time to see old friends. Time to think.

Swathed in time, I began hour by hour to recognize my idiosyncracies. I wasn't, it turned out, appreciating the radio. Before work, after work,

while cleaning, I had always flipped it on. Now it was noise, inane and repetitious. My cat, Tabu, whom I used to feed and touch at, suddenly became a valuable resource. I started wondering what a cat might like — maybe to see things from my level. So I would pick him up and slowly take him around the house. I discovered my preoccupation with germination: every avocado pit, lemon seed, pineapple top was pushed into the soil and nurtured solicitously.

Becoming self-acquainted like that is a luxury, a healthy digression from the fabric that knits together our lives. It can also be terrifying. I am, beneath my slightly abrupt manner, chronically fearful. Given enough time and space, I can invent elaborate fantasies of death and illness. They cripple my movements and produce a madness based on the recycling of certain pernicious thoughts. Pain usually accompanies

(continued on page 32)

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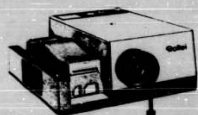
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NO FREEDOM IN WORK NO WORK IN FREEDOM

(continued from page 31)

these spells — I evoke it and can even predict where it will manifest. I've long employed certain tricks or formulas to extricate myself from myself, but the remedies are often contingent on activity, especially the continuous, thoughtless activity associated with a job. Unstructured time creates a kind of emotional anarchy — life assaults. The more I tried to control my ideas and actions, the more obsessive they became and the only available peace was passive entertainment, specifically, the television. Let me hurry to point out that I hate soap operas, game shows, and bad movies, also news programs. I'm not an indiscriminate viewer. I am hooked though — on a particular show, *My Three Sons*. Somehow the daily viewing of that program shakes everything into perspective. Somehow the insipid plots, hollow dialogue, and improbable characterizations soothe me. There was a time I believed in that family.

Not only can the sudden abundance of time invite obsessive behavior, it can engender guilt. Here I was, not making any money, having failed in my career attempts, lying on my stomach doing a crossword puzzle while the sun shone on the trees, while people were working and getting things done. Here I was, not writing, not even pretending to write, not even wiping the dust off the

philodendron.

And this was supposed to be fun? This was supposed to be free?

Maybe life's greatest lesson is its unpredictability. I mean, wouldn't you think the caged bird would try to escape? Wouldn't you think a twenty-eight-year-old might find *My Three Sons*, well, ineffectual?

It wasn't until a couple of weeks ago that I realized I had been buffeted by circumstance. The intermission I stumbled through was as unavoidable as a hiccup. The irony of time is found in the occasional necessity of wasting it. We are all paced differently. We cannot learn what we're not ready to hear. Next time a change comes I'll know and I'll find a rock to hang onto right away and I won't be scared. But then, we always say that, don't we? And we learn the same lesson over and over. The hard way.

I'm not saying I'm cured or anything. I still get a little annoyed by my poverty, though I see it's the only way to do what I'm doing. I will spend too long posting letters together, but I don't alphabetize the spaces. I still get rejections. I write anyway. And I still watch *My Three Sons*, because I'm only human.

Eventually, I've been told, the bird will cross its cage, crablike and tentative, but not until the outside has come in, not until the cage has ceased to be one. Instinct is a wonderful thing.

Cut the Comedy



JONATHAN SAVILLE

The San Diego Opera's production of the Offenbach opera, *La Périchole*, is pleasant and adequate. The audience is nicely entertained by this lighthearted story about the charming Peruvian street singer, the boyfriend who does not have enough money to pay for the marriage license, and the shrewish vicereine who

wants the girl, but ignores the fellow, yet finally grants them their happiness. No one in the production falls below the level of competence required for musical theater of this sort. There are no glaring mistakes in the staging. Yet, for my taste at least, the whole thing does not quite come off.

Take David Rios Smith, for example. His performance as the vicereine was just a tag round of applause. The voice may be a bit wobbly and unsupported, but it is loud and resonant, and in any case Mr. Smith concentrates more on acting with his voice than on pure vo-

calism. He knows how to use phrasing to put over a comic song, and that is exactly what his role asks him to do. Nevertheless, Offenbach is a great master of melody, and although a *hugo* role like the vicereine is meant to be comic it also has certain musical excellences — particularly its lyricism — which Mr. Smith, singing the way he does, cannot fully convey.

Then there is Mr. Smith's acting. The vicereine is a typical comic character of the French theater. Pompous, haughty, self-righteous, and unreasonably convinced of his own cleverness, he is obviously destined to be manipulated by pretty women, outwitted by his opponents, and made to look foolish. Though the story in *La Périchole* is chiefly a pretext for the delightful music, the role of the vicereine belongs firmly within the comedy of character. A French production of the opera would necessarily bring out this tradition: there would be action, however faint, of Melizaire and Marivaux. Mr. Smith's tradition, in contrast, seems to be that of Amer-

ican musical comedy. He mugs. He poses. He makes theatrical gestures. He plays to the audience. He seeks — and usually gets — the moment-by-moment laughter his stilted, farcical acting deserves. But he does nothing to build the character, or to create verisimilitude. In his performance we never see a Peruvian vicereine, even an exaggeratedly absurd one; we see only an extremely engaging performer using the situations, the lines, and the character traits of an absurd Peruvian vicereine in order to amuse the audience. The distinction is a fine one, but of real significance. It is the difference between an actor and a comedian.

The decision to do *La Périchole* in this manner evidently is that of director Jack Eddleman, for all the performances are of the same sort, and the details of staging follow suit. The heroine, *Périchole* herself, belongs thoroughly to the world of Broadway. Leigh Munro, a singer of authentic gifts (her coloratura is fluent and glittering), even takes care to produce her voice most of the time in the tight, shrill, overfocused, brassy manner of the musical-comedy soprano. She acts with a theatrical flair, giving an impression of bright, shallow vitality. Her drunk scene is played up to the theatrical limit, and the audience laughs at each bit of farcical business Mr. Eddleman has invented for her. But ultimately there is nothing much to remember about Miss Munro's *Périchole*, because vitality is a necessary but not sufficient condition for creating a character.

Another sort of actress, speaking and singing the same lines, might have made us aware of *Périchole*'s tenderness as well as her perkiness, her real passion for her lover Paquito as well as her grudging cleverness in fending off the vicereine's advances. Miss Munro is at her best in the scene at court in which she expresses her contempt for the courtiers who have snubbed her (this is also the scene in which she shows off her vocal agility most successfully). Here there is a sense — if only intermittently — of a real character engaged in a real social conflict and respond-

ing to it with real resources of will. But the latter scene, which gives this opera its most popular and memorable tone, finds Miss Munro somewhat supplanted by the emotional complexities of *Périchole*'s filling song. A singer like Régine Crespin (whose recording is available on Musical Heritage Society 5518/19) knows how to evoke all the love, sadness, and vulnerability of the girl explaining to her lover why she has consented to become the vicereine's mistress. Miss Munro, whose musical-comedy characterization is incapable of this poignant emotional effluence, does little more than sing the melody as a rather banal little waltz.

This comparison with Crespin is not an invidious one. It is meant to point out that what is basically wrong with this production is its style. There are other good singers in it — above all, baritone William Workman as Paquito — but they all lack that special combination of flavors and textures characteristic of the French (or Frenchified) Offenbach, as opposed to Rodgers and Hart. It is not that they attempt the style and fail. The production as a whole is virtually unaware of what that style is, musically and dramatically; not even a packaged hollandaise, but something like fillet of sole with brown sauce. Even the amusing ballet that Mr. Eddleman has added to the score makes one think more of Las Vegas than of Paris, and the sparkling, parodic performance by ballerina Kathleen McHugh is just about as French as the Ballet Tracodine. In the shallowness and exaggerated mannerisms of its writing and the Americanization of its singing style, there is something just a bit vulgar about this *Périchole*. American musical comedy is an admirable art form, and there are certain real pleasures in vulgarity (though more when the vulgarity is raucous and intended than when it is a pervasive and unintentional coloration). But for things French — wine, food, clothing, love-making, and Offenbach — style is everything, and when the style is not quite right, as is the case at the Civic Theater this week, the true pleasure is to that degree adulterated and enfeebled.

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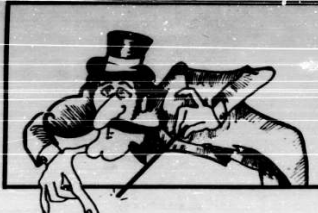
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DUNCAN SHEPHERD

This should have been the week to sit down to the Fifth Annual San Diego International Film Festival, or last week would have been the week to sit down to the festival. I forgot now which date was decided on for the purpose, or whether any definite date was set, before the overriding decision was made not to do it at all. Expressions of shock and grief (or their mild equivalents, "Oh," and "Too bad") trickled in for a time, together with a mad-doctor proposal for reanimating the spook body. Opinions still differ as to whether the organism is dead or just resting. How the festival came to this sad state, and who gets what share of the blame, and what the odds are on its resurrection, and other questions of past and future, are outside my immediate concern, outside my emotional compass: how it feels, that is, to be coming up on the end of October with nothing to look forward to

San Diego Evening Tribune, will be willing to route himself for the short-term occasion, even if he privately covetous himself as rather like Travis at the Alamo. And I myself should not be too hasty to brush aside the element of the festival that has brought me my only opportunity to see Zuzuti's *Desert of the Tornados*. Visconti's *Conversation Piece*, Robbe-Grillet's *Glissements Progressifs du Plaisir*—I could go on, though I could also have snipped with the Zuzuti and snit felt well rewarded.

Rewards offered by the films at a film festival are always chancy, though, and I do not judge it very likely that in my — and the movie world's — present mood I would have snatched upon much this year to send me into cinematic ecstasy, or even much to fatten up my Ten Best list. A recent trip to the Los Angeles County Museum's French Film retrospective to see one of the few remaining films on earth that I had never been able to see and would have been willing to trade a small piece of my anatomy for the privilege — namely, Alexandre Astruc's adaptation of Maspes's *Le Vie* — showed me that I can still be jolted out of my moivoging doldrums. But that movie was made in 1958. All film festivals these days, even ones with the clout of New York and San Francisco, are dropping in response to the distal pool of new movies. There is no reason to suppose that San Diego's catch, even drawing on an older and larger pool, even assuming the capture of the early *VIII* Lammert and Andre Delvaux films under pursuit since the First Annual, would have been better.

No, to return to that earlier and perhaps somewhat disparaging aside about community service, I should say that what I miss most, and what I learned to appreciate as a constant even when movie quality wavered, is what could be called the social aspect of the festival. It is not so much my own social calendar, and the sudden deadline. Pretty much any film critic, of course, unless he works for the

example, the before-movie supper at City's Bar-B-Q or the after-movie drinking sessions at the Oak Tree bar. These, if ever the urge were strong enough, could always be re-created even without the festival as an excuse — not always, it is true, when Jacques Demy or Claude Miller are esteemed guests, but then again my personal interest in hobnobbing with movie-makers is rather severely limited to those, like the aforementioned two, whose movies I particularly like. In other areas as well, the opportunities for socializing around the festival far exceeded my own appetite for it, exceeded, in fact, my entire yearly requirement.

Here again, however, it was possible to rise, patently at my rate, to the occasion, and here again I do not really have a great deal to complain about. If a photocopied comment exhibited a generic inability to take no for an answer (and if San Diego Magazine, somewhere down the line, showed unusual liberality in not letting conventional qualities such as correct focus, adequate lighting, illumes to subject, etc., clutter up the criteria for publication), at least I was never the one on the festival staff who had to make himself available for newspaper interviews, appearances on 8 a.m. TV talk shows, and the like. True, the line of duty sometimes threw me into unaccustomed human contact, but seldom unpleasantly so. I quite

enjoyed, for instance, when the festival phone was ringing off the hook, taking an occasional turn picking it up and fielding questions about how many tickets were left for the 9:30 show, whether any of the movies were in French, whether the La Jolla Museum was, etc. And the complete strangers who sought me out on the museum premises never seemed to be members of that famous mob who forever want to ride me out of town on a rail. These, too, there were always congenial people among the battalion of volunteers, in whom a lively interest in movies could safely be assumed, and I would feel increasingly misanthropic if I failed to salute, by name, Dick Koldoff, the regular purveyor at the Chaucer Theater who took charge of the projection booth at the museum and did more than any other individual to relieve the anxieties of the daily operation. Without all this, and others, it just won't seem like October.

Still, the moviegoing experience has never been equitable in my mind with such moon-and-mistle events as art openings and wine-tasting seminars, and a natural tendency toward recalcitrance (plus a vague wariness of that aforementioned football mob) saw to it that I didn't often fall into conversation at the festival with anyone I didn't know well. This type of conversation, like the drinking bouts at the Oak Tree, would seem to be amenable anytime. But not really. There is a great deal to be said, I was repeatedly made aware, for a set-up whereby all my friends who would be interested in seeing and talking about a given movie would see it at the same time and place as me — unless the usual set-up whereby I have to wait two weeks for one friend to catch up to a certain movie, four weeks for another, eight weeks for another, and my friend of mine who is only now getting around to E.T., let's say, can no longer expect to get me to talk to him about it. It was my experience that the festival provided the single best occasion in the year to talk over movies with friends.

But as I said above, I am not thinking only of myself. Not even mostly. What I meant by the social aspect of the festival, and what I meant I will miss, is the sense (perhaps a little romanticized in my imagination) that all other investigators were doing the same thing I was: the sense of communal concentration on the subject of movies. This can no doubt be felt to some degree at any movie screening, although the post-mortem conversations that one could take part in, or eavesdrop on, around the La Jolla Museum tended to be a cut above, or at least tended to last a little longer, than the "It was great" or the "It sucked" that one hears when shuffling toward the exit of a shopping-center multiplex.

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The Gender Trap



The Club

JEFF SMITH

Ever Merriam's musical revue *The Club*, which opened last week at the San Diego Repertory Theatre, is set in an exclusive men's club, somewhere on the East Coast, in 1933. It is a dignified, comfortable locale, a place to which its members eagerly repair at the end of a long and clearly lucrative day at the office. Inside the club, as officious servants attend to their every want, the gentlemen snuff brandy, play a few hands of cards, sing songs, and engage in pleasant conversation with their social equals. The attraction of the club — aside from its use as a night's lodging should the brandy get snuffed with unwarded eagerness — is that it affords the gent a place of refuge that is off-limits to all but the patrician class. Thus women, children, and newbies — except as servants — are barred forever from this private retreat (a woman once entered their domain by accident, and the page responsible for the egregious error was summarily dismissed). Even so, none of the topics of conversation eventually turn to the world outside the locked doors of the club. And, as they puff contentedly on their cigars and speak in stentorian, often patronizing tones, the men soon pounce upon their favorite subject of all: women.

Each of the four principal members of the club has a slightly different relationship with women. Young Bobby was wed recently, and he asks his savvy peers for guidance. Bertie, a lawyer of modest

skills, has been married for a while — and has been living off his wife's abundant holdings. Algy, a stately gent also known as "the Giv," has been married three times. And Freddie, a libertine, has never tied the knot. Instead, he prefers to untie others, including, it may turn out, the one between the Giv and his third wife. But although their relations differ, the men are in fundamental agreement, not only about the value of the club but also about the value of women. When one asks, "Do you believe in clubs for women?" another replies, "When all other means of persuasion fail."

There is a surplus of misogynist jokes and songs in *The Club*, plus a host of negative attitudes regarding women's place in the scheme of things (somewhere above rocks but below slugs), their function (keeping a tidy home and keeping quiet), and their attractiveness. The views on this last subject, using a form of synecdoche (the part for the whole), fragment women. They stress a single becoming female — a shapely leg, for example — and dismiss the rest as either incidental or a burden. The jokes and the songs, culled from the turn of the century, evoke an era in which male dominance was a given, unopen to questioning or serious scrutiny. In this sense, *The Club* is like a time capsule. But with a catch. We return to circa 1930. The men cavort freely. They flavor their remarks with abundant sprigs of male chauvinist pride, and an aura of imperviousness prevails. But in the revue, all seven men on stage are played by women.

The program for the San Diego Repertory Theatre's production of *The Club* contains several pages of notes — quotations about gentlemen's clubs, poems, a director's note, and even a "brief update" on the status of the club today. Director Fred Taylor, who was an understudy in the 1977 Broadway production and who directed the Rep's 1979 version, asks that the audience regard the play as an "uplifting evening." She adds that the men at the club — who just "happen to be played by women" — are examples of "good relationships in this era of vast pessimism and conflict," and that these chaps, their camaraderie, and the entertainment value of the musical numbers are at the center of the revue. The accumulated notes guide us away from the lure of the show: to witness the inside of an institution that was taboo for women and to see modern women spoof the going-on. The notes say, in effect, watch and enjoy — but don't listen. And yet after the initial barrage of old, heavy-handed jokes and songs that insult and assault women, what one does is listen, uncomfortably, and wonder if *The Club* is not in fact a species of antifeminist backwash concocted by a bitter man.

Essentially *The Club* is a musical revue, almost plotless, with a single gimmick that holds it together: the men are actually women. "She's well-tuned," one club member says, "and not bad from the front either." But regardless of who speaks these lines, male or female, the effect is the same. We assume that having actresses utter them enables us to detect the underlying absurdity of the attitudes behind the one-liners and musical references to portions of a woman's anatomy. And this is true, in part. But the joke itself doesn't disappear completely in the process. It hangs in the air — its absurd attitude both exposed and, at the same time, resurrected.

Furthermore, *The Club* would be more interesting if the contemptuous attitudes toward women came as a revelation, as an eye-opening *ra* that captured the complex resonances of male supremacy beneath the elegant, composed surfaces of the gentlemen and their dignified — now suddenly dubious — institution. But rather than reveal anything new or insightful, the revue tells us what we have already known, in detail. The jokes aren't funny. And the gimmick, women as men, also wears thin after awhile. If this show had been produced fifteen — or fifty — years ago, it would have been quite a stinger. Produced in 1982, its gimmick is no longer inspired.

In one segment of *The Club* that could have been revelatory — at least about the bond of friendship between two of the club's members — the Giv receives a telegram that claims his third wife is having an affair with his best friend Freddie. The otherwise conflict-free revue begins to acquire tension as the gentlemen release a play-within-the-revue, in preparation for their annual spring show. The men dress up as women — an interesting twist and one of the few highlights of the Rep's production. The Giv plays a cuckolded husband while Freddie is the seducer, both in the play and in actuality. The scene gives rise to the only moving number in the show. Lynn Henderson, who plays Bertie,

performs a lovely soprano rendition of "Vesti la giubba," the popular lament from Leoncavallo's *I Pagliacci*. But the Giv, as response to Freddie, the double seducer before him (in fiction and in fact), is left for the most part unexplored. One wonders in vain what the Giv, who has had some unflattering things to say about his wife during the course of the evening, is feeling at this particular moment.

Regarded merely as entertainment, as a musical revue rather than as a show and singing statements, the San Diego Repertory Theatre's production of *The Club* is so-so. The thirty-two songs in the revue have a sameness of tonality and genre that eventually becomes tedious. The singing voices, though generally competent, are not outstanding. The dancing is mediocre. And a majority of the numbers, drawn by Alexandra Ivanoff from the period between 1894 and 1905, are largely unmemorable. Once the effect of hearing male sopranos wears off, they are unremarkable as well.

Most likely because the men for once aren't talking about women, or aren't seen in relation to them, the musical numbers stand apart from the relative sameness of the songs in the production. The number, called "Ticker Tape," depicts the day's response from the stock exchange. A piece of elastic, representing the tape, stretches across the entire stage. As the girls read their good fortunes, Rita Curry (who plays the page Johnny) rapidly bends, contorts, and warps the tape into a series of different geometrical configurations. The men shout, "Get the money!" and the tape responds, with jazzlike like gymnastics. It is an imaginative piece of stage business, a complete and memorable unit. But rather than let it stand, the production repeats the same effect — this is a one-gimmick show, remember — with the elongated stem of a rose and then again with a lengthy flag. Both objects are stretched beyond credibility. As is the initial impact of the device.

The individual performances in the Rep's production are uneven. Of the four principal members of the club, Lynn Henderson and Lori Palmer as Bertie and Bobby, respectively, have the better voices, and their characterizations are indifferent. Missions Whitely as blustering Giv with a mezzo voice. She and Gloria Mann, who plays Freddie with a comical and convincing male swagger (and who produced a perfect sneeze ring on the first try opening night), have the more sustained characters in the show, especially when it allows them the freedom to depart from its overly repetitive format. The first appearance of the four women on stage — dressed in black, Lynn Helton's dark morning coats, black ties, and white cambrics — is striking. Each of their faces has an intriguing character to it. They don't necessarily resemble men, per se, but something else, a sort of in-betweenness that is momentarily like the effect of the production. The faces soon wear off. One is left with what they are singing and to say, which is true, dated, and unappealing.

Whether this is the appropriate time to open a French restaurant in Tijuana remains an open question. For one thing, there is a serious problem of the devaluation of the peso and its continued fluctuations. Restaurants in Tijuana welcome American tourists, but they cannot exist simply on the tourist trade: hard-core regulars, the natives of the city, have to constitute a good part of the dining traffic. To attract the middle class and its families, a restaurant has to provide a great deal of food, all of which should be included in the price of the entrée. I can hardly recall a restaurant that I've sampled in Tijuana that did not serve soup or salad, mountains of tortillas, dishes or crockets of marvelous beans, and in some cases even appetizers with the main course. Le Cordón Bleu, however, has a menu which is a la carte, where each item has a separate cost. It's not very expensive when a chicken entrée that offers several vegetables including wild mushrooms costs \$5.30. A ten-dollar meal is not expensive by American standards, but if you bring your children and your large or adult individual items, it does add up — for Americans and certainly for Mexicans.

The other issue is whether visitors to Tijuana will embrace French cooking. The larger restaurants — Reno's, La Escondida, and even the Convent — prepare Continental specialties. But I would hazard a guess that Americans do not associate Tijuana with French cooking, and that those tourists who cross the border would not seek this cuisine unless it were outstandingly good or at unusual value. Le Cordón Bleu is neither, but it would make a very creditable place to stop for lunch.

Le Cordón Bleu is located in the Chapultepec district, an area of pleasant houses located up on the hill, close to Sagrado Corazon, a well-known church that deserves some exploration on its own. To reach this area you have to travel down Agua Caliente Boulevard until you come almost to the racetrack, and then you turn right up the hill. There are signs on Agua Caliente that bear the restaurant's name and which will lead you through the various curves of the winding street. (From Agua Caliente, go right on Tapachula, left on Alameda, right on Trinchera, left on Merida, and right on Cuernavaca.) I enjoyed the view as we drove up there and once we saw the initial sign, I simply followed the rest without difficulty.

A bakery, called Paris Gourmand, is attached to the restaurant and will assist you if you are to the right place. The bakery has many wondrous delicacies, including the breads and the pastries which are offered in the restaurant for dessert. The restaurant is windowless and is made cheerful by its white cloths and colorful napkins. At 6:15 p.m. we went, alas, the only guests, but Mexicans tend to dine very late by American standards.

Mrs. Valentin speaks perfect English and she chatted with us and helped us with our order. René came out of the kitchen to make suggestions. He speaks French with some smattering of Spanish. Each of us ordered an appetizer, an entrée, and dessert (the menu is printed in French, Spanish, and English, so there's no problem in ordering). The mousses were fresh, and René prepared them for us with lots of garlic and grated cheese. They were splendid, but we each had a dish large enough for three people. The homemade bread is a treat and with it we topped up the butter and cheese that topped the mousses.

Two of us had the avocado stuffed with lobster and dressed with cognac. One of the party ordered the house salad, which was known as country salad for its strong flavor and somewhat coarse grain. Because of this somewhat lumpy texture, I would not recommend it. The avocado salad was good and also it would make a pleasant last course.

We had three courses: chicken with wild mushrooms, red snapper with mussels and spinach, and ribs of salmon poached in red wine. The vegetables — string beans, tiny potato balls, spinach — were all done well. My major criticism would be the extreme saltiness of the dishes. I didn't mention it first, my friend who tasted her salmon in red wine said, "It's very salty." Both "salty" dishes had their inherent taste compromised because of salt: you couldn't savor the fish flavor in its natural

Tijuana French



ELEANOR WIDMER

The Restaurant: Le Cordón Bleu
Location: Northwest corner of Cuernavaca and Peralta streets, Chapultepec district, Tijuana (81-33-68)
Type of Food: French
Price Range: At its current menu, individual courses between four dollars and seven dollars
Hours: Closed Monday, Open Tuesday through Sunday, 5:30 p.m. to 11:00 p.m.

When René Valentin and his family left Mexico City recently, they hoped to start a life with a more secure economic base in Tijuana. René had arrived in Mexico City some dozen years before, classically trained in Lyon and a member of the Academia Culinaire. His intention was to use in Mexico City a short while and then to move on, possibly to the United States. But he fell in love with a charming Mexican woman, married her, and started a family. Working at the splendid Lago resort in Chapultepec Park in Mexico City was more glamorous than economically rewarding, and so to supplement their income, Mrs. Valentin worked in a doctor's office. After a decade of scraping and pinching, they saved enough money to move to Tijuana and to open their restaurant. Le Cordón Bleu, which literally means the blue ribbon and which normally implies the blue ribbon for prize chefs.

Three factors determine any restaurant's success: the product, the timing (when the restaurant arrives on the scene), and ordinary good luck. I wish René Valentin and Le Cordón Bleu the best of fortune.

Whether this is the appropriate time to open a French restaurant in Tijuana remains an open question.

For one thing, there is a serious problem of the devaluation of the peso and its continued fluctuations. Restaurants in Tijuana welcome American tourists, but they cannot exist simply on the tourist trade: hard-core regulars, the natives of the city, have to constitute a good part of the dining traffic. To attract the middle class and its families, a restaurant has to provide a great deal of food, all of which should be included in the price of the entrée. I can hardly recall a restaurant that I've sampled in Tijuana that did not serve soup or salad, mountains of tortillas, dishes or crockets of marvelous beans, and in some cases even appetizers with the main course. Le Cordón Bleu, however, has a menu which is a la carte, where each item has a separate cost. It's not very expensive when a chicken entrée that offers several vegetables including wild mushrooms costs \$5.30. A ten-dollar meal is not expensive by American standards, but if you bring your children and your large or adult individual items, it does add up — for Americans and certainly for Mexicans.

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state. Later René told me what I complained about the salt that it wasn't salt but the fact that he had reduced his sauces too much. The reduction of sauces, that is, boiling them down for thickness, can be a problem, in which case no salt should be added at all until the reduction is completed. The sauce on my chicken was highly salted and a bit thicker than we are accustomed to have, when nouvelle cuisine has had a strong influence in weaning us away from floured gravies and sauces. Of the three main dishes, the red snapper with mussels and spinach was the most interesting. Creamed spinach was placed under the snapper and the garnish included oysters as well as mussels and beautifully carved mushrooms. The least successful was the salmon, whose best complement is not necessarily red wine.

The desserts were all provocative but I especially recommended the chocolate with fresh strawberries, which is similar to a cold custard shot through with pulverized strawberries and served with fresh strawberry sauce. This dessert plus one of the appetizers would make a very adequate lunch. The chocolate mousses are more akin to a block of fudge with most sauce. There's also meringue that looks like a ball, filled with all sorts of delectable stuff, though the cream is not prepared from fresh whipping cream.

The Valentin family is charming and generous to a fault. They want to please, to satisfy their diners, to do well. René imports his fish from San Diego and his wild mushrooms from Los Angeles, which inevitably adds to his cost and labor and which isn't necessary. I've had good fish obtained locally in Tijuana for years — René Valentin has to make some adjustments in his thinking. A small house salad should be included with the price of the entrée, the salt reduced, and he should learn to employ local products.

For Americans, Le Cordón Bleu in Tijuana is not at the level of most of our French restaurants. Still, it has potential. Since it opens at 5:30 p.m., Le Cordón Bleu is good place for late lunch, and when known as country salad for its strong flavor and somewhat coarse grain. Because of this somewhat lumpy texture, I would not recommend it. The avocado salad was good and also it would make a pleasant last course.

We had three courses: chicken with wild mushrooms, red snapper with mussels and spinach, and ribs of salmon poached in red wine. The vegetables — string beans, tiny potato balls, spinach — were all done well. My major criticism would be the extreme saltiness of the dishes. I didn't mention it first, my friend who tasted her salmon in red wine said, "It's very salty." Both "salty" dishes had their inherent taste compromised because of salt: you couldn't savor the fish flavor in its natural

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Letters

(continued from page 4)
letter wish to help us solve the problem, I encourage you to support MADD.
Don M. Rice
San Diego

Glad Strip Done

Just want to say thank you for "Ernie Pook's Comedy." It's a far-out comic strip. I love it!
Linda Sanborn
La Jolla

Sounds Inviting

I couldn't let Thomas K. Arnold's "All Right for Fighting" ("City Lights," September 2) go by without a reply. After all, we wouldn't want Thomas to think he's not being noticed.

So Steve Tipp thinks we have a "saggy attitude." How could he possibly know what our attitude is? He's never had anything to do with us. Our attitude has nothing to do with doing "what we're supposed to do as punks." It's about making our own music, making our own

scene. And it's about not having to prove or justify ourselves, especially to people like him. If you're going to judge our whole scene by a few idiots, then you're just proving your own ignorance.

Violence at punk rock concerts? Come on already. Are you still following that bouncing ball? If you don't already know what a joke that is, then you'll never learn. Why should we waste our time trying to convince you that it's not true?

Arnold has been doing a great job of misrepresenting and misunderstanding the underground music scene in San Diego for a

good two or three years now. He writes out of personal bias, not personal knowledge. Does he give any details or evidence to back up his claims of "driveling, semiconscious punks kicked into nearby guns by other punks"? Does he talk to any real punks to find out their side? Does he even go to shows at King's Road to see for himself what goes on there? No. When you're Thomas K. Arnold you don't have to go to know; you can just assume.

Oh, but wait. I myself suffered,

near King's Road, a couple of head wounds that required stitches. From other punks? No, from a friendly, overplay, long-haired rock and roller.

I guess we can't expect any writer who refers to our shows as "punk rock concerts" and who is into new wave and hard rock and roll to even begin to understand what we're about. But next time, Thomas — and everyone else who can't wait to put us down — at least make the effort to find out for yourselves. We'll be keeping an eye out for you.
Roger Franklin
San Diego

Off the Cuff

Have you ever considered giving back a gift?



Dina P. Salazar
Salesperson
La Mesa

It was Elvis's last concert in San Diego and KFMB was promoting it by letting people call in. I loved Elvis but I couldn't even afford to go to the concert. I put my feelings about him down on paper, called in, and read it. About two weeks later the disc jockey called and said that Elvis had liked what I said and there was something waiting for me at the airport. It was a brand-new Cadillac — bar, refrigerator, marshmallow upholstery, gold around the seats. A real cruise car. I was in shock. I drove it for two weeks, then I called the radio station and said I didn't want the car. I gave it back. I didn't say what I did in order to get something. After that I received a handwritten letter from Elvis saying that now he knew what a true fan was.

Greg Velthuis
Photographer
La Jolla

It's an unwritten journalistic rule that if you can't pronounce it within twenty-four hours, you can't accept it. A reporter and I went to do a story and take pictures of two ladies who made chutney. Afterward one of the ladies handed each of us a little jar. The reporter put up a big stink saying she couldn't accept it. It finally sold her to be quiet and put it in her purse. Sometimes it's easier to accept things than to try to give them back. My sister bought me a brown shirt last Christmas — very cloth, big wide collar, no buttons. I really couldn't stand it but it's hanging in my closet. I loved the jacket, though. I really did.

Don Willey
Counselor
Windansea

Do I look like the kind of guy who wears ties? Mf. a tie? Hand-me-downs and ties. But hey, take it and run, you know? I was taught to accept gifts graciously. You don't give them back. On the other hand, why give somebody something they don't need? I think straight-out gifts are fine if the intention is pure. But then there's barter — you're giving on one hand and asking on the other. Happens all the time in personal life and in business. I don't want anything to do with that kind of giving.



Kathy Hutchins
Student
SDSU

About three years ago a girlfriend was giving me a gift and while I was opening it she said something like, "You're really going to like this." It was a nylon handkerchief that comes in a little bag and you're supposed to put your jewelry and stuff on it. It was bizarre looking but I said, "This is really nice." I was thinking, What am I supposed to do with this? You put jewelry on it and it just fell into the bag all mixed up. I couldn't take it back. I had no idea where she got it, so I put it in a drawer. You feel guilty. Another girlfriend salvaged it one day when I was cleaning out my drawer. It's hanging on her wall holding a mask.



Kathy Jodelson
High School Student
Del Mar

When I was five I got two identical life-size dolls for my birthday. One was from my mother and the other one was from a neighbor who always used to make a big fuss over me and try to kiss me with his wet mustache. I remember he was really pushy and when I opened it, I said, "You can take this back because I already have one." He died of a heart attack a week later, and even though it was totally irrational, I always felt guilty because he called me a little heartbreaker. Now when I get something I don't even like or already have one of, I go on and on about how neat it is and say things like, "Oh, you shouldn't have. I love it. This is really super."

— Lin Lukaty

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BANKRUPTCY INFORMATION
Are you overburdened by debt?
Well then, the results of American economic conditions are forcing more and more people to become financially overextended. Many of these people are finding relief in the U.S. Bankruptcy Courts. In fact, almost a quarter of a million bankruptcy petitions are filed every year.

BANKRUPTCY IN A NUTSHELL
Bankruptcy is a procedure which allows a person to get a fresh financial start. By declaring bankruptcy, you eliminate most of your debts and are allowed to keep most or all of your property. In some cases a bankruptcy will even prevent a foreclosure on your home. Bankruptcy will protect you from lawsuits filed by creditors and also insolation of prior judgments, garnishment of wages, attachments, execution, harassing calls from creditors, etc. Bankruptcy will even stop or delay a proceeding in the U.S. Tax Court.

If you are a debtor with regular income, you may qualify to file a special form of bankruptcy called a Chapter 13 plan. This plan will allow you to take all of your property and assets while you pay off your creditors. A Chapter 13 plan will generally extend your term of payment and reduce your payment amount.

There is no set amount of money you must owe before you can file bankruptcy. However, bankruptcy is a very valuable Constitutional right which can be used only once every six years. It should not ordinarily be used unless you are experiencing serious financial problems.

If your debts are piling up faster than you are able to pay, or your health is suffering due to your financial situation, then a bankruptcy should be considered. Consult an attorney if in doubt.

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Rancho Santa Fe: Mornings, Tues. & Thurs. 8:30-9:30

Advanced is a 1 1/2 hour workout! Solana Beach: Mornings, Mon. Wed. Fri. 9:30-11:00
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Letters

(Continued from page 4)
letter wish to help us solve the problem. I encourage you to support MADD.
Dora M. Rice
San Diego

Glad Strip Done

Just want to say thank you for "Elmer Fook's Comick." It's a far-out comic strip. I love it!
Linda Simbow
La Jolla

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Violence at punk rock concerts? Come on already. Are you still following that bouncing ball? If you don't already know what a joke that is, then you'll never learn. Why should we waste our time trying to convince you that it's not true?

Arnold has been doing a great job of misinterpreting—and misunderstanding the underground music scene in San Diego for a

good two or three years now. He writes out of personal bias, not personal knowledge. Does he give any details or evidence to back up his claims of "drinking, semiconscious punks kicked into nearby gutters by other punks?"






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Oh, but wait. I myself suffered, near King's Road, a couple of head wounds that required stitches. From other punks? No, from a friendly, everyday, long-haired rock and roller.

I guess we can't expect any writer who refers to our shows as "punk rock concerts" and who is so far from the scene to understand what we're about. But next time, Thomas—and everyone else who can't wait to put us down—at least make the effort to find out for yourselves. We'll be keeping an eye out for you.
Roger Finkel
San Diego

Off the Cuff

Have you ever considered giving back a gift?

 <p>Dina P. Salazar Photographer La Mesa</p>	 <p>Greg Veltus Photographer La Jolla</p>	 <p>Don Riley Canadian Windsor</p>	 <p>Kathy Hutchins Student SDSU</p>	 <p>Kelly Jodelson High School Student Del Mar</p>
<p>It was Elvis's last concert in San Diego and KPMB was promoting it by letting people call in. I loved Elvis but I couldn't even afford to go to the concert. I put my feelings about him down on paper, called in, and read it. About two weeks later the disc jockey called and said that Elvis had liked what I said and there was something waiting for me at the airport. It was a brand-new Cadillac—his, refrigerator, marshmallow upholstery, gold around the seats. A real cruise car. I was in shock. I drove it for two weeks, then I called up the radio station and said I didn't want the car. I gave it back. I didn't say what I did in order to get something. After that I received a handwritten letter from Elvis saying that now he knew what a true fan was.</p>	<p>It's an unwritten journalistic rule that if you can't consume it within twenty-four hours, you can't accept it. A reporter and I went to a story and take pictures of two ladies who made chutney. Afterward one of the ladies handed each of us a little jar. The reporter put up a big stink saying she couldn't accept it. I finally told her to be quiet and put it in her purse. Sometimes it's easier to accept things than to try to give them back. My sister bought me a brown shirt last Christmas—very cloth, big wide collar, no buttons. I really couldn't stand it but it's hanging in my closet. I loved the jacket, though. I really did.</p>	<p>Do I look like the kind of guy who wears ties? Mr. a tie? Hand-me-downs and ties. But hey, take it and run, you know? I was taught to accept gifts graciously. You don't give them back. On the other hand, why give somebody something they don't need? I think straight-out gifts are fine if the intention is pure. But then there's hater — you're giving on one hand and asking on the other. Happens all the time in personal life and in business. I don't want anything to do with that kind of giving.</p>	<p>About three years ago a girlfriend was giving me a gift and while I was opening it she said something like, "You're really going to like this." It was a nylon hand that comes in a little bag and you're supposed to put your jewelry and stuff on it. It was bizarre looking but I said, "This is really neat." I was thinking, What am I supposed to do with this? You put jewelry on it and it just fell into the bag all mixed up. I couldn't take it back. I had no idea where she got it, so I put it in a drawer. You feel guilty. Another girlfriend salvaged it one day when I was cleaning out my drawer. It's hanging on her wall holding a mask.</p>	<p>When I was five I got two identical life-size dolls for my birthday. One was from my mother and the other one was from a neighbor who always used to make a big fuss over me and try to kiss me with his wet mustache. I remember he was really pushy and when I opened it I said, "You can take this back because I already have one." He died of a heart attack a week later, and even though it was totally irrational, I always felt guilty because he called me a little heartbreaker. Now when I get something I don't even like or already have one of, I go on and on about how neat it is and say things like, "Oh, you should've, I love it, this is really super."</p>

— Lin Jakary

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BANKRUPTCY INFORMATION
Are you overburdened by debt?
Well then, join the ranks of millions of Americans. Current economic conditions are forcing more and more people to become financially overextended. Many of these people are finding relief in the U.S. Bankruptcy Courts. In fact, almost a quarter of a million bankruptcy petitions are filed every year.

BANKRUPTCY IN A NUTSHELL
Bankruptcy is a procedure which allows a person to get a fresh financial start. By declaring bankruptcy, you eliminate most of your debts and are allowed to keep most or all of your property. In some cases a bankruptcy will even prevent a foreclosure on your home. Bankruptcy will protect you from lawsuits filed by creditors and also enforcement of prior judgments, garnishment of wages, attachments, execution, replevin, liens from creditors, etc. Bankruptcy will even stop or delay a proceeding in the U.S. Tax Court.

If you are a debtor with regular income, you may qualify to file a special form of bankruptcy called a Chapter 13 plan. This plan will allow you to keep all of your property and assets while you pay off your creditors. A Chapter 13 plan will generally extend your payment terms and reduce your payment amount.

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If your debts are piling up faster than you are able to pay, or your health is suffering due to your financial situation, then a bankruptcy should be considered. Consult an attorney if in doubt.

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Advanced (a 1 1/2 hour workout) Del Mar: Mornings, Mon., Wed., Fri. 9:30-11:00

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Assertiveness is an essential skill in today's competitive and stressful environment. This seminar provides a comprehensive overview of assertive communication skills. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

PREGNANCY AFTER 35

There are special considerations for women who become pregnant after the age of 35. This seminar discusses the physical and emotional challenges of late pregnancy and childbirth. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

CHILDREN IN SAN DIEGO

What should parents know about raising children in San Diego? This seminar provides a comprehensive overview of the local environment, including schools, healthcare, and community resources. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

INTRODUCTION TO SATTER PHOTOGRAPHY

The techniques and artistry of photography are explored in this seminar. Participants will learn the basics of camera operation and composition. **Alfred Stieglitz, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: NOV. 4 9:00 P.M. - 10:30 P.M.**

STENOPOD

Stenopod is a unique photographic technique that allows for extreme depth of field. This seminar explores the history and application of this technique. **Alfred Stieglitz, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: NOV. 4 9:00 P.M. - 10:30 P.M.**

YOGA FORUM

Yoga is a holistic practice that combines physical postures, breathing exercises, and meditation. This forum provides an overview of the practice and its benefits. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: NOV. 4 9:00 P.M. - 10:30 P.M.**

MARTIAL ARTS FORUM: AN INTRODUCTION

Are you captivated by the beauty of martial arts? This forum provides an introduction to various martial arts disciplines, including Karate, Judo, and Taekwondo. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 27 9:00 P.M. - 10:30 P.M.**

SENSORY COMMUNICATION

Sensory communication is a vital skill for individuals with disabilities. This seminar explores the challenges and strategies for effective communication. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 27 9:00 P.M. - 10:30 P.M.**

SECURITY, PERSONAL AND PROPERTY PROTECTION

Personal and property protection are essential for everyone. This seminar provides a comprehensive overview of security measures and legal considerations. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 27 9:00 P.M. - 10:30 P.M.**

STRESS MANAGEMENT: A GUIDELINE

Stress is a natural part of life, but it can become overwhelming. This seminar provides a guideline for managing stress effectively. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 27 9:00 P.M. - 10:30 P.M.**

WRIGHT CONTROL

Wright Control is a unique approach to managing stress and improving focus. This seminar explores the principles and techniques of this method. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 27 9:00 P.M. - 10:30 P.M.**

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THE WAY OF MUSIC: THE SKILL OF LISTENING

The skill of listening is a fundamental aspect of music. This seminar explores the techniques and artistry of listening. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

INTRODUCTION TO MARKETING

Marketing is a vital skill for anyone in business. This seminar provides an introduction to the principles and techniques of marketing. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

RELIGIOUS MYSTERIES UNVEILED: A REINTERPRETATION

Religious mysteries have long captivated the human imagination. This seminar provides a new interpretation of these mysteries. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

SINGLE AGAIN - A TIME FOR GROWTH

Being single again can be a time of growth and self-discovery. This seminar explores the challenges and opportunities of single life. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

BOYDING CLEARING

Boydine Clearing is a unique approach to clearing the mind and improving focus. This seminar explores the principles and techniques of this method. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

CONSUMER ADVERTISING: A GUIDE TO MARKETPLACE SURVIVAL

Consumer advertising is a vital skill for anyone in business. This seminar provides a comprehensive overview of the principles and techniques of consumer advertising. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

AN INTRODUCTION TO SUPERSTITIONS

Superstitions are a part of human culture. This seminar provides an introduction to the history and significance of superstitions. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: OCT. 28 9:00 P.M. - 10:30 P.M.**

HEALING MASSAGE: AN INTRODUCTION

Healing massage is a powerful tool for relieving stress and improving health. This seminar provides an introduction to the principles and techniques of healing massage. **Dr. Robert C. Serfaty, Ph.D.**, is currently in residence at the University of California, San Diego. **COST: \$20.00 DATE/TIME: NOV. 4 9:00 P.M. - 10:30 P.M.**

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Making Art Underwater

Admit it, there are only two kinds of people in this world: those who can't resist the pull of the sea, and those who can. Until recently, underwater photography held interest only for the first group, which would rather jump into the ocean than do almost anything else. Now the best underwater photographs are starting to enter the way out of the wet hands of the already enthralled, and into the dry hands of the aesthetically appreciative. Underwater photography is where the women's movement was twenty years ago: a world apart but less and less separate. As we're seeing now in San Diego, underwater photography exhibitions, and sales of individual collectors' prints, are not quite a novelty anymore. A few of its best practitioners have even mounted their pictures in art galleries. The critics will figure out whether or not this is blasphemy, in the meantime.

there will continue to be a blurring of the line separating the scagging from the strictly terrestrial. If David Doubilet's local exhibition of underwater photography succeeds in drawing and holding the latter group, it will be another routine triumph for him. Working on contract for National Geographic, Doubilet and his wife, Anne, have dived and photographed in every major sea, and quite a few minor ones. An intense and serious man, Doubilet had wanted to be a marine biologist, until he flunked out of freshman biology at Boston University. He went on to study journalism and film, and his aesthetic interest in composition and light, coupled with his technical knowledge, have ushered him into the company of the dozen or so top underwater photographers. Along with Al Giddings, Stan Waterman, Douglas Frazier, and Chuck Nicklin, Doubilet's prowess has made the deep question: Is his way light and color disappear incrementally with depth, the constant motion, the physical

for more than ten years. Pictured is a distant diver silhouetted against majestic blue light, the mouth of a cave cradling him, a school of tiny fishes darting through light and shadow in the foreground. It isn't really a picture of a diver, a cave, or fish; it's a message expressing what it feels like to be drifting forever in the mother sea, with links to nothing but water. You've dreamt this. Here's another shot. The brown, gruffy, bug-eyed face of a murderous angler fish fills the frame. It's as revolting as anything concocted for a Hollywood slasher film. But it's real. This, not the shark, is the monster that could eat you someday, in your sleep. When Doubilet started working for National Geographic, a decade ago, the attitude at the magazine was that any good photographer could automatically be a good underwater photographer, if he was simply taught to dive. Not true, says Doubilet. Everything is different under water — the way light and color disappear incrementally with depth, the constant motion, the physical



Anne and David Doubilet

The Photographer Paints

Images look different in black and white than they do in color. Photographer Alice Steinhardt has for several years explored a method that combines properties of black and white and color in a single image. An exhibition of her work since 1980 has just opened at the Photography Gallery in La Jolla. In impact is striking, remarkable, and disturbing. The title of the exhibition, Painted Images, describes her method. First, she makes a large black-and-white photograph on a larger sheet of textured watercolor paper. Then she applies color to the photograph with oil paints

and colored oil pencils. Her technique of using cotton swabs to rub in the color and the great care that she takes at the edges result in an overall integration of photograph, paint, and paper, so that it is virtually impossible to detect her hand in the process. At the same time, the texture of the paper accentuates the tactile values of the subject matter, the demarcation between colors is very clean and clear, and the basic structure of the black-and-white photograph shows through. There is a certain ambiguity to the work: Is this a painting or a photograph? It is literally hard to tell, and hard, too, for some purists to accept, a position with which Steinhardt is impatient: "It's an absurd problem. Who cares? Does it look good or doesn't it?" Her analysis of the balance between photograph and painting is that, "The photo

(Continued on page 6, col. 4)

Big Dance

It is ironic that in the field of dance, where the purpose of all activity is to break free of the limitations of the body, the inherent limitations of a given body — its size and shape — can determine the course of a dancer's career. And because the public has a preconception of what dancers look like, expressive male dancers to be muscular and lithe and female dancers to be delicate and pretty, any dancer not fitting that traditional mold can find a career denied them. Not so with the dancers of Harry. Harry is an exploring, avant-garde company founded and led by Santa Driver, and its members are traditional neither in the way they look nor in the way they move.

When she founded Harry — named after Princess Maude, a daughter of Edward VII who became Queen of Norway and was nicknamed Harry because she was a tomboy and was admired for her courage — Driver looked for women who were comparable in size to their male counterparts. This equality is needed, for in the dances of Harry it is the men as well as the women who are lifted, twirled, and carried — and even thrown through the air — by their partners.

As interpreted by Driver, dance is an acrobatic and strenuous business. Bodies are put into complex movements and positions. Some of the poses assumed resemble abstract sculpture, and many of the dances are in themselves

abstract, being not the enactment of narratives, but movement for its own expressive sake. This expression is apt to be aural as well as visual, with the dancers talking or reciting poetry, or pounding the floor with hands and feet. Dance as something heard as well as seen is just one area in which Driver and her company are breaking new ground. For Harry is a unique force in the world of dance — unique in the

(Continued on page 6, col. 5)



Harry

Refund Policy: You are entitled to your choice: 1) refund of course fee if cancelling prior to day of first meeting; 2) Transfer to a course of comparable cost. 3) Credit card for six months. You will receive full refund if a course is canceled for a reason other than your own. **Office Hours:** 9:00am Monday thru Friday. Answering service: 24 hours - 274-9167. **Location:** Learning Dimensions T.M. PO Box 9667, San Diego, CA 92109-9667. Learning Dimensions T.M. 1346 Garnet, San Diego, CA 92109 274-9167

REGISTRATION FORMS

To Register: Mail or bring in your registration form with your check or money order payable to Learning Dimensions T.M. We'll send or give to you relevant student information and your entry registration card. Payment is due on first night of class. Call for location.

Name _____	Name _____
Address _____	Address _____
City _____ State _____ Zip _____	City _____ State _____ Zip _____
Phone _____	Phone _____
Course Title _____	Course Title _____
1) _____ Fee _____	1) _____ Fee _____
2) _____	2) _____
3) _____	3) _____
Total _____	Total _____

The instructors for Learning Dimensions T.M. are independent contractors. As a participant, I am aware of the risks involved and agree to hold Learning Dimensions T.M. and the instructors harmless and blameless for any injuries resulting therefrom. **Date _____**

LEARNING DIMENSIONS T.M. 1346 Garnet Avenue, San Diego, CA 92109 **274-9167**

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 call all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for public access to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92188.

Dance

Dance Program will be presented by Taimore dancers, Thursday, October 28, 8 p.m., Marcelline Center Auditorium, UCSD, 452-4559.

"Dance Jam," creative ballroom dancing in an atmosphere free of smoke and alcohol, to hold each Saturday night, 8 p.m. to midnight, Interval Studio, El Comer Hotel, Seventh Avenue and Ash Street, downtown, 234-0211.

downtown, 234-1711.

Scandinavian Dance, a day to learn and do Scandinavian dances will be presented by Annand and Sharon Denny, Saturday, October 31, 10 a.m. to 3 p.m., Vista Hall, El Cajon Boulevard and Illinois Street, San Diego, 254-6797.

"Propaganda: Questionable," a dance concert will be presented by May Trossel, Friday, October 29 and Saturday, October 30, 8 p.m., Studio Theater, women's gym 208, SJSU, 265-6801.

Dance Concert will be presented by Mexico's Ballet Troupa del Especto, Sunday, October 31, 5 and 7 p.m., Centro Cultural, Tijuana, (702) 684-1111.

Halloween Costume Dance, sponsored by the Veterans of Foreign Wars, Post 5276, will be held Sunday, October 30, 8 p.m. to 11 p.m., 844 Tenth Road, Alpine, 443-4439.

Halloween Costume Ball to benefit the restoration of the Mission Beach roller coaster, will be held Saturday, October 30, 8 p.m., Sea World, 232-8329.

Salsa Masquerade Dance, featuring music by Johnny Nelson and La Orquesta Taino, will be held Sunday, October 30, 8:30 p.m., Hotel San Diego, 339 West Broadway, downtown, 234-0211.

"Scary Big Dance," a Halloween celebration featuring music by disc jockey Dr. Rock, a light show, dancers, and an exciting decorated environment, with prizes to be given for the best costume, will be presented Sunday, October 30, 8 p.m., 252 Eighth Avenue, downtown, 235-8466.

Film

Spiritual Qualities of Nature and Light are explored in two films, *Reflection: The Experience of Light* and *The Dawn Here*, Thursday, October 28 and Friday, October 29, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla, 459-9109.

"Missing," a recent movie about the murder of American journalist Charles Herman in Chile following his discovery of evidence of covert United States involvement in the overthrow of Salvador Allende, will be shown and followed by a lecture by Thomas Hunter, the author of the book upon which the movie is based, Friday, October 29, 7 p.m., Marcelline Auditorium, UCSD, 452-4559.

Art and Book-Reading Film, including a Robert Rauschenberg lecture and a reading of the manuscript account of the first ascent of the southwest face of El Domo, will be shown Saturday, October 31, 11 a.m. to 4 p.m., 7660 Eads Avenue, La Jolla, 454-1400.

"Dracula," the 1937 version of the night wanderings of the vampire Dracula, and *Dr. Jekyll and Mr. Hyde*, the 1910 horror classic, will be shown Saturday, October 30, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla, 459-9109.

Nature Film, including *The Flight of the Snow Goose*, will be shown Sunday, October 30 and Sunday, October 31, 2 p.m., Natural History Museum, Balboa Park, 231-1221.

"The Adventures of Sherlock Holmes," a 1939 movie starring Basil Rathbone as the intrepid de-

ductive, will be shown Tuesday, November 2, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Australia and Its People will be the focus of two movies that will be shown Wednesday November 1, 1 to 2:30 p.m., National Civic Public Library, 202 East Twelfth Street, National City, Free, 474-8211.

"Follow the North Star," a film for children about the story of a young northern boy whose family moves in an unending southern stream into Canada before the Civil War, will be shown next Thursday, November 4, 4 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Music

Instrumental Music Concert will be presented by students of the School of Creative and Performing Arts, Thursday, October 28, 7 p.m., School of Creative and Performing Arts, 6130 Skyline Drive, San Diego, 622-7581.

Chamber Music Recital will be presented by faculty members of Point Loma College, Thursday, October 28, 8 p.m., Point Loma College, 3920 Lomaland Drive, Point Loma, 222-6474 x344.

Latin Jazz will be performed by Pancho Sanchez and Soren in a tribute to C.J. Taylor, Friday, October 29, 8 p.m., Solari, 626 Fifth Avenue, downtown, 295-0394.

Baroque Chamber Music will be presented by the Chamber Music Ensemble Musical Offering, Friday, October 29, 8 p.m., Smith Recital Hall, SJSU, 265-6967.

Country and Folk Music will be sung by Mary McCallin and Jim Ringer, Saturday, October 30, 7:30 and 9:30 p.m., Old Tass Cafe, 1464 North Highway 101, Encinitas, 436-0030.

Hidden Valley Concert series featuring a performance by the renowned Brian Quince, winner of the National Chamber Music Award and the Harmonia Association, Sunday, October 31, 2:30 p.m., Escondido Junior Academy, 1233 West Ninth Avenue, Escondido, 441-0755.

Victorian Ballads will be sung by the Sibling Singers, Sunday, October 31, 3:30 p.m., Villa Maris, 1925 K Street, San Diego, 239-2211.

"Halloween in the Park," a special organ concert, will be presented by Janet Jacobsen, Sunday, October 31, 7:30 p.m., Organ Pavilion, downtown, 234-0211.

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LOCAL EVENTS

Bullfrogs, October 30, 7:30 and 9:30 p.m., Ocean House Cultural Center, 1947 Thierbach Street, Golden Hill, 232-5009.

Nature Tapes, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road, Free, 294-6677.

"Halloween Happenings," a puppet show to celebrate Halloween and the seventy-first birthday of Mike Hitchcock, San Diego's best known puppeteer, will be held Sunday, October 31, 1, 2, and 3 p.m., Puppet Theater, Balboa Park, 466-7128.

"House of a Halloween Party" will be presented to benefit the Muncie Symphony Association, Sunday, October 31, 7:30 p.m., Union Congregational Church of La Jolla, 1236 Cave Street, La Jolla, Free, 439-5045.

Vocal Recital will be presented by soprano Chant Campbell, tenor Michael J. P. P., and pianist, Center Recital Hall, UCSD, 452-2380.

Bass Concert will be presented by the San Diego State University Brass Choir, performing music ranging from early to contemporary compositions, Tuesday, November 2, 8 p.m., Smith Recital Hall, SJSU, Free, 265-5204.

Halloween Museum, featuring spooky scenes to make your triangle, will be held Thursday, October 28 through Sunday, October 31, 6:30 to 9:30 p.m., Museum of Man, Balboa Park, 239-2001.

Halloween Celebration, featuring a magic show, face painting, refreshments, and games, will be held Thursday, October 28, 7 p.m., Pam's Books, 1615 West Lewis Street, Mission Hills, 299-7098.

Pinkerton and Marlin Memorial Exhibits will be on display to celebrate the twelfth anniversary of the National Oceanic and Atmospheric Administration, Friday, October 29 and Saturday, October 30, 10 a.m. to 3 p.m., Southwest Fisheries Center, 800 La Jolla Shores Drive, La Jolla, 453-2620.

Peninsula Historical Society Concert will be held Friday, October 29, 8 p.m., Farmers Bazaar, Seventh Avenue and I Street, downtown, 233-0281.

Antique Show, sponsored by the Antique Dealers Association of San Diego County, will be held Friday, October 29 through Sunday, October 31, noon, Al Bahi Bazaar, 5442 Kearny Mesa Road, San Diego, 284-6579.

"Fiesta de la Plaza," a weekend of entertainment, including flamenco dancing, folkloric dancing, mariachi music, drama vignettes, and clogging, will begin with fireworks, Friday, October 29, 6:30 p.m., and continue Saturday, October 30 and Sunday, October 31, noon to 4 p.m., central plaza, Old Town, 237-6720.

Honeysuckle and Antique Aircraft will be on display following a fly-in, Sunday, October 30 and Sunday, October 31, 9 a.m., Brown Field, 1500 Heritage Road, Chula Vista, 234-5452.

Flower Arrangement Exhibit will be presented by the Society Chapter of the florists school, Saturday, October 30 and Sunday, October 31, 11 a.m. to 4:30 p.m., Majors Room, Casa del Prado, Balboa Park, 281-5217.

Quilt Show, sponsored by the Friendship Quilters of San Diego, will be held Saturday, October 30, 10 a.m. to 5 p.m. and Sunday, October 31, noon to 5 p.m., St. Michael's Social Hall, 15546 Fontenado Road, Poway, 478-3885.

Comedy will be presented by Hot Fishes, a women's comedy group,

Sunday, October 30, 7:30 and 9:30 p.m., Ocean House Cultural Center, 1947 Thierbach Street, Golden Hill, 232-5009.

Nature Tapes, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road, Free, 294-6677.

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Peninsula Historical Society Concert will be held Friday, October 29, 8 p.m., Farmers Bazaar, Seventh Avenue and I Street, downtown, 233-0281.

Antique Show, sponsored by the Antique Dealers Association of San Diego County, will be held Friday, October 29 through Sunday, October 31, noon, Al Bahi Bazaar, 5442 Kearny Mesa Road, San Diego, 284-6579.

"Fiesta de la Plaza," a weekend of entertainment, including flamenco dancing, folkloric dancing, mariachi music, drama vignettes, and clogging, will begin with fireworks, Friday, October 29, 6:30 p.m., and continue Saturday, October 30 and Sunday, October 31, noon to 4 p.m., central plaza, Old Town, 237-6720.

Honeysuckle and Antique Aircraft will be on display following a fly-in, Sunday, October 30 and Sunday, October 31, 9 a.m., Brown Field, 1500 Heritage Road, Chula Vista, 234-5452.

Flower Arrangement Exhibit will be presented by the Society Chapter of the florists school, Saturday, October 30 and Sunday, October 31, 11 a.m. to 4:30 p.m., Majors Room, Casa del Prado, Balboa Park, 281-5217.

Quilt Show, sponsored by the Friendship Quilters of San Diego, will be held Saturday, October 30, 10 a.m. to 5 p.m. and Sunday, October 31, noon to 5 p.m., St. Michael's Social Hall, 15546 Fontenado Road, Poway, 478-3885.

Comedy will be presented by Hot Fishes, a women's comedy group,

"Hello World, Hello," a musical revue, will be presented by the Ice Creams, Tuesday, November 2 and Wednesday, November 3, 8 p.m., Sports Arena, 224-4176.

Real Alert, a twenty-four-hour rapid message telling what interesting items can be seen where in the county, a service of San Diego Field Office, can be heard by calling 435-6761.

"Radio 14,"

"Intermission," the 1939 drama about a violinist who has an affair with one of his students, features Ingrid Bergman as the student in her first English-speaking role, will be aired Thursday, October 28, 9 p.m., Channel 6.

"1982 U.N. Day Concert," a performance by the New York Philharmonic of works by Beethoven, Jost Towner, and Mozart, conducted by Zubin Mehta, will be aired Sunday, October 30, 8 p.m., Channel 15.

"Rogues' Ranch," a rent city produced in front of city hall, will be the site of a soap line and entertainment by Peggy Winters, Randy Sack's Roger Band, Back Street, and puppeteer Cissy Camacho, Monday, November 1, 8 p.m., Channel 15.

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15, broadcast on KSON-FM 97.

Classical Concert, featuring Judith Perlman and Carlo Maria Chelini and the Los Angeles Philharmonic, will be aired Sunday, October 31, 7 p.m., KPBS-FM 89.

"Halloween," a 1978 thriller about a student who stalks a child on Halloween and intends to do so again, will be broadcast Sunday, October 31, 9 p.m., Channel 39.

"Fishes Broom The Three Tools of Death," the first of four dramatics based on stories by G.K. Chesterton, this one about a philanthropist who is murdered and how the mystery is discovered, will be aired Tuesday, November 2, 9 p.m.; repeats Wednesday, November 3, 1 p.m., Channel 15.

"Rachmaninov," Andre Previn conducts the Pittsburgh Symphony and pianist Heena Gutierrez in a performance of Rachmaninov's Third Piano Concerto, Wednesday, November 3, 8 p.m.; repeats Sunday, November 7, 1 p.m., Channel 15.

"Stanley Elkin," a 1971 comedy about a band of misfits who decide to represent an old airplane, starring Jane Fonda and Donald Sutherland, will be shown Wednesday, November 3, 9 p.m., Channel 6.

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"Lillian Hellman: A Profile," Hellman discusses the McCarthyism and her testimony in 1951 before the House Un-American Activities Committee, Tuesday, November 2, 8:30 p.m., Channel 15.

"Why Do Birds Sing?" is explored in *Night*, Tuesday, November 2, 8 p.m., Channel 15.

"Fishes Broom The Three Tools of Death," the first of four dramatics based on stories by G.K. Chesterton, this one about a philanthropist who is murdered and how the mystery is discovered, will be aired Tuesday, November 2, 9 p.m.; repeats Wednesday, November 3, 1 p.m., Channel 15.

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THE LOADING ZONE

7888 OTHELLO ST. 277-9869

Thursday, October 28

NETWORK



**NO COVER—
50¢ KAMIS ALL NIGHT**

Friday & Saturday, October 29 & 30

Double Live Rock-n-Roll
with a special combination of talent



and

**WHITE
DWARF**



Friday —

**HAPPY HOUR PRICES
TILL 1000 P.M.**

Saturday —

**THE HALLOWEEN EVENT
WHITE DWARF**

is considered by many to be the hottest
new talent in San Diego.

FUZE

is set to deliver a stage show that will
dazzle sight and sound. Grand prize for
best costume will be a complete
car stereo system compliments
of the nice guys at Pacific Stereo.
Killer drink specials all night including 75¢
orange crushes. The plan is to party hearty
so line up your favorite friends and
put on your "wildest costume"
for Halloween in the Zone.

Sunday, October 31

Just when you thought it was safe
to sit home and veg out.

HALLOWEEN II
(the sequel)

**MELTING
POT**



No cover with costume

Thursday, November 4

**WET T-SHIRT NIGHT
\$175 CASH PRIZES**

music, Sunday, call club for
information.

Bully Up Town, 143 South Cedros
Avenue, Solana Beach, 461-9022.
The Bytes, rock and roll, Thursday;
Black Slacks, rockabilly, the Forks,
rock and roll, Friday and Saturday;
Jerry McCann and the Gigolos, rock
and roll, Sunday and Monday; Tall
Cotton, country honky tonk.
Tuesday: Black Slacks, rockabilly.
Wednesday: Afternoon Concerts:
Tall Cotton, country honky tonk.
Tuesday: Wholly Cats, jazz and
swing, Wednesday: Stone's Throw,
vintage jazz, blues, and swing.
Thursday: the Chicago Six,
Dixieland, Friday: the Bob Long
Band, bop, boogie, and jazz.
Sunday.

Bulby C's, 485 First Street,
Encinitas, 436-7397. Johnny
Almond Rhythm Revue, rock and
blues, Thursday through Saturday;
Romero, rock and roll, Sunday
through Tuesday; the Mts, rock and
blues, Wednesday.

Carmel Valley Inn, Carmel Valley
Road at Via Cortina, Del Mar.
755-1883. Debses, country,
Thursday through Saturday; polka
music and dancing, Sunday
afternoon; the Bass West Home,
contemporary, Sunday evening and
Monday.

Charlie's Nightclub, San Marcos
Boulevard at Highway 78, San
Marcos, 744-4120. Dance to
recorded music with P-club, Steve
W, Thursday through Saturday;
Robert Barr, rock and roll, Sunday;
No Doubt, rock and roll, Denver,
rock and roll, Wednesday.

The Chopping Block, 1740 East
Vista Way, Vista, 729-8770. The
Bandstand Underwood Band, rock and
roll, Tuesday through Saturday.

Country Creek, North Rancho
Santa Fe Road and Highway 78, San
Marcos, 744-9729. The Duane Wall
Show, country and oldies, Thursday
through Saturday.

**The Country Side Restaurant and
Lounge**, 450 Douglas Drive,
Oceanside, 757-0800. New Country,
country rock, Wednesday through
Sunday; the Lone Star Country
Band, country, Monday and
Tuesday.

Distillery East, 755 Metcalf Street,
Escondido, 741-3009. The Mercies,
rock and roll, the Batmans, rock
and roll, the X-Offenders, rock and
roll, Thursday; dance to recorded
music, Friday and Saturday; live
rock and roll, Sunday and
Wednesday, call club for
information.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach,
755-6733. Ron Bolton, rock and
roll, Thursday through Saturday;
Dirk Debonaire, rock and roll,
Sunday; live rock and roll, Tuesday
and Wednesday, call club for
information.

Flintside Lounge, 439 West
Washington, Escondido, 745-1931.
Off Limits, rock and roll, Thursday
through Saturday; the Blitz
Brothers, rock and roll, Tuesday;
Romero, rock and roll, Wednesday.

Fish House West, 2633 South
Highway 78, Carlsbad, 733-6438.
P-B Long Band, jazz, blues, and
boogie, Thursday through Saturday.

Fogwater, 2858 Carlsbad
Boulevard, Carlsbad, 729-3709.
Tremor, rock and roll, Thursday
through Saturday; Incognito
Rockers, rock and roll, Sunday
through Tuesday.

Gentleman's Choice, 1020 West San
Marcos Boulevard, San Marcos,
744-5215. Delene, contemporary,
Friday and Saturday.

Glam's, 380 North El Camino
Real, Encinitas, 942-3676. The Pop
Boys, rock and roll, Thursday
through Saturday; live rock and
roll, Sunday through Tuesday, call
club for information.

Jolly Roger, 1800 North Harbor
Drive, Oceanside, 722-1831. The
Boone Brothers, vintage rock.

MY RICH UNCLE'S

6205 El Cajon Blvd.
1128 East of College
287-7332

Tonight & Friday

**HALLOWEEN
COSTUME PARTY
\$500 CASH &
PRIZES**
Friday & Saturday semi-finals
Sunday finals



**THE INCREDIBLE
SNOWMEN**

Saturday

TERRA... THE RAVERS

Sunday

**FINALS-
HALLOWEEN PARTY**



\$500 cash & prizes to be awarded.

Every Monday

KCR NIGHT
San Diego State L.D., will receive discount on drinks and
cover charge. This week:

FEATURES



Tuesday, November 2

KGB-FM SHOW

With your host Jim McLean

**ONE NIGHT ONLY
THE JONES BAND
ROCKIN' ROULETTES
JOEY & THE SPEEDSTERS**

Every Wednesday **9IX FM** Ladies' Night

**\$100 cash & prizes
for best-dressed lady**



THE INCREDIBLE SNOWMEN

HALLOWEEN EXTRAVAGANZA PARTY

AT THE

Wind rose

\$250 CASH PRIZE FOR THE BEST COSTUME

2 GREAT BANDS TO DANCE TO

THE MOVIES



DANNY HOLIDAY



EXCITEMENT BEGINS AT 8:00 PM.

DALLAS COLLINS



THURSDAY-SATURDAY, OCTOBER 28-30

RADIO ROMANCE



MONDAY, NOVEMBER 1

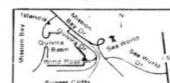
A VERY SPECIAL OFFER FROM THE WINDROSE

1/2 LB. AUSTRALIAN LOBSTER TAIL

ONLY \$14⁹⁵

SUNDAYS THROUGH THURSDAYS

(THIS OFFER ENDS NOVEMBER 30, 1982)



"Dine with a Spectacular Waterfront View"

1935 Quatre Way, San Diego on Mission Bay Phone: 223-2385
We welcome your American Express card.
Don't leave home without it.
Picture ID required. No cover with minimum food purchase of \$25 per
person, except Friday & Saturday. SUNDAY CHAMPAGNE BRUNCH
served 10 am to 1 pm. HAPPY HOUR 4-7 pm. Live entertainment
& dancing 7-11 pm.

Wind rose

CARMEL VALLEY INN

Formerly Little Bazaar

Carmel Valley Inn's Gone Country

Dancing & entertainment on North County's largest dance floor with the country & western music of

Dehesa

Thurs.-Sat.
No cover charge Thurs., Fri. & Sat.



Elton J.R. & Country Gold

Sunday 4-9 p.m.

starting Nov. 4. Don Livingston and Timbalone

Grant screen 1-1/2 for all sporting events. 75¢ draft. 50¢ hot dogs.

Happy Hour Tues.-Fri. 4-7 hours of dancing. 2 for 1 on drinks.

Lunch 11-2, dinner 5-8. Closed Mondays.

Carmel Valley Rd., Del Mar 755-1383

Bobby G's

Tonight Thurs.

HALLOWEEN PARTY

Costume parade

\$50 gift certificate 1st prize

\$25 gift certificate 2nd & 3rd prize

Thurs.-Sat., Oct. 28-30

JOHNNY ALMOND

RHYTHM

REVUE

Sun., Mon. & Tues., Oct. 31-Nov. 2

ROMEO

Wed., Nov. 3

MIX

Kamikaze \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas

Home of the Jamar Girls

485 First St. 436-7397

"STALLION"

Tuesday - Saturday

8:30 p.m. to 1:00 a.m.

EL RITUAL

Sunday and Monday nights

THE ISLANDS

RESTAURANT



country, and comedy, Wednesday through Saturday.

La Costa Hotel, Tournament of Champions Room, El Camino Real, Carlsbad. 438-9111. Harvey and 52nd Street Ave. jazz, swing, standards, blues, Thursday.

La's, 1963 East Valley Parkway, Escondido. 745-7038. Donna Beckett and the Heartstrings, country rock, Monday and Tuesday.

Huntington's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 565-3409. Simms Times 2, contemporary, Tuesday; Steve Hudson, country and country, Wednesday through Saturday.

Hobbes's, 340 East Grand Avenue, Escondido. 741-0335. Rich Hunt, contemporary, Thursday and Saturday; Nick of Time, contemporary, Tuesday and Friday; amateur night, Wednesday.

Outdoor Lodge, Lake Wohlford, 745-3103. White Lighter Express, country western, Friday and Saturday evenings, Sunday afternoons.

Old Time Cafe, 1561 North Highway 101, Encinitas. 436-4090. The Two Magicians, Irish music, Thursday; Nocturne, traditional Irish music, Friday; Mary McCallin and Jim Ringer, country and folk, Saturday; Harbison Goble, cowboy, Sunday; Old Time Hot Nite, Tuesday.

Pomero's Club, 12237 Pomero's Road, Poway. 746-1135. Stagecoach, country rock, Wednesday through Saturday.

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Cardiff. 578-6440. Radio Romance, rock and roll, Tuesday through Saturday; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Valley Center Inn Saloon, 27355

Valley Center Road, Valley Center. 749-1466. Trinity River Band, country, Friday and Saturday.

Vista Entertainment Center, 435

West Vista Way, Vista. 941-1032. The Blue Brothers, rock and roll.

Have you seen our all-male revue?

The Crossroads brings the excitement of Las Vegas to San Diego. Every Tuesday & Wednesday, 7 p.m.-midnight. 75¢ Margaritas for ladies only.

Sammy Tritt Organ Trio featuring vocalist Holly Maxwell

(formerly with Jimmy Smith)

Guest comedians appear every Friday & Saturday.

San Diego's Oldest Jazz Club

245 Market Street "Downtown in the Gaslamp Quarter"

on the corner of 4th and Market. 233-7888

CROSSROADS



DOC MASTERS

Phone 223 2572

ROCK 'n' ROLL

Thursday - Saturday, October 28-30



DIRK DEBONAIRE

Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday, October 31

Doc's Halloween Bash

Ron Bolton Band



Costume Contest - Prizes - Surprises

Tuesday - Saturday, November 2-6

Welcome back

Oh! Ridge



Thursday: Mustang, rock and roll, Friday through Sunday; Planet, rock and roll, Monday through Wednesday; The Daily Room: Hot Rod, rock and roll, Friday and Saturday; Ruff Cookies, rock and roll, Sunday and Monday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7535. Capote, country western, Wednesday through Sunday; White Lighter Express, country western, Monday and Tuesday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido. 745-8640. Burren, rock and roll, Thursday through Saturday; Black Slacks, rockabilly, Sunday; the Beckett

Band, rock and roll, Monday; Rex, rock and roll, Tuesday and Wednesday.

Beaches

Admission, 2595 Ingraham Street, Mission Bay. 224-2434. Roberto Lina and the Gamblers, pop and standards, Tuesday through Saturday.

Robb's Bar, at the dock, Robb's Hotel, 598 West Mission Bay Drive, 11 Mission Bay. 488-0551. Double Take with Rick and Candy Pagan, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 990 West Mission Bay Drive, Mission Bay. 488-0551. Jonathan Von Brana and Yesterday, Elvis impersonator, Wednesday through Saturday; Yesterday's Oldies, Tuesday, Piano Bar: Buddy Road, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Bassano Court, Macho's Restaurant, 2906 Midway, 1300 San Marcos, Loma Portal. 224-2405. Deacon, contemporary, Thursday through Saturday; Sunday Terlands featuring Latino performers and mariachi; RV and the Shadows, vintage rock and roll, Tuesday; Melting Pot, rock and reggae, Wednesday.

The Beach Club, 3821 Bacon Street, Ocean Beach. 222-4822. Mandi Gores, rock and roll, Thursday; the Blits Brothers, rock and roll, Friday and Saturday.

Blue Planet, 1298 Prospect Street, La Jolla. 454-9131. Joe Baker and the Ron Satterfield Quartet, jazz, Thursday; the Charles McPherson Quartet, jazz, Friday and Saturday; Bill Ryle, jazz, Sunday; the New Tunes Jazz Band, jazz, Monday; the Dennis Jeter Quartet, jazz, Tuesday; the Joe Mullins Quartet, jazz, Wednesday.

Catman's Band, 2809 Mission Boulevard, Mission Beach.

488-1061: Jack Costanzo and Gertie Wex, contemporary, Tuesday through Saturday.

Club's Steak House, 1250 Prospect Street, La Jolla. 454-5325. The Bill Coleman Jazz Quartet, jazz, Thursday through Sunday.

Dunbar's, 2901 Avenida Encinitas, Encinitas. 224-6666. Wild Hair, contemporary, Thursday through Saturday.

Ebels's, 7955 La Jolla Shores Drive, La Jolla. 459-5541. The Mike Carson Trio, jazz, Thursday through Sunday; Sprague, Plank, and Wilford, jazz, Tuesday and Wednesday.

TRICKS & TREATS

with

PICTURE PERFECT!

HALLOWEEN BASH

Sunday, October 31

Approx. 8 p.m. - 1 a.m.

887 Camino del Rio S.

Halloween Day

at DONEGAL'S

5323 Mission Center Road 297-6370

Win a trip for two to Las Vegas!

Just join us for our Halloween Bash Saturday, October 30,

and wear your most ghostly-or ghastly outfit!

The best costume will be judged at 11:00 p.m.

Also: one free drink to anyone in costume, and drink specials all night long!

Events for the whole family



5046 Newport Ave., Ocean Beach 222-5300

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.

Nov. 2 & 3, Tuesday & Wednesday



PANIC

PANIC, playing Top 40 dance music, is an experienced rock group that specializes in professional performances. All have at least ten years' musical experience honing their skills during tours of the United States. Mike Bogart is featured on guitar. Murtz Garrick on bass, Joe Luma on keyboards and harmonica, and Alan Jay Weissman is lead vocalist. Tony Van is the percussionist. All sing.

5046 Newport Ave. Ocean Beach 222-5300

Oct. 28, 29 & 30
Thursday, Friday & Saturday



the Latest

With three former members of ILLUSION, the Latest has become a solid rock 'n' roll band. Linda Toffner is featured on vocals and keyboard. Sam Goldstein, lead male vocalist, plays guitar. Russ Griffith, leader of The Latest, combines a steady beat with a thrashing style on the drums. Steve Hilliard plays bass.

Oct. 31 & Nov. 1 Sunday & Monday



HURRICANES

San Diego's rockin' rhythm and blues band features Prof. Billy Seward, guitar; "Blonde Bruce" Thorpe, guitar and slides; Tim "Spider" Webb, drums; Ralph "E" Lewis, bass; Douglas "Fairbanks" Buchanan, sax, and their newest member, Michael "New Orleans" Aristotle, on the hot, happy harmonica. The Hurricanes blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!

OCTOBER 28, 1982 9

JERRY HERRERA'S **SPIN** 1130 Beacon Ave. 776-7977 Food, rock, funk, dancing, air-conditioned - 21 and up

**Thursday (TOMORROW)
ROOTS OF REGGAE
JAMAICAN ROCK
FUN FESTIVAL**

TROUSERS and BALLISTICS
Doing Bob Marley, Peter Tosh, The Clash & The Police. COVER \$2.00 CHECK.

**Friday (TOMORROW)
RICK ELIAS & 26 ONE**
with very special guest, Chicago rock musician

HOLLYWOOD FATS and CLEAR SPOT
Saturday 5 BANDS AT
**RED ZONE'S
HALLOWEEN PARTY**

**CLAUDE COMA & HIS
NEW SURPRISE BAND**
with
BLACK TANGO, DROPOUTS

THE DETONATORS
CINEMA-TEXAS CHAINSAW MASSACRE, \$1.00 OFF WITH HALLOWEEN
COSTUME AND PRIZES FOR BEST, SCARIEST & P.A. PROMPTLY.

Nov. 2 RHYTHM & BLUES NITE
Hosted by
CLEAR SPOT

**THE BLUES BATTLE
BOBBY CHEVROLET**
vs. **PAUL COWLEY of King Biscuit Blues Band**

**Nov. 3
MITCHELL CORNISH
THE HELL HOUNDS**
with
4EVR and PHUN

**Nov. 4th: Opening and rockers from Germany
JENA BACHEN and TWISTED ROOTS. Nov. 5th: From L.A.
FLAMES, PRISTINE PUNKERS and THE PRECIOUS. Nov. 6th: The South's band CLEVERLY, RYCE and AVERAGE
CITIZEN. Nov. 13th: From New York, CHILDREN OF THE NIGHT, Silver Head, Detective and 7 from Rhode.**

Boring Eye MUSIC REPORTS: In the music world, the month of October is a time of change. It's the time when the old guard is being replaced by the new. The old guard is the music that has been around for a long time, the music that has been the backbone of the industry. The new guard is the music that is coming up, the music that is trying to make a name for itself. The old guard is the music that is being sold, the music that is being bought. The new guard is the music that is being created, the music that is being shared. The old guard is the music that is being forgotten, the music that is being replaced. The new guard is the music that is being remembered, the music that is being loved. The old guard is the music that is being sold, the music that is being bought. The new guard is the music that is being created, the music that is being shared. The old guard is the music that is being forgotten, the music that is being replaced. The new guard is the music that is being remembered, the music that is being loved.

El Torito
La Jolla presents

MONSTER PARTY
Come Have a Horrific Time

Thursday, October 28
Costume Party & Dancing!!!

1st prize—\$300
2nd prize—\$200
3rd prize—Dinner for 4

Sunday, October 31
Late night Happy Hour
9 p.m. until closing
Margaritas \$1.25
Draft beers 99¢

8910 Villa La Jolla Dr.
453-4115

HALLOWEEN
AT
CLUB I-D
MONDAY NOV 1

CORNER OF EL CAMINO BLVD. AND MISSISSIPPI
(SOMER'S) NORTH PARK AREA 753-9130

**Hill House
RESTAURANT & BAR**
THE TURBOS
Tuesday-Sunday - Rock 'n' Roll

**NORTH COUNTY
RESTAURANT
EMPLOYEE NIGHT**
Dine - Dance - Party - Special drink prices

LOBSTER DINNER 7.95
Served Restaurant style - every Wednesday

DIRT CHEAP
This Sunday night

HALLOWEEN COSTUME PARTY
October 31

Dancing nightly - No cover
2730 Via de la Valle, Del Mar
(in the Flower Hill Mall)
755-0514, 455-0520

LARRY PAGE
Back again is the piano and singing
talent of Larry Page at
9 p.m. - Wed. - Sat.

LA HACIENDA
RESTAURANT

Mission Valley Inn
6715 HUNTER LANE NORTH
208-8281

occasional early evening Sunday.
Harris, 4970 Wilshire
Street, Ocean Beach. "Donner"
Courtney and the Blues Doctors,
Harris, Thursday, Perfect Strangers,
rock and roll, Friday and
Wednesday; Punk, rock and roll,
Saturday and Sunday; From
Columbia, country, Tuesday.

Quentin Village Hotel, San Leon,
Vacation Inn, Mission Bay.
776-6029, 776-0529.

contemporary, Tuesday through
Saturday; musical entertainment,
Sunday and Monday, c.d. club for
information.

Wideman, 1575 Quaker Road,
Marina Village, Mission Bay Park.
776-2535; Dallas Collins, rock and
roll, Tuesday through Saturday;
Denny Holiday, rock and roll, the
Hawkins, rock and roll, Sunday;
Radio Romance, rock and roll,
Monday.

San Diego North
Anthony's Hubside, 1355 North
Harbor Drive, downtown.
222-6358; Old Ridge, comedy and
music, Thursday through Saturday;
Jesse Davis, contemporary, Tuesday
and Wednesday.

Adre Band, Tropicana Room, 4356
30th Street, North Park, 283-3135.
Rock House, rock and reggae,
Wednesday through Saturday.

The Buckle, Aztec Center, SDSU,
College Avenue, East San Diego,
365-6947; Bongos, rock and roll,
the Magenta, rock and roll, Friday.

Blade Frog, 4572 Federal
Boulevard, East San Diego,
264-5797; Jam, Friday, Saturday,
and Sunday afternoon, call club for
information.

Red Storm, 2940 Harbor Island
Drive, Harbor Island, 291-8512.
Summer House, contemporary,
Tuesday through Saturday.

Red's, 6180 University Avenue,
East San Diego, 285-0729; Fast
rock and roll, Friday through
Sunday.

Cab del Rey, 4500 La Jolla Village
Drive, San Diego, 454-4411; Rock
Lounge, contemporary, Tuesday;
Cil Warner, piano pop,
Wednesday through Saturday;
Raggle Taggle, Renaissance folk
music, Sunday afternoon.

Collins's, 2827 Maple Avenue,
North Park, 285-2616; Flamingo
music and dancing, Thursday.

Cronwell's, 345 Market Street,
downtown, 233-7656; Sunny Writ
Organ Trio featuring David
Jackson, Rennie Stewart, with
Holly Maxwell, vocalist, Thursday
through Saturday.

Doc Martins, 2051 Shelter Island
Drive, Shelter Island, 223-2572;
Dark Delectable, rock and roll,
Thursday through Saturday;
The Ron Johnson Band, rock and roll,
Sunday; Old Ridge, comedy and
music, Tuesday and Wednesday.

Dewey Magle's, 31st Street and
University Avenue, North Park,
288-8584; Jeff Peters, on charities
and British ballads, Thursday;
Peggy Watson and Deborah Lay
Johnson, folk, country, and blues,
Friday; Paul and Carla Roberts,
Appalachian and Eastern folk
music, Saturday; Old Time Host
Night, Monday; Richard Freeman,
folk and blues, early evening;
Tuesday, Stigma Carl Coll Band,
traditional Irish music, Tuesday; Jill
Harris, folk music, Wednesday.

Pat City/China Camp, 2137 Pacific
Highway, downtown, 233-8686.
Birdie Carter Trio, jazz, Friday and
Saturday.

Grand Pacific Bar & Grill/Meadall
Express, 5th and J streets,
downtown, Rick Eichen, bawdy
tune, reggae, boogie, and blues
piano, early evening Friday through
Sunday.

Grass Roots Cultural Center, 1947
30th Street, Golden Hill, 232-9009.

Boo Box
Thurs. Sat.
Sat. Oct. 30
**HALLOWEEN
PARTY**

Cymone's
380 N. El Camino Real
Encinitas
942-1676

**FOUR
PLAY**
Sun.-Tues.

THE MIKE CARSON TRIO
with **SHELBY FLINT**
Oct. 28-Nov. 28 7:30pm-11pm

Florio's
RESTAURANT

SPRAGUE, PLANK & WOFFORD
Nov. 2-Nov. 30 Tues. & Wed.

SUPPER HOUSE 800 7925 LA JOLLA SHORES DR.

**Live
Entertainment**
Nightly 9-1

**JIM
HAWLEY
TE
MIXE**
WED-SAT.
SUN-TUES.


SPECIAL HALLOWEEN PARTY
Sunday night Best Costume Prizes
Beer 50¢ Zombies \$1.00

Tuesday is
RESTAURANT EMPLOYEE NIGHT
Wear your
T-shirt
75¢ drinks

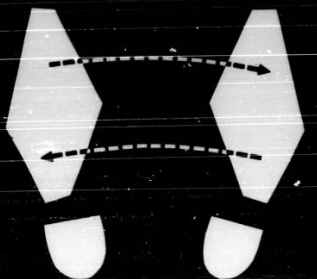
4287 Mission Blvd. Pacific Beach, California 270-7522

TIM MAZE PRESENTS

THE BLASTERS



WITH SPECIAL GUESTS
THE PALADINS
AND
THE ROCKIN' REBELS
SATURDAY, OCTOBER 30
8 P.M.
ADAMS AVENUE THEATRE
3325 ADAMS AVE.
INFO 281-3657
ADVANCE TICKETS \$9.00 AT DOOR \$10.00
AVAILABLE AT:
OFF THE RECORD, S.D. 265-0507, LOU'S RECORDS, ENCINITAS 753-1382,
STIFF COMPETITION, P.R. 272-2099, LICORICE PIZZA, C.V. 425-0302,
LICORICE PIZZA, L.A. MESA 462-6102.
COMING NOVEMBER 24—IGGY POP



wednesday, november 3
thursday, november 4
8:00 till 2:00
something new... something wild
**dance to
the electro:beat**
progressive music of the '80s
double level dance floor
club bacchanal
8022 Clairemont Mesa Blvd. 568-8353
between hwy. 163 & 805
In the near future
experience the video sensation

MOM'S SALOON

Thursday & Friday, October 28 & 29 only



SEEDS II


Just returned from Europe and the Orient. The electrifying rock group credited with "Pushing Too Hard." Now with a unique '80s sound and light show.

October 30, 31

METRO

**DON'T FORGET YOUR
COSTUME ON SATURDAY,
OCTOBER 30!**

Monday, November 1 only



THE SHAMES

Coming November 2-14

NIGHTFLIGHT

Every Wednesday, finals November 10

THE THIRD ANNUAL MISS LEGS OF AMERICA

National preliminary with
PAT MARTIN
Over \$50,000 in cash and prizes nationwide. This is your chance to be part of the excitement. The winner of this preliminary receives a Windjammer Caribbean Cruise for two as well as advance to the National Finals.

Every Tuesday:
**35° WELL & PM-10 PM PLUS
WET T-SHIRT CONTEST
\$150 Cash**

Every Wednesday is ...
**KGB NIGHT
with PAT MARTIN**

Thursday ...
Ladies' night \$1.05 Iced Teas plus
**WET JOCKEY SHORTS
CONTEST \$100 Cash**

Coming Soon! Tuesday - FOXBY BOXING See San Diego's Sexiest Women battling it out in the ring. A first for San Diego - Don't miss it! 7:00-9:00 pm.
Thursday - FOR YOUR EYES ONLY I The best in male cabaret for ladies only. 7:00-9:00 pm.
Sunday - FOR YOUR EYES ONLY II Continues for ladies only with Chippendale's dancers directly from L.A. Courtesy of BAM Studio Productions.

**LIVE ROCK & ROLL EVERY NIGHT
278-4653 945 Garnet P.B.**

Special Engagement
Thurs., Oct. 28
LOOK 'N' STICK
Secret Rock 'N' Roll

Fri., Sat. & Sun.
Oct. 29, 30 & 31
LEGEND

Sat. Night Halloween Party
Cash Prizes

Wed. & Thurs.
Nov. 3 & 4
LEGEND

99c Mon. Night Spaghetti Dinner 5-9 p.m.
Better luck next time, Soar Mask.

Bodie's

6149 University Avenue 583-5700
We have a liquor catering license for private parties.

The Trojan Horse

Thursday, Friday, Saturday
NO DOUBT

Sunday, Monday
Prizes for Best Costume & Most Original Costume and
JOHNNY ALMOND RHYTHM REVUE

Tuesday & Wednesday **WED EARS**

Wednesday
HOT TUB NIGHT

Sunday-Thursday **NO COVER** Friday & Saturday \$1.00
75° WELL DRINKS EVERY NIGHT 8 TO 10 PM



**BUY
SELL
TRADE**
We're open
7 days

**SUNDAY, OCTOBER 31
HALLOWEEN SALE**
One day only

\$1 OFF
All domestic and imported albums
ticketed at \$4.99 or above

20% OFF TICKET
All used LPs and out of print

ALL T-SHIRTS 1.00 OFF
CASH PAID FOR USED LPs & 45s

Todd Connor and Terry Short, folk music, Saturday.

Hambergs, 4016 Wallace Street, Old Town, 295-0584: Dooney Rose, contemporary, Thursday through Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-4242: J.J. Frank Don, jazz, chardonnay, contemporary, Friday and Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: The Russ Kirtpatrick Band, rock and country rock, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Liama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewitt, originals and soft folk music, Friday; Visher, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

McKee's Downtown, 647 Market Street, downtown, 222-1795: The Joann Carter Revue, jazz and contemporary, early evening Friday.

Big Fish Ucker's, 805 E. Cajon Boulevard, East San Diego, 287-7332: Rock and roll, Thursday through Sunday, call club for information; the Features, rock and roll, Monday; live rock and roll, Tuesday, call club for information; the Sinemans, rock and roll, Wednesday.

Osaka Cocktail Lounge, 3184 Market Street, South San Diego, 227-5772: Big City Blues Band, blues, Monday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209: Bob and Jerry: Two's Company, top 40 and Latin, Thursday and Friday; High Street, rock and roll, Saturday and Sunday.

One Place, 2424 Fifth Avenue (at Laurel), Hillcrest, 233-1773: Bill Ayie Wex, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839: Mel Good and Margarita Page, jazz, early evening Wednesday through Saturday.

Rancho E. Lee, 880 East Harbor Island Drive, Harbor Island, 291-3974: Blue Skies, contemporary, top 40, oldies, Tuesday through Saturday.

Royal Affairs, 1021 Scott Street, Shelter Island, 223-5206: Ren Park, contemporary and variety, Tuesday through Saturday evenings and Sunday brunch.

Sheridan Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Butterfield's: Camoo with Jeannie Chatham, Harry Smith, and Patty Padden, jazz, Tuesday through Saturday; Leslie Gold, contemporary and standards, Sunday and Monday.

Sheridan Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400: Jazz jam session with Jeannie and Jimmy Chatham, early evening Sunday.

Tom Ham's LightHouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday.

Trilux, 6011 E. Cajon Boulevard, East San Diego, 583-3240: Bruce Cameron and Hella Gentry, Greenwich, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: No Doubt, rock and roll, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday and Monday; Mixed Genes, rock and roll, Tuesday and Wednesday.

Tuba Man's, 2531 University Avenue, North Park, 295-9426:

BANANA COURT


MIDWAY & ROSECRANS Formerly Macho's 224-2401

Thurs., Fri. & Sat.
DEVOCEAN

Mon.
MONTEZUMA'S REVENGE


Tues.
R.V. & THE SHADOWS

Wed.
MELTING POT BLITZ BROS.



**USA NIGHT FLIGHT PRESENTS
THE RESIDENTS.**
"Certainly the most bizarre and peculiar
New Wave band ever."
OCTOBER 30 AT
11:00PM AND 2:00AM
check for cover

San Diego's exclusive
Fostex dealer!



NEW WORLD
4877 Mercury San Diego, CA 92111
(714) 569-1944

7:00pm Bluesgrass Band, bluegrass, Thursday, Oktoberfest with the Bavarian Beer Blasters, Friday, West Coast, rock and jazz, Saturday.

Wing Cafe, 2753 B Street, Golden Hill, 259-9906, Catherine Schiew, folk, Sunday brunch.

San Diego South

The Adeline Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 298-7331: Singsongs, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2940: Pysent, rock and roll, Tuesday through Saturday.

Broadband, 2022 Clairemont Mesa Boulevard, Clairemont, 560-0022: Four Eyes, rock and roll, Thursday and Friday; River of Power, rock and roll, Saturday; Bobby and the Midnighters, rock and roll, Sunday; the Miras, rock and roll, Tuesday; dance to Alternative Disco, Wednesday.

Black Angus, 5047 Kearny Villa Road, Kearny Mesa, 279-3100: Sound on Sound, contemporary, Tuesday through Sunday.

Black Angus, 10270 Friars Road, San Diego, 444-5005: The Late Show, top 40, Tuesday through Saturday.

Mission Valley, 563-5862: Oasis, top 40, Tuesday through Saturday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2833: Brian Connolly, Irish music, Wednesday through Saturday.

Rancho's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Swede, contemporary, Thursday through Saturday.

Donagh's, 5323 Mission Center Court, Mission Valley, Jim Moore, contemporary, Thursday through Saturday.

Phishin's, 5373 Mission Center Road, Mission Valley, 291-8635: Black Angus, 10270 Friars Road, San Diego, 444-5005: The Late Show, top 40, Tuesday through Saturday.

Tweed Sneakers, rock and roll, Thursday through Saturday; Pacion by, rock and roll, Sunday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar featuring Charlene Gregory Tuesday through Saturday; John Kormanik Sunday and Monday.

High Balls, 834 Camino de la Reina, Mission Valley, 298-3010: Middle Eastern music and belly dancing featuring Ghazal, Thursday through Saturday.

Bellamy Inn/Mission Valley, Cricket's, 585 Hotel Circle South, Mission Valley, 291-5720: Motion, contemporary, Tuesday through Saturday; Spirit, contemporary, Sunday and Monday.

Islands Lounge, Haruki Hotel, 2270 Hotel Circle North, Mission Valley, 297-1001: E. Zone Mood and Surfing, contemporary, Tuesday through Saturday; Ritual, contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8081: Larry Page, contemporary, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Sierra Brothers, live rock and roll, Friday through Sunday; club for information, Sunday.

The Loading Room, 1988 O'Connell Street, Kearny Mesa, 277-3889: Network, rock and roll, Thursday; Puss, rock and roll, White Desert, rock and roll, Friday and Saturday; Rolling Put, reggae, Sunday; Rakers, rock and roll, Tuesday and Wednesday.

London Opera House, 5044 Balboa Avenue, Clairemont, 279-2390: Niteline, contemporary, Wednesday through Saturday.

Mission Restaurant, 6225 Mission Center Road, Mission Valley, 294-3262: Wayne Cooper, contemporary, Friday.

Nash's, 10475 San Diego Mission Road, Mission Valley, 563-4060: RPM, top 40, Tuesday through Saturday.

Monterey Whaling Company, 867 Camino del Rio South, Mission Valley, 291-1638: The Spout Brothers, 5th and 6th rock, Tuesday through Saturday; Larry Rolderson, contemporary, Sunday; comedy, Monday.

Nash's Inn, 8535 Hange Road, San Carlos, 485-4759: The MZ, rock and roll, Thursday through Saturday; Trance, rock and roll, Sunday through Tuesday; The Pop Boys, rock and roll, Wednesday.

Pat Jone's, 5147 Working Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Pebble Court, 5353 Mission Center Road, Mission Valley, 296-8714: Paddy Reilly, Irish music, Wednesday through Saturday; Jim and Theresa Hinton, traditional and original Celtic music, Tuesday.

Pyrrillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Naki Ataman Trio, contemporary international dance music, Tuesday through Saturday.

San Diego's Inn, 402 Fashion Valley, 298-7170: Stephen Cox, contemporary, Sunday through Saturday; with Tampa Heston, contemporary, Friday and Saturday.

Splash, 1130 Reservoir Avenue, Park, 276-3882: Tronster, disco and reggae, the Ballistics, reggae, Thursday; the James Herman Band, rock and rhythm and blues, Joyce Rios and IM, rock and roll, plus guests, Friday; Red Zone, rock and roll, Chasde Coors, rock and roll, Mike Tronster, rock and roll, the Detonators, rock and roll, Gena X, rock and roll, Saturday; the Boys from Doremy, Sunday; Red Night with Clear Spot plus guests, Tuesday; Pham, rock and roll, Tuesday.

Michael Cornish and the Hell Hawks, rock and roll, 4-Eye, rock and roll, Wednesday.

Starlight Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2772: The Don Lomax Trio, jazz and contemporary music for dancing, Thursday through Saturday.

The Lee's Villa Mesa, 10787 Camino Ruiz, Mira Mesa, 495-1462: Joe Stewart, country and contemporary, Tuesday through Saturday.

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Anthony's Harborside
Directly across from Anthony's Fish Counts on Harbor Drive
phone 232-6358

GALA HALLOWEEN PARTY with "OH! RIDGE"
Sat. Oct. 30th 9:00 p.m.-1:30 a.m.

Prizes for the best costumes...

1st Prize... 2nd Prize... 3rd Prize...
Four dinners at Anthony's Harborside
Two dinners at Anthony's Harborside
A bottle of Champagne

FUN! PRIZES! PLUS "OH! RIDGE" Be There!
(Cover Charge \$2.50)

'500 CASH PRIZES AT DIEGO'S HALLOWEEN BASH ON SATURDAY, OCTOBER 30

DIEGO'S MEXICAN RESTAURANTE Y CANTINA
272-1241 860 Garnet - Pacific Beach Off Mission Blvd.

Wahoo Dance Klub

The NOMADS THURSDAY OCTOBER 9:00 - 1:30 28

\$1.00 COVER \$1.75 DRAFT BEER

FRIDAY OCTOBER 29th

Dance To The New Music of The Party N' D.J's

Tommy Mac & Benny Brutal
It's Always Ladies' Night with \$1.00 Drink Specials

NO COVER

On The Waterfront in MARINA VILLAGE
Waterfront Banquet Facilities Available

THE SALMON HOUSE
1970 OLIVARIA RD. (619) 223-2234

THE WILD TURKEY
5080 Bonita Road 267-2550
(Take 905 south to Bonita Road East to east of Chula Vista Golf Course.)

ANNOUNCING: Our new roof hall and game room is now open! And, we are serving draft beer by the pitcher for only \$2.25 2:00pm - 7:00pm. But we are growing again: soon, a new bar and more seating!

Thursday & Friday
ROCKTOWERFEST
Draft beer 95c all day. Wear your Halloween costume and get in free at the door! And dance to

Portland Makai

Saturday, October 30
HALLOWEEN HARVEST BALL
CASH PRIZES FOR BEST COSTUMES, OVER \$500 IN PRIZES overall, and dance to

Portland Makai

Sunday, October 31
HAPPY HALLOWEEN
If you couldn't make it on Saturday, we are doing it all over again on Sunday. PRIZES FOR BEST COSTUMES, and music by

Portland Makai

Monday
WET 'N WILD T-SHIRT NIGHT
Ladies enjoy BODY LANGUAGE then enter the T-shirt contest for

Underground

Tuesday
SCREEN PARTY
A great way to meet new friends. Music by

Underground

Wednesday
GOLDEN OLDIES NIGHT
with KOGG Radio's MARK RICHARDS
BODY LANGUAGE introducing J.R. Tony shows 9:30 & 11:30

Delta Sigma Phi presents
A Halloween Dance Concert with 3 of S.D.'s Hottest Bands

Featuring **Third Rail**

Where: S.D.S.U.'s Morrisons Hall
When: Saturday, October 30th
Time: 8:00 p.m. Admission \$4.00, \$3.50 with State I.D.

Costumes are optional and prizes will be given away for best costumes!!!
A McCully - Schweitzer Presentation

KING BISCUIT BLUES
Ladies free Thursday night
FISH & THE SEAWEEDES
Tuesday & Wednesday - No Cover

MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest 297-3017
Where good food and good music abound.

The Poseidon
A Del Mar Tradition

Divine Rock by PROPHET
Friday, Saturday, Sunday

Halloween Monster Bash
Sunday, October 31
\$225 Costume Prizes

1670 COAST BLVD.
DANCING TILL 2 A.M.
THURS. 9PM & SAT.

GET SMASHED AT FLANIGAN'S MONSTER MASH PARTY
Live music by **Coors College Night**
Live music by **Men's Legs Contest**
\$50 First Prize - \$200 Grand Prize
Music by **MOVIES**

TUESDAYS & THURSDAYS \$1 DRINK NIGHTS
Live music by **MOVIES**

5373 Mission Center Road 291-8635

through Saturday: Bruce Robbins, say listening and top 40, Sunday and Monday.

Jazz Hall's, 5425 Mission Gorge Road, San Jose, 444-9853: California Country Band, country, Thursday through Saturday.

Ball and Beer, 690 North Second Street, El Cajon, 444-5757: Rainbow, contemporary dance music, Tuesday through Saturday; Native Son, contemporary, Monday.

Catwings, 10757 Woodside Avenue, San Jose, 444-6700: The Robins Band, rock and roll, Tuesday through Sunday; Plus, rock and roll, Monday.

Chick D Cornell, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday.

Delano Springs Resort/Hotel, 1951 Camino Gorge Road,

Jacumba, 766-4384: Almost Live, country, Friday and Saturday.

The Diamond Lounge/Vent, 1533 East Main Street, El Cajon, 442-7288: Country music, Friday and Saturday, call club for information.

Don Carlos, 7855 La Jolla Boulevard, La Mesa, 465-8575: Trio Asteca, traditional Mexican music, Thursday through Sunday.

Diamond Lounge, 5206 Baltimore Drive, La Mesa, 462-6333: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Kentucky Stud, 13777 Woodside Avenue, San Jose, 444-3402: Country Justice, country, Tuesday through Saturday; Stagecoach, country, rock, Sunday.

Lakeland Resort, Highway 79,

Cuyamaca, 765-0736: Country music, Friday and Saturday, call club for information.

Lakeland Hotel, 9940 River Street, Lakeside, 443-5991: The Cottonwood Country Band, country, Thursday through Saturday.

Live Oak Springs Resort, Highway 80, Boulevard, 766-4288: The Grand River Band, country, rock, Friday and Saturday.

Lorenson's, 596 Broadway, El Cajon, 442-6696: P.F. Flyers, contemporary, Tuesday through Saturday; Pro Bright's Preservation Band, Discontinued jazz, Sunday and Monday.

Magnolia Highway's, 8961 Magnolia Avenue, San Jose, 444-8509: Gerry Bass and A Touch of Country, country, Wednesday through Saturday.

Mama's Place, 533 East Main

Street, El Cajon, 442-5573: Jimmy Niles and Downtown, country, rock, Tuesday through Saturday.

Midway Dr., 9563 Mission Gorge Road, San Jose, 444-9804: The Smith Brothers, contemporary and oldies, Tuesday and Saturday.

Mr. Bill's Backroom, 399 North Magnolia, El Cajon, 447-4502: Elise May and Les Olier, contemporary folk, Tuesday through Saturday; open mike talent search with Les Olier, Sunday.

Mr. White's, 10055 Mission Gorge Road, San Jose, 444-9804: John West and the Chapparrals, country, Thursday through Saturday.

Origin Power Place, 3459 Imperial Avenue, Lemon Grove, 463-4977: Tommy Stark, family musical entertainment, sing-along, seven nights, with puppet shows by Betha Friday and Saturday.

Pink Place, 120 Fletcher Parkway, El Cajon, 444-4111: Sly High, rock and roll, Thursday through Sunday;

Terra, rock and roll, Monday through Wednesday.

Stash's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Brad Strachbin, contemporary and oldies, Tuesday through Saturday.

The Tropicana Lounge, 5975 Severin Drive, La Mesa, 465-1545: Severin Drive, La Mesa, 465-1545: Emergency Exit, rock and roll, Tuesday through Saturday; Push, rock and roll, Sunday and Monday.

Uncle's, 327 Third Avenue, Chula Vista, 427-1595: The Gary D Pop and Oldies Show, pop and oldies, Sunday.

Quake Bar, 1121 Third Street, Chula Vista, 426-2577: Rex Paris, country and contemporary, Tuesday through Saturday; Supergroove, country, Thursday through Saturday.

Old Seattle Stage Restaurant, 4014

Beulah Road, Seattle, 475-3337: Live entertainment, Thursday through Saturday, call club for information.

Palmstar Bar, 3000 Main Street, Chula Vista, 427-0882: Gene Karolyan and Crowsnest, country, Thursday through Saturday.

Royal Villa Inn, 632 E Street, Chula Vista, 426-2502: True Spirit, top 40, Tuesday through Sunday; Jim Hove, contemporary, Monday.

Imperial Beach Lounge/Cam Gate, 1575 Palm Avenue, Imperial Beach, 426-7606: The Rebels, country, Friday and Saturday evening, jam sessions.

by Cottage, 2200 Highland Avenue, National City, 477-9151: Linda DeHoff, contemporary.

Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday.

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Avenue Imperial Beach, 423-1861: Don Livingston and Timberline, country, Tuesday through Saturday; Ducktail Revue, 50s rock and roll, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 426-1861: The Press (formerly Thompson), rock and roll, Tuesday through Saturday; Push, rock and roll, Sunday and Monday.

Chula Vista, 426-5002: The Gary D Pop and Oldies Show, pop and oldies, Sunday.

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Open Mon.-Sat., 10-7 5035 Shawline St., San Diego **565-8814**
Conveniently located one block east of Hwy. 505 on

Carl Burger Dodge World
Highway 8 and Jackson Drive in La Mesa

ADS' well-known concept of "Invisible Sound" has become even more meaningful with the introduction of our amazing miniature high fidelity speakers, the L200-II and L300-II. Both are small enough to be held in the palm of your hand, yet both deliver the same powerful, spacious stereo imaging, and musical clarity which have become synonymous with the ADS line. These models and their mobile versions, the L200C and L300C, enable you to hear your favorite music in true high fidelity practically anywhere.

Audio is undergoing a "digital revolution". The new technology touches virtually every step of the sound reproduction chain, from the original recording to all forms of signal processing. And it all stems from a single goal: to minimize signal degradation—to bring you that much closer to the real thing. If you have been following this revolution, you know that the latest generation of program sources demand the utmost of modern audio components.

Having brought respectability to "car stereo" in 1975 with the introduction of the world's first studio-quality hi-amplified miniature speaker system (the ADS 2000), ADS has now addressed the problem of reproducing the bottom-most musical octaves in automotive environments. Frequencies below 80 Hz can now be heard (and felt!) at highway speeds thanks to the ADS CS400 Automotive Subwoofer System, a dual-channel bass system employing two special 7" drivers and a sophisticated electronic crossover network.

The ADS 3-Way Loudspeaker Systems, L810, L730, L710

The ADS 2-Way Loudspeaker Systems | 620 | 520 | 420

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VIDEO**

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404 West 24th St.
474-8631
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

AR DOWNTOWN
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Marina Village - 1930 Quivira Way, San Diego 223
(Turn left at the Islandia Hotel)

NEAR DOWNTOWN
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DEALT very pretty, completely hand
Geographies, Zoonosis and Moving
806.
inside stereo. Trash compactor, new. See Sherry
461-7273.
drawers and matching walnut chair. 1150 or offer
224-5844.

RESTAURANTS

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**Seven Course Italian
Dinner For \$5.95**
Reg. \$10.95

Seafood Crepes

Very light crepes filled with a combination of crab meat, scallops, clams and a variety of whitefish with our delicious white sauce. Dinner includes entree served with pasta, soup, salad, homemade plain or garlic bread baked fresh daily, dessert and coffee.

Every week we select one of our 47 regular entries as our blackboard special of the week. This is our way of acquainting our new and regular customers with our extensive menu of Italian cuisine prepared in the old country tradition. When an entree is featured as a blackboard special, the savings off the regular price range from \$2.00 to \$5.50.

Seafood Crepes special good October 29 - November 4.
October 28 only - our special in Veal Florentine, also \$5.95

New Expanded Sunday Buffet
Champagne Brunch

\$6.95 Adults **\$3.95** Children under 12

An example of what brunch will include:
 Crab, Shrimp, Smoked Fish, Chicken Florentine, Pork Chops, Coq au Vin,
 Red Souper, Maki-Mahi, assorted pasta dishes, Fried Calamari, Los Cream
 Cheese Spread with Bagels, Tuna, Turkey, Artichoke, Mushroom and
 Calamari Salads, etc. Also Cold Cuts & Cheeses, Fresh Squeezed Orange
 Juice, 11 Varieties of Desserts and, of course Champagne on the House.
 Hot entrees may change during the day.
 Served from 10 a.m. to 3 p.m.


TWO GUYS
from 1914
 6766 El Cajon Blvd.
 (a few blocks west of 70th),
 SAN DIEGO

Italian Cuisine
 in the Old Country Tradition
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Visa and MasterCard Accepted

OCTOBER 26 1982

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**SATURDAY
HAPPY HOUR**
5 p.m. until 7
Dancing & live disco.

**UNLIMITED
CHAMPAGNE BRUNCH**
Every Sunday-\$.75

DAILY BAR SPECIALS
7 p.m. until closing
Monday-Doughy Beer Night
Tuesday-Coffee Drink Night
Wednesday-Dollar Night
Thursday-Dinner Gold Steaks
Friday-Pea Colada Night Saturday-Margarita Night
Sunday-Brunch Night

For more information on special prices call 560-6771.
Reservations accepted.



8885 Balboa Ave., Montgomery Field.

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"I'M NOT CRAZY. THESE RIBS SPOKE TO ME."



"I guess it's no secret that I spend most of my time at Baxter's. There's just so much happening here."

"I tried to expect the outrageous. But that didn't prepare me for this."

"I started out as a pretty normal Monday night. I was trying to decide which of my favorite dinners to order from the succulent new menu. I'd just about decided on the great Tostitos Margarita combo with the giant Brownie dessert when the guy next to me was served ribs."

"Well, I know it sounds crazy even for Baxter's, but those ribs spoke to me. Barbecue, they say. It's barbecue time at Baxter's."

"EVERY NIGHT UNTIL NOVEMBER 5 YOU CAN GET ALL THE RIBS YOU CAN EAT." THEY WHISPERED "Seductively."

They told me this one night over 4,000 would eat the barbecued beef ribs available for just \$5.95.

"So I ordered them. They had unique savory flavor so spicy and smoky that they seemed to be eating me in a language all their own."

"BRING YOUR FRIENDS AND THIS GREAT TASTE."

"THE RIBS SAID 'WELL, SEE THEM A GREAT TIME!'"

"And I'm going to do just that, going to bring a bunch of my friends down here next Monday and try an outrageous barbecue party. Plenty of beer and amazing appetizers, like crisp-fried chicken D.

OCTOBER 28, 1982

Bar & restaurant employees & their friends

LAST CALL FOR CABO \$169

only 169

per person, double occupancy,
8 days/2 nights in Cabo San Lucas, including air fare,
Lunch **Tuesdays Friday, November 12**
Return **Tuesday, November 18**

We stay at the beautiful Hotel Cabo Baja
Cliffside hotel, 3 swimming pools, 3 tennis courts,
smoking
Package includes: air fare, Hotel 4 nights,
Airport transfers, Cock tail party
Aire nightlie... deep sea fishing, boat cruise,
snuba diving, sun and tan.

CLABAR Bar Trade Magazine

**WE'VE STAY HOME...CALL NOW!! For reservations call
459-0251**



Petricca's

Italian Restaurant

\$2 OFF

any large pizza

with this ad only through 11/11/82.
Not to be used with any other offer.

UNIVERSITY CITY
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452-0061

CLAIREMONT
2550 Morena Blvd.
275-2555

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ALB/SH/PIPER MDL, 1-year-old female, has photo.
Very good-natured & loves kids. \$25, 284-9943.

J. CLIN. PHARM. 28, 1982, 2

VERY NICE smaller one bedroom with large porch. Inland built yard, storage building, trees, lawn. Available Nov. 1982. Call 248-2855.

1 BEDROOM apartment. Mission Bay area. 1450. Modern. Available November 1982. Call 248-2855.

TWO BEDROOM one bath house for rent. 1.48. Call 248-2855.

HOTSPOT. Two floor. 1.48. Call 248-2855.

1/2 BEDROOM house. 2 bedrooms. 2 bath. Call 248-2855.

5411 EL CAMINO BLVD. Furnished apartment. 3 bedrooms. 1.48. Call 248-2855.

CONDO FOR RENT. 1 bedroom. Mission Valley. Call 248-2855.

LA JOLLA CONDO. 1980. 3 bedrooms. 2-1/2 baths. Call 248-2855.

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THE READER PUZZLE

No. 230 Nominations

By Don Rubin

Each of the characters at the right is a composite U.S.

president — that is, two or three chief executives rolled into one. We'd like you to, ah, nominate them.

Work from top to bottom. If the hairline belongs to LBJ and the jawline to JFK, for instance, the answer would be Lyndon Kennedy. (Don't use middle names except for nicknames.)

Prizes for solving the Reader Puzzle will be Reader T-shirts.

All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80003, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

All entries must be accompanied by your name, address, and short title (S, M, L, XL).

Employees of the Reader and their immediate families are not eligible.

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.

All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

One entry per person.



1.



2.



3.



4.

Writers of and Answers to Reader Puzzle #228, Oh, Cay!

The "X" in the Oh, Cay! puzzle marked a spot in the swashes (permanent marshland) of Shroud Cay in the Exuma Cays and Sea Park, in the Commonwealth of the Bahamas.

Our map, which was only slightly smaller than a Buick, placed the islet at approximately 24°12'N, 76°47'W. We don't care what the bloody London Times atlas says. (References: British surveys, 1836 to 1848; U.S. Navy surveys to 1966; U.S. Naval Oceanographic Office, 1972.)

Some of the more adventurous of the forty-two entrants (out of seventy) who were able to identify Shroud

Cay claimed that the "X" was actually a freshwater wet located on said cay. Others even included some Shroud Cay lore with their answers. From T-shirt winner David Kidd of San Diego: "On Shroud Cay, Dr. Cottman, the 'out island doctor' rode out a hurricane tied to some mangrove trees."

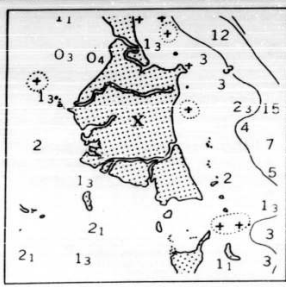
The four other T-shirt winners are:

1. B.J. Sackville, Solana Beach

2. Ed Rausser, Oceanside

3. Belle Bennett, Tinseltown, Alabama

4. C.B. Snyder, Encinitas



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