

City Lights

Call It Odd, Call It Funny

In the realm of brainstorms, this was a raging cyclone: why not, reasoned National City's helmsmen, get a Navy ship named after their town? The U.S.S. *Norfolk* City. Tarnation! Why hadn't they thought of this before? There's a U.S.S. *San Diego*, and a U.S.S. *Coronado*; hell, there's even a U.S.S. *La Jolla*, which isn't even a city. And if *La Jolla* has a ship — a spanking new, atomic-powered fast-attack submarine, in fact — National City ought to at least be able to get a small frigate, or maybe a destroyer. Just what has *La Jolla* ever done for the Navy? The city councilmen laid out the facts:

— They lost an annual salute to Navy Week that includes a golf tournament, a ships' ball, a coronation of a Mr. & Mrs., and Miss Navy.

— Many Navy personnel, both retired and active, live in National City.



on the drawing boards. He proposes to the Chief of Naval Operations a primary and an alternate candidate, and the

CNO and Secretary of the Navy make the final decision. But the way it really works, explained Speer

A Weekend In Glamis

The tiny railroad stop of Glamis is located 160 miles east of San Diego in the heart of the Imperial Valley sand dunes, where Highway 78 meets the old Southern Pacific Railroad tracks. The town itself is fairly innocuous — there's a bar, two general stores, a gas station, a graveyard, a faded yellow Southern Pacific maintenance station, and a population of less than twenty. But on weekends and holidays, as many as 35,000

motorists for the Southern Pacific Railroad, has been one of the few full-time residents of Glamis — and possesses of one of its three telephones — for more than twenty-five years. "I think it's great that these people come out here every weekend and enjoy themselves," he says. "although it does sort of disturb my tranquility."

Most off-road vehicles come to Glamis ride Honda ATCs, three-wheeled motorcycles that range in price from \$600 to \$1800. Many wear Glamis T-shirts, sun visors, and mounted other accessories purchased in the nearby general store. And most drink lots of beer and wine, leading to what BLM manager Jack Minton

To Get The Chair

Local Democrats dream of a county central committee as effective, organized, and well behaved as their Republican counterparts, who early this year appeared ready to pick a new party chairman without opposition, and with only the formality of a unanimous vote. But things aren't as peaceful as they appear over at Republican headquarters; their apparent Allan Royter has a competitor who's taking the chairmanship race seriously.

Royter, currently a committee vice chairman, is being pursued by Bob Schuman, a twenty-eight-year-old stockbroker who doesn't mind displaying the terms on the party's otherwise shiny image. Schuman is talking publicly about the central committee's a year-end debt, which had to be covered by a \$10,000 loan signed by Royter and party chairman Robert Thornberg. Schuman is also complaining loudly about what he says was an ineffective and expensive media campaign mounted by the committee during the fall election — some \$60,000 for what he calls "poor pieces" advertising in local media, along with another \$15,000 to publish an election issue of the committee's *Republican Record* newspaper. Schuman blames the defeat of Republican state assembly candidate Jerry Baker on Royter and the party bureaucracy, which he says did little to help the Baker campaign, and which does "nothing" to promote young and minority candidates. "Why doesn't the committee sit down two years in advance and get someone to run against

"controlled anarchy." On holiday weekends, when attendance is pushed up past the 10,000 mark, up to thirty serious accidents requiring hospitalization occur in Glamis alone, and up to eight deaths of those who've either been injured or killed. "These are regular things that come to Glamis on the holidays and it's a real problem," says Minton. "But most people have their vehicles close to camp, so it's a lot less than it used to be." "Accidents are another matter, also," says Schuman, who says the BLM, in conjunction with several San Diego motorcycle dealerships, is planning a three-wheeler safety clinic for early next year. — T.K.A.



Glamis, Thanksgiving weekend, 1982

Shine Of Life Without Oats

Two weeks ago XETV, Channel 6, broadcast an unsanitized version of *Taxi Driver*. Channel 6, which is now being promoted as "San Diego's first twenty-four-hour-a-day free movie channel," routinely edits movies for content and length. Earlier this month an X-mas number and a threat-shocking scene were cut from *Friday the 13th*, and expletives were deleted from the screening of *M*A*S*H* because, says Colby, "it didn't affect the movie." But the station manager decided that "the use of offensive language and violence are integral to the impact of *Taxi Driver*, and while to delete those scenes would have ruined a group of people... we didn't feel it would be correct." Colby's decision was prompted by the movie's

Wednesday, 9:00 p.m. time slot, which, when coupled with station disclaimers, assured that fewer adolescents were tuning in. (*Taxi Driver* was broadcast nationally in January of 1979 by ABC, but that version was heavily edited.) Colby's staff also presented studies showing that fifty-two percent of the households here now have at least two television sets and that two-thirds of San Diego households have no children. Colby concurred with a colleague's view that "the idea of the whole family gathered around the living-room TV is a myth."

He also notes the proliferation of unedited, R-rated movies on pay-television channels, including HBO and Showtime, has changed the "community standards" which the FCC says station management must take into account when editing films for television. Because Channel 6 broadcasts from Tuesday, it is not subject to FCC purview, but Colby says he follows FCC regulations "to the letter." Channel 6 is also monitored informally by the Mexican Ministry of Communication, though they lodged no complaints about *Taxi Driver*.

The number of San Diego viewers who watched *Taxi Driver* stalk the avenues of Manhattan will not be known until later this month when survey figures are completed, though the audience is expected to approach that of the 90,000 viewers who watched *Healer* in May of 1980 on Channel 6. Colby says he was surprised that fewer than twenty-five viewers called or wrote about the uncut *Taxi Driver*, and that thirty-three responses were negative. — P.K.

Stop Me If You've Heard This

Last March long-suffering top-forty radio station KCBM-AM changed its format — and its call letters — to KCBM, and is the first station in the county to subscribe to Atlanta broadcasting magazine *Ted Turner's* Cable News Network, a twenty-four-hour radio news service originally designed for television two years earlier. The change was accompanied by much local and national media publicity, with several local press conferences featuring Turner himself, who termed the local radio station, from then on known as KCBM, as his network's "flagship" station. On March 15 the new format went on the air, and CNN news — with personal local newscasters — was heard twenty-four hours a day, seven days a week.

Starting in January, however, KCBM — while retaining its call letters — will severely cut back its CNN broadcasts, replacing them with news and talk shows from the ABC radio network and increased local news coverage. KCBM executives say the reason for the change is twofold: declining ratings and a failure on the part of CNN to live up to promises it made at the onset of the arrangement with KCBM. "We will now use ABC as our base network and cut CNN in its rightful position as a back-up

Companies Knocked On A

The phone company is at war — with several hundred businesses who add as many as six As in front of their names so they'll appear at the top of both White Pages and the Yellow Pages listing categories. The practice leads to an extra burden for a variety of Pacific Telephone employees, such as directory assistance operators and directory proofreaders; and, according to Mavis Robinson, manager of directory sales for the phone company, customers are frequently misled, primarily when the offending firm is listed several times under the same category, each time with a different number of As before its name.

Fifteen years ago, Robinson says, Pacific Telephone won its biggest skirmish by instituting a policy of giving firms with only one A preference in its listings over firms with two or more As. The number of multiple A listings was more than halved. Other requirements further cut down the number: firms must



Mark Colby

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actually use all those As on their business cards, stationery, official documents, and even places of business. But each year about a hundred firms meeting those requirements continue to apply for multiple A listings. "even though they'd actually get a better spot if they'd only use one A," Robinson says. Thus both the White and the Yellow Pages are full of firms with names such as AAAA Photo, AAAA Concrete Pumping, AAAA Z Insurance, and the anonymous AAAAAA Inc. (a typesetting, typing, and secretarial service). "Personally, I don't think I would ever call a company with so many As in its name," Robinson says, "just because it looks so stupid."

With the multiple As out of the way, however, the scramble to be first in the phone book becomes even more intense, with firms trying a variety of A configurations and never really being sure of the outcome until after the directory is published, says Robinson. In the White Pages, a call to the first listing, simply "A," is answered by a female voice, announcing "Rescue Rooter." The second listing, AAAO KAY Garage Door Service, is the result of a printing mistake: the firm should have appeared with the rest of the triple As over on the next page. Robinson says. The third listing, AABCO Inc., belongs to a firm that fabricates counter-tops. Calling for the next three listings — A Aabco and a double listing for A Aabco Water Heater Express — brings on another female voice, answering, "Water Heater Express." "Strangely, when a caller asks to speak to the owner, four of these six firms — A Aabco and the triple A Aabco — refer him to the same corporate office. Rescue Industries Inc. "The number for 'A' is disconnected," says Rescue Industries advertising director Carol Brennan, though she is wrong about that. "And we don't want to talk about the other companies."

— T.K.A.

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

DECEMBER 9, 1982 5

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
One of the most notable aspects of the Columbia Centre Building downtown is the size of the American flag that it displays. It's the largest flag I have seen and I wonder what its size actually is and how it compares to other large flags currently displayed.
Dan Blair
Linda Vista

A Christmas "tree" now adorns the top of the Columbia Centre Building (for those who love such trivia, there are 1008 light bulbs in the display), but after New Year's, Old Glory will reclaim its proud position above San Diego. And proud it is, for it is the largest regularly flown flag to wave over our fair city. Its dimensions are thirty-by-fifty feet, and it weighs forty-six pounds (it is made of lightweight nylon). A flag unfurled on the Fourth of July at Jerry Leaf Sales on Main Street in Chula Vista is also the same size, but it is replaced by a fifteen-by-twenty-five-foot version on other days of the year, and so, to my mind at least, must defer to the Columbia Centre flag. The Chula Vista flag is not without distinction, though, since it is displayed on the world's tallest flagpole — 191 feet, eclipsing the U.S. Merchant Marines' old record-holder by some twenty feet.

As you would expect, the military has some pretty big flags. The flag on a normal working day at the North Island Naval Air Station, for example, is ten-by-nineteen. But for special occasions the Navy flies what is known as a garrison flag, which measures twenty-by-eight feet. (It seems that only the military adheres to the official height-to-length ratio of 1:1.9.) And that is the largest flag you'll find around here, except for the two privately displayed behemoths.

But even these are exceeded by other standards, past and present. The first Star-Spangled Banner, the one Francis



Illustration by Rick Carey

Scott Key watched wave over Ft. Mifflin, was thirty-by-forty-two feet. During World War I mill workers in New Hampshire made a fifty-by-ninety-five-foot flag, and in 1923 the J.L. Hudson company showed the original "Largest Flag" — ninety feet high, 200 feet long. This was the world's largest until 1949, when the same company displayed a model that measured 104-by-235 feet and weighed 1500 pounds. But the giant among giants is the "Great American Flag." This monster stretches the tape 210 feet by 411 feet and weighs 7.7 tons. First displayed on March 22, 1980 in Evansville, Indiana, it was later unfurled on the lawn at the foot of the Washington Monument. It is currently in storage awaiting the funds needed to raise it on the Verano-Narrows Bridge in New York City.

This Great American Flag has not actually flown yet and may never — a previ-

ous version, nearly as large, was almost immediately torn apart by the wind when it was flown in 1976, so the largest free-flying American banner is that displayed on holidays from the George Washington Bridge in New Jersey, at sixty-by-ninety feet and 500 pounds. The ultimate flag, though, must be the one that flies over Brasilia, capital of Brazil. It is seventy by one hundred meters — larger than a football field — and is the largest free-flying flag in the world.

Dear Matthew Alice:
What is the origin of the Southern states' nickname "Dixie"?
Darryl B. Newhouse
Escondido

Way down yonder in the land of cotton, the song says, "old times there are not forgotten." Maybe not, but you sure hear a lot of different versions of the past —

especially of the origin of the name Dixie. One account speaks of a Dutch slave owner on Manhattan Island, one Dixie (or Dixie), who treated his chattels with kindness, and whose name and plantation were remembered with fondness by his slaves long after they were sold and shipped south. "Dixie" became a part of the slaves' musical heritage; its original significance was lost and it was gradually applied to the entire South. Or, the nickname is said to be a corruption of the Mason-Dixon line, the political boundary that divided slave and free states.

But the most plausible explanation, and the one that captures my money-loving fancy, is the one that sees a connection between the moniker and the Citizens' Bank of New Orleans. That bank, which claims to be the oldest bank in the South, began issuing its own paper currency in 1855. Because of the large French-speaking population in New Orleans, the ten-dollar banknotes (the principal issue) were engraved with the French *dix* ("ten") on one side. The non-French inhabitants, of course, spoke of them as "dixies," and by simple progression New Orleans, then Louisiana, and finally much of the South became the Land of the Dixies.

The word "Dixie" automatically evokes Daniel Emmett's tune of the same name. The song actually became the anthem of the Confederate States, by request of Jefferson Davis, and was played at his inauguration. Ironically, because its composition was in fact from Ohio, and its popularizer, Herman Arnold, was born in Prussia — though he was the leader of Alabama's only official band in 1861.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80983, San Diego, California 92138.

Step out of the Ho-Hum this Christmas into the excitement of INTERNATIONAL MALE

There are few stores in the world that bring together so much of the best in men's sportswear, accessories and gifts like International Male. Based in San Diego, most of our hundreds of thousands of customers throughout the U.S. can only shop-by-mail. You have the unique opportunity to shop our stores in person. Here's a sampling of what's in store for you.

1 HOLIDAY SPORTCOATS
This classic, well-tailored, many-draw blazer is perfect for California nightlife. It's from our wide selection which also includes tweeds, checks, herringbones, corduroys and velvets. \$65 to \$200.

2 THE STORMBREAKER
REVERSIBLE Rain Jacket totally wind- and water-proof yet a distinctive style statement. Introductory Price of \$16.95. (See store available 12-17)

3 POLO SHIRTS
From the basic to the top designers. Dozens of colors, stripes and solids. Long and short sleeves, some with contrasting collars. You'll find the right one for every guy. \$18 to \$38.

4 SWEATERS
We have every style, color and fabric you could possibly want. Imports and domestics — one of the best selections in town. \$20 to \$80.

5 AFGHAN SOCKS
Handcrafted for men, women and children... imported heavy cotton blend slippers. Authentic patterns. No two are alike. The Perfect Gift for anyone. Just \$12 per pair.

6 SILK SHIRTS
Ours won't bust your budget. From just \$30 to \$80. Basic dress shirts, too, of course, from many top designers.

7 ATHLETIC EQUIPMENT
Beautiful Chrome Free-Weights are \$125 per pair. Plus jumpers, exercise mats and a FULL range of active sportswear.

8 FASHION UNDERWEAR
THE largest selection in town. Perfect gifts. Chinese silk boxers to French and Italian bikini cuts. The full line of BRAVADO and Calvin Klein. Plus much, much more... from exotics to basics.

9 BEST FOR LAST... SALE
SHIRTS, HERRINGBONE FLANNEL, woven (not printed) plaid, was \$35... now \$18. LION SHIRT, knit collar and waist, brass zippers, was \$38... now \$18. GYM GREY TOP hooded fleece, was \$30... now \$19. SWEATERS, RAGWOOL CARDIGAN, leather buttons, was \$65... now \$45. JACQUARD VEST, subtle patterned cardigan, was \$26... now \$15. LAMBERT BLACK AND WHITE, all cotton classic, was \$50... now \$30. ETC. INSTANT SPA, turns any shower into a steam bath, was \$25... now \$15. SAUNA ROBE, Brazilian terrycloth, was \$59... now \$40.

10 ECETERA...
There's no way we could show you the rest. But we also carry antique watches, seashell wallets, a full line of leather goods, jewelry, grooming products, colognes, calculators, clocks, hair dryers. And you thought we were just a clothing store.

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\$100 for 3 1/2 to 1 hour flight time. Includes champagne brunch.
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A unique & thoughtful Christmas gift for Spouse - Employees - Friends - Clients - Family - Business Associates. We will mail one of our attractive gift certificates to you or a friend. Selections include our traditional Country Basket (\$22.50), Gourmet Basket (\$25.50), Vegetarian Basket (\$25.50), and a special Holiday Basket (\$30). We also prepare a wide variety of fruit baskets and party trays.
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INTERNATIONAL MALE
FREE PARKING
ALL MAJOR CREDIT CARDS HONORED
5 INTERNATIONAL MALE
Preferred Christmas Coupons
This coupon is valid in all stores through the purchase of \$50 or more merchandise from either International Male store. Good until Christmas. Limit one per customer.

THE INSIDE STORY

BY PAUL KRUEGER

ROGER HEDGECOCK MARCHED INTO POWER as a county supervisor and has stayed there in good part because of his influence with community planning groups in the north city (notably Rancho Peñasquitos and Rancho Bernardo), his friendships in Mission Hills (whose Middletown planning group assisted in his 1976 victory over Lou Conde), and the monied liberals of Del Mar. In his current pursuit of Pete Wilson's eleven-floor city hall offices, Hedgecock has returned to the wellspring of volunteerism offered by these neighborhood militias.

Last week, just days after he announced for mayor, Hedgecock gathered some thirty community activists at Romaine's restaurant in Old Town for speechmaking and spoon feeding. There were his promises to "make community planning an issue again" and pledges to save the canyons and inner-city parks so dear to these mostly middle-class homeowners. There was pure politicking, too. No sooner had the meeting come to order than Hedgecock operatives were passing around a stack of propaganda copies of "Roger's People."

A Newsletter for San Diegans Supporting Roger Hedgecock. "Blue ballpoint pens emblazoned with gold 'Roger Hedgecock for Mayor' lettering, return-reply envelopes soliciting campaign help ("I'll host a small reception," said one option on the volunteer checklist, "I'll put a bumper strip on my car," said another). "We really don't need your money now," Hedgecock joked with the audience, "but if you slipped in a check."

One mild cynic, softened by Hedgecock's authoritative answers, carried home an armful of the stuff to show friends. And well Hedgecock should prove so persuasive, for these neighborhood block captains will be invaluable to his mayoral campaign. Hedgecock insiders concede

that opposition candidates Maureen O'Connor and Bill Cleator will raise perhaps \$500,000 for the March 15 primary and May 3 runoff. (Cleator grossed \$55,000-plus at a campaign kickoff dinner last Thursday night at the Sheraton. O'Connor has fewer, though equally wealthy, backers, including husband Robert Peterson, who could underwrite the entire O'Connor campaign with the proceeds of a small stock sale.) The Hedgecock campaign looks to a \$300,000 goal, and may have trouble with that much. *Union and Tribune* endorsements will not come his way.

While some politicians belittle the effect of neighborhood organizations, Hedgecock's has already latched on to several with proven potency. The Park Rim Canyon Association in Clairemont, led by Betty Bettrun, spent much of this year fighting the eighty-eight-unit "Greenbelt" condominium project that would add 192 acres in San Clemente Canyon. Bettrun and seventy-five neighbors gathered 2400 signatures against the project. They visited more than 1000 homes, and filled the city council chambers when the condo project came up for an August vote.

Hedgecock didn't have to show up at a picnic or coffee klatch to win over Jim Kelley-Marshall, a Mission Hills architect who blames Cleator for the city council's recent decision to extend Goldfinch Street into the southern canyon rising from Mission Valley and grant construction permits for five new houses, including one site on city-owned land that will be graded, slabbed, and sold by the city to the highest bidder. Kelley-Marshall got thirty neighbors to oppose the project, and says he'll "do anything" to organize his Mission Hills neighborhood for Hedgecock. He's no greenhorn, having directed a January 25, 1980, campaign to save the old Klausner House across Sixth Avenue from Balboa Park (designed by Irving Gill) and

maintaining strong ties with preservationist groups such as SOHO. He also opposed Bill Cleator in the 1979 election that put Cleator on the city council. Kelley-Marshall plans to review tapes of the council's Goldfinch debates to cull what he says are Cleator's damning quotes on the worthlessness of canyon preservation, perhaps for later use in Hedgecock mailers.

Hedgecock already has the Golden Hill and Southeast San Diego neighborhood activists (the latter due to his unflinching support of Ken Maemaji's United Domestic Workers union during its labor problems last summer with the county's department of social services), though those neighborhoods have fewer votes and a traditionally lower turnout than the "newer" communities of University City and Peñasquitos, where Hedgecock's environmentalism also has magnetism. He should do well in Pacific and Mission Beach, Normal Heights, and the midcity areas, though those neighborhoods could also tilt to Democrat O'Connor or possibly Councilman Bill Mitchell. O'Connor and Cleator will both have appeal in Mission Hills, and Cleator can count on North Park's business associations and the Mission Valley planning group, a potent blend of free-enterprise sentiment, which, according to one community planning expert, "is an asset for anyone who can land them and a liability for anyone who can't."

Hedgecock's cries of "save the canyons" and his marshaling of neighborhood groups evoke a younger Pete Wilson, who ten years ago pledged the same environmentalist platform and shepherded the same community planning groups. (He even rallied the city council to spend \$7000 for the election of a community planning board in Ocean Beach that was dominated by "radicals.") Wilson's motive for backing those groups is still debated today, long after he abandoned them. Was his belief in community planning sincere, or did he just want to pit the neighborhood rabble-rousers against one another, thus keeping them out of the council chambers until they spoke with one voice? Did Wilson hope to cut down their power by putting them under the guidance of a Wilson-controlled city planning department? More intriguing is the theory that the community planning groups, which number about forty citywide, were used to demonstrate the "citizen involvement" required to secure federal funds for local government.

Hedgecock talks about making community planning an issue again, and holds out the promise that these groups will grow markedly in influence should they help elect him mayor. But as even one of his own supporters warns, "it would be wrong to randomly dispense power to the community planning groups. . . . It'd be a civil war at city hall."



Photograph by Jack Yoon



We think your body is like a valuable piece of equipment. Take care of it and it will take care of you. At Family Fitness Centers you can shape up and trim down with over ten times more equipment than any other facilities in San Diego County. And its equipment that really gets results. In fact, our nine San Diego County locations represent an investment of over \$10,000,000 to bring you the most advanced equipment and facilities available anywhere. From our computerized, aerobic trainer, Lifecycle, to complete lines of

Nauticus, Dyme Cam and other variable resistance equipment, to our hydraulic, isokinetic equipment — Family Fitness Centers have programs and equipment for beginners, intermediates, and the advanced. Racquetball and Child Care are available for a nominal fee. And we have steam rooms, saunas and whirlpools. (Facilities vary at each location.) Plus each month we feature over 1000 Trimmastic, Aerobic and dance classes for men and women. So call today, or come into any one of our nine convenient locations and let us show you how our equipment can improve your equipment.

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 - UNIVERSITY TOWNE CENTRE 457-3930
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 - CHULA VISTA 425-6600
835 Third Avenue
 - POINT LOMA AND SPORTS ARENA AREA 224-2902
3545 Midway Dr. (Nordic Village)
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Helpless fur animals are killed for the sake of glamour & profits. Trapping is death by slow torture; fur ranch animals are sometimes skinned while still alive & vomiting after homemade "execution."

Make this Christmas a non-violent one!

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JOIN OUR DEMONSTRATION
against mink teddy bears & other fur nonsense items
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**FASHION VALLEY, SATURDAY, DEC. 11,
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VOICES

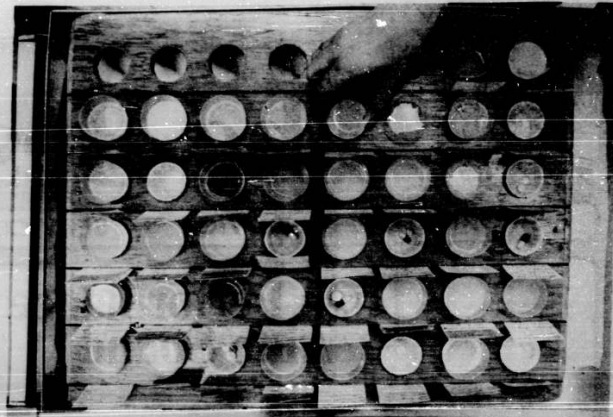
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themselves the same question 2076 times last year, every time another person was admitted, and the answers they came up with aren't really answers either. What do you do with a guy like this? You dump him at CMH and pray you're never in his shoes.

"The psychologist took some tests," continues John Doe Number Three, who thinks he's twenty-one. "From drawings they can see what kind of person you are. He asked me to draw a picture of a human form, and also asked me to copy some pictures. From these he said I was some kind of depressive schizo-something, some kind of psychological jambo jumbo . . . According to the psychologist, my memory will come back when my conscience allows it to come back. That's kind of scary . . ."

Much about CMH and its patients is kind of scary. For instance, about a week after we talked, John Doe Number Three was released on his own. Hospital staffers had discovered what his name was and that he was from New York, and that he had recently been discharged by the Marine Corps. After they released him he headed for Travelers' Aid, hoping to obtain a plane ticket home. But the fact that John Doe Number Three and others in need of major assistance are released daily by CMH isn't the scary part; what's frightening is that CMH dallies with so many people who need a degree of help that is beyond our capability as a people to provide.

And yet there's a place where the people in our society who are faring worse than most, those who've lost all or parts of themselves, are taken for "treatment." It has ninety-two beds, fifty-four for men and thirty-eight for women, and it is full most of the time. Ninety-six percent of the people in it are committed involuntarily, usually by the police; the average stay is ten days. The criteria for commitment are



that a person be considered a danger to himself or to others, or gravely disabled, meaning he can't look out for himself. Once he no longer fits those criteria, he can no longer be detained. The Hillcrest facility is not a long-term hospital; the county runs one of those out in Santee, and the state still has its Pattons, Camarillos, and Atascadero. Hillcrest is strictly a place where the out-of-control regain a grip, where the drug-crash crash, where the suicidal calm down, where the berserk are momentarily restrained. "Diagnose 'em, test 'em, put 'em on the right course, and put 'em back into the community, that's our job," explains Nick Cote, a nursing supervisor. Other nurses put it more bluntly: "You get 'em off the street, dope 'em up, and throw 'em back out on the street," says one. The "right course" for at least eighty percent of the patients is

some form of psychotropic medication — Thorazine, Haldol, Navane, Mellaril, Prolixin, some of the world's most powerful and mysterious drugs. Putting them back into the community poses a more difficult problem than calming them. For about half the patients released, it simply means giving them bus fare and pointing them toward the door. For the others, it means placing them in a board-and-care home, a kind of halfway house that is arguably just another institution with unlocked doors; or it means releasing them to a conservator, who ostensibly ensures they have food, clothing, shelter, and medical care; or it means giving them back to their family, a rare occurrence. Seldom does it mean releasing them to a "normal," productive life. About three-fourths of them will be back to the hospital, sooner than later, with the exact same prob-

lems. "You know what this place is?" asks one disillusioned nurse's assistant. "It's a hotel at the next step from the grave."

There's more than a sliver of truth to that characterization, but it still falls far short of reality. Many of the ward's patients have potentially productive lives ahead of them. Peter Baker, for instance, who came in because of an attempted suicide in late October. When I talked to him (his name, like that of all other patients in this story, has been changed) in early November, he was due to be released the next day. Baker was a twenty-seven-year-old cabdriver who's recently lost his license (and his job) to a drunken driving conviction. Last spring he lost his girlfriend downtown to a hit-and-run driver who was never captured. "The corner told me she was pregnant,"

(continued on page 12)

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VOICES

(continued from page 10)

Baker said, a deep sigh escorting his sentences, his thick glasses magnifying his frightened eyes. He became unable to pay his rent, so he lost his apartment in Chula Vista. This is his second stint here in three months; the first time he was grabbed by police as he was going over the rail of the Coronado Bridge; this time he was only talking about suicide when he went to the marshal's office to pay some overdue traffic tickets. "See, I'm not crazy or nothing," explained Baker, "just suicidal."

What do you do with a guy like this? At CMH you put him on Trazadone, an antidepressant, and sit him down in the daily group therapy sessions that run from ten to eleven in the morning, where the schizophrenics, manic depressives, and other suicidals chat about their problems. Other than that? "You walk around," says Baker. "Think about what you're going to do when you get out. Watch TV. Go outside. Ain't much to do."

"Are you being helped here?"

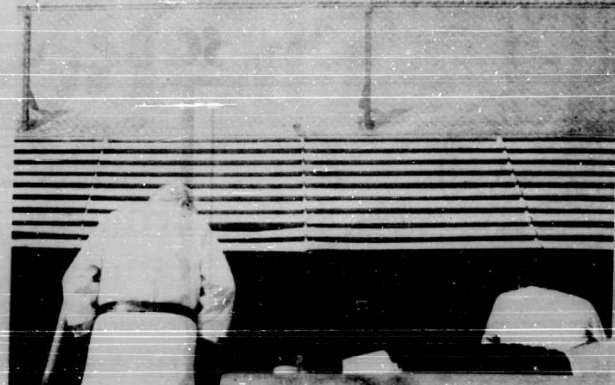
"In a way, yes. But they can't help me psychologically."

"They can't help you at all?"

"Yeah, they can. They can get me another job."

But when Baker leaves tomorrow, all they'll be giving him is his fare. He has no friends who will take him in, and his parents are dead. He hasn't talked to his girlfriend's parents since the funeral. "We were real close there for a while, but after she died, it's like we never knew each other. We became strangers again." So his bus fare will take him straight to the Plasma Center in National City, where he'll sell his blood for eight dollars a pint. Then it's to the Rescue Mission, he guesses.

The acute care hospital fulfilled its mandate of getting Baker through his momentary rough spot, but his problems were the same going out as they were coming in. Unlike most of his



fellow patients, Baker can't go onto the public dole because he doesn't have a real mental handicap. Most of the hospital's customers collect more than \$400 (some much more) a month in Supplemental Security Income (SSI) payments. Baker, having been self-employed as a cabdriver, isn't entitled to unemployment compensation. Where Baker's real problems begin, the responsibility of CMH ends. But he's life's tough, right? Baker's plight is disturbing for two reasons: increasing numbers of people like him are turning up at the Hillcrest hospital, and the kind of help it can provide those people is extremely limited. Commented one nurse's assistant, "It seems like the kind of people that really need help,

can't get it here." I explained Baker's case and its implications to Dr. W.W. Stadel, who, as administrator in charge of mental health programs for the county from 1949 to 1980, was known as the local "mental health czar." Halfway through my recitation of the facts, a knowing smile broke across Dr. Stadel's wise old face, showing that he already had the diagnosis. "What you're describing is a social problem," he said. "That's for sociology to deal with, not psychiatry. . . . I came through the Depression, and if you think that's a problem now, you should have seen it then. This system just wasn't set up to handle that sort of thing." So Peter Baker took his bus fare and headed for the Plasma Center, and Dr. Stadel and

I sat down before the harbor view in his Hillcrest condo and talked about the beginnings of the county's mental health care system. When Dr. Stadel arrived in San Diego in 1949, each of California's fifty-eight counties was sending its mentally ill citizens to the big state hospital, a practice that in the post-war enlightenment was being described pejoratively as "warehousing." San Diego was considered progressive because its public psychiatric evaluation center wasn't located in the county jail, which was common elsewhere throughout the country. The center was a thirty-room building on Third Avenue in Hillcrest, on the site which the Hillcrest Receiving Home

(continued on page 14)

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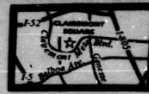
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VOICES

(continued from page 14)

Essentially, though psychiatric professionals may argue this point, the treatment today "has the same approach it did in 1959. Its main characteristic is the institution of a structured environment where the stresses and irritations that caused the patient's problems are removed, in theory, at least. "Initially, the primary thing," explains Dr. Stadel, "was to interrupt the bad living pattern that caused the break that put 'em in there. It was a place to cool your heels." It still is just that, but the treatment differs markedly in two respects: shock treatment has been all but banned, and the psychotropic drugs have made the straitjackets and most of the leather restraints obsolete. The drugs are also generally credited with ushering in the revolution in mental health care that occurred in the 1960s and '70s. They allowed formerly intransigent and dangerous people to function marginally outside of hospitals, and their use on a wide scale happened to coincide with the cultural change of heart that brought mental health care back to the local level. In the name of more humane, less restrictive treatment, the mentally ill population was "deinstitutionalized" and sent home. In 1967 then-Governor Ronald Reagan emptied out the state mental hospitals almost entirely overnight.

In San Diego the effect was the relatively quick transformation of the main psycho ward in Hillcrest into a small piece of a multitiered system of inpatient and outpatient services. Hotlines, free-ling clinics, and a web of day-care and preventive programs were created. In 1971 the yearly CMH budget was \$6,850,000. In 1981 it was \$28,283,926. One place within this sprawling complex remained intact and relatively unchanged: the acute care hospital in Hillcrest. And now, with

this year's CMH budget suffering its first decline ever, and continued declines assured, one of the few places considered safe from the red pencil is the Hillcrest hospital.

It's 10:00 p.m. on a Friday night, and all of the forty-four patients on the men's ward are in bed. Now is the time for the nursing assistants to give Nick Cote, the nursing supervisor, their reports on the progress of the patients they're assigned to observe. Cote, a registered nurse, sits at a metal desk in a small office next to the nursing station. He jots down notes on a form as his staffers recite their reports.

Mr. Bauer: Still in poor contact, disorganized, refused to keep his pajamas top on. Still needs direction. Insight into his problems is still questionable.

Mr. Harper: Content with reality poor, no sexualizing, cooperative on approach. Spends most of his time staring at himself and combing his hair

in the bathroom.

Mr. Mitchell: Good control, contact is fair. Still angry with the Bank of America.

"I guess I'm like Martin Luther King," James Mitchell told me as we sat together on a bench in the courtyard. "I dream." A few weeks back Mr. Mitchell, who is fifty-three, waded into the fountain in front of the county courthouse on lower Broadway downtown, and his recurring dream played itself once again in his mind. Sitting on the bottom of San Diego Bay was this little baby who needed help. Helicopters swooped in and dropped down ropes, but the baby just couldn't reach them. Then all of a sudden, one of the west, from the Silver Strand, walks Christ Himself upon the waters of the bay, and at the same time another Christ approaches from the east, come to save the baby. James Mitchell saw himself as one of those Christs while he waded across the courtyard fountain. But that's not

what landed him here, in the psycho ward. It was that damn Bank of America, the one on Fifth and Market, that did that.

"I was going to get even with that lady, who said I robbed the bank," Mitchell explains, his eyes and voice widening with glee at the memory. He says he entered the bank wearing blue swimming trunks, a shirt, shoes, and a pistol holster he got in Tijuana, strapped around his waist. He wrote a counter check for \$600. When the teller questioned it, he pulled a fried chicken leg out of the holster, and demanded the money. "I wasn't pointing it at her, I was pointing it up. I'd never hurt nobody," he swears. While waiting for the police to arrive, Mitchell stood off to one side and ate the drumstick. The next thing he knows, he's doing time in CMH.

Mr. Ladrop: Hostile affect... He stated he had money arriving from relatives, and he'd have to stay here in order to get it.



Richard Foster

Now, that's been coming for two weeks. He's using that to a play to say here. He's leaving tomorrow.

He claims his testes hurt, he has lower-back pain, and he thinks his arches are falling.

John Doe Number One: Spent most of the p.m. under the table, drinking. Passive/aggressive on approach.

Mr. Gibson: Slept most of the shift, disheveled appearance, insight poor. Very seclusive, but friendly on approach.

Mr. Elliot: Disheveled, but friendly on approach, insight poor. I asked him where he lives and he said, "Room 401, right down the hall."

Mr. Martinez: He's doing much better, not acting childish anymore. Good conversation, interaction. He's asking what he can do to get out of here. I think he's a really good person.

Mr. Foster: His last BP was 252 over 96, but it was fluctuating. He took 2650 cc of fluids. Refused dinner, threw a spoon after Murphy. He's in

better control now, but he still mumbles, talks to himself. With religious overtones...

Before I could talk to Richard Foster, who was strapped to his bed in a seclusion room, male nurses wanted to change his pajamas. A blast of winch-heavy air had pounded us when the door was opened — he had peed himself. He was lying flat on his back in the iron frame bed, mumbling up to the ceiling. A wide leather strap looped around his left wrist and was fastened to another strap that ran completely around his waist, and down around the bottom of the bed. His right ankle was also clamped by a loop of leather that was buckled and locked to the foot of the bed. The two nurses released these restraints, and laid them aside. Then, according to their firm but courteous manner, Foster calmly lay up on his back and asked his legs to stay flat against the wall behind him, and then his light blue pajama bottoms. He wore no top. For a moment he lay there



naked, a burly baby with a five-day growth of beard, bubbling absently while his diapers were changed. At first it seemed pathetically funny that a forty-five-year-old man was allowing himself to be treated like a baby, but the humor was just a flicker. When they were finished changing him, he helped them replace the leather restraints, and he agreed to talk to me. He was lucid enough to sign his name to a release form. He slowly drew out each letter of his name in shaky script, and except for the mad jitters the signature looked to be straight out of a fifth-grade penmanship lesson.

When the nurses left and closed the door, Foster's sickness enveloped and dominated the tiny room. His wide brown eyes were welded open, and he never once blinked. Long brown curls of hair against him it's head. His body was convulsed by tremors on his shoulders and ribs. He could hear in silence to my questions, pinning my gaze with his, but he was completely

unable to answer intelligibly. He mumbled an unending and relentless river of dissembled thoughts, commands, prayers, and pieces of scripture. He could tell me nothing about himself or why he was strapped down, on the underbelly of human degradation.

Richard Foster is a regular at CMH. This time he was brought in from county jail, where he had spent just two days before the deputies decided they couldn't handle him. Although the jail does have a recently opened psychiatric ward, Foster wasn't sent to it because it's strictly a voluntary ward, and drugs cannot be administered there without the inmate's consent. At CMH he was under twenty-four-hour guard, and one of the guards said a jailhouse deputy told him Foster had to leave the jail "or his life would be in jeopardy, and not just by the inmates." The guard said he's been seeing his own excitement, showing off

(continued on page 20)

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VOICES

(continued from page 19)

and generally creating havoc. He was being held for burglary. He'd evidently broken into a house, stolen a television set, walked directly out the front door and into the street, stopped the first car to come along, and offered to sell the set to the driver. Unfortunately for him, the driver was a cop, out of uniform. According to the guard, Foster had more than \$800 on him when he was arrested. The nurses say he makes a respectable income on government relief. "Hell," spat the guard, "he makes more money crazy than I do sane." According to the nurses who attend him, the only therapy Foster isn't beyond is general kindness, and drugs.

Mr. Jackson: Still delusional, refused dinner, refused fluids. Angry affect. He's easily agitated.

Yeah, after he showered he still dressed himself, with their towel over his pajamas but between his legs, like a kangaroo.

Mr. Clemson: Fair contact, angry, flat, depressed affect, some interaction. He told me his father's spirit visits him here in the hospital. He was talking away to him.

Mr. Carlson: Doing much better, one hundred percent. The doctor told him he hadn't reached his peak yet. Carlson said he wouldn't reach it as long as he's in here. But very conversational, polite.

No more delirium?

No. It's amazing.

The miracle of Melril.



He's on Haldol.

The miracle of Haldol.

Mr. Davis: Soft-spoken, near appearance, good insight, depressed affect. Appears to resist discharge. He told me, "Maybe I better not go, I'll probably just take more pills and drink again. I feel like Mount St. Helens with my head ripped off."

Poor-me syndrome, huh?

Yeah, but a nice guy.

Very nice guy.

I too found Dennis Davis a very nice guy, but when we talked, he was no longer resisting discharge. This was his third stay at the hospital, and after being there ten

days, he felt pretty well evened out. Davis is forty-six, with a long, well-groomed beard, a balding pate, and gray-blue eyes. He lives downtown in the Las Flores Hotel on Fourth Avenue, across from the Golden West Hotel. He was brought in by the police after trying to throw himself out of a second-story window at the Las Flores. He'd popped several of his Thorazine pills and quaffed a fifth of vodka, behavior for which he thought he had an excellent excuse. "My oldest daughter either committed suicide or was deliberately overdosed on heroin in L.A. on October third," he says. "It just knocked the stiffs out

from under me."

He says he'd gone up to Los Angeles to have her cremated, and now he was about to go up again to place his three grandchildren, aged five, seven, and eleven, in a Seventh Day Adventist boarding school. "I have to explain to them why their momma isn't coming home. Their father's afraid to tell them. He said she just went away for a while."

As we talk in the warm sun of the courtyard a pregnant woman comes out screaming from the women's ward. "I lost my dollar!" she wails in a voice mellowed by utter despair. She sits on a bench and sobs while other

patients watch impassively. Davis says that he's spoken with her, and she told him she's eight months pregnant "and her old man's been beating the hell out of her." She wails on the bench, and nobody moves to comfort her. "I just want a cigarette!" she shrieks, choking on her tears. "Why doesn't anybody ever give me what I need?" A nurse's assistant from the men's ward bounds over to her and says, "You see what I been trying to tell you? Now when's her name? You don't see her out here trying to calm that poor lady down. She's in there somewhere sittin' on her ass." He disappears back inside.

"Yeah," says Davis as we watch the pregnant woman start to be encircled by other female patients. "You're supposed to know who your nurse is every day, but there have been days when they've never talked to me, and I haven't known who it was." Davis says that, like the pregnant lady who's being comforted now by her peers, he too is helped less by doctors, nurses, or group therapy than by particular patients. "It's hard to relate to staff members because they're not alcoholics or drug addicts. That one guy over there, Jim, he has an alcohol and

drug problem, he knows what I've been through. Same with this guy in the blue T-shirt. I've definitely gotten more help from them than I have from staff members." Still, Davis is generally complimentary of the nurses, who he says "will do their damndest for you, most of them. But others just come in and do their eight hours, sitting on their can all day."

The staffers themselves convey exactly the same impression. There are the disillusioned: "I'd say about ten of these people are really sick, and eighty of 'em aren't. They're lazy, never worked a day in their lives, and they

come in here and play sick for a couple of days so they can get a paycheck. If you took half these people off medication and told 'em they couldn't come back, they'd make it." There are the cynical: "These folks are copping out on life, and we're helping them." There are the frustrated: "Who really cares about the patients? The citizens of San Diego? Hell no. Their families? They don't care. The conservators? They don't. I've got patients on extended care who've been here six months, and their conservators have never visited them. Don't nobody re-

(continued on page 22)

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VOICES

(continued from page 21)

ally care, don't nobody really give a damn." There are the undaunted: "If there's one out of fifty I can help, that's enough for me." There are the resigned: "For about fifty percent, there's just no answer. No matter what medication or support — environmental, biological — psychiatry cannot help these people. We just don't have the answer. But still, there's some kind of obligation society has to take care of those who can't take care of themselves. That's why I'm here."

There's a disorienting kind of double gravity at work at CMH. Though it's only a short-term care facility, the impulse for most staff members is sincerely to try and help their charges. But how much help can you give in two weeks to a person whose whole life has gone haywire? Generally, say staff members, not much. And they even have to be careful not to try and help too much. "You can do a real disservice to people if you open up a big can of worms inside them and then just let them go out the door," says one nursing supervisor.

In a way, the Hillcrest hospital is an indigent's version of the Golden Door health spa: an expensive indulgence (at about \$180 a day, per person, mostly picked up by the taxpayer) whose limited and short-term effectiveness is based on the creed of the quick fix. And like a health spa, the length of a person's stay at CMH is determined not at all by his progress toward health, but by money, bureaucratic strictures, and the need to make room for those newly arriving. Without special circumstances, patients can't be held longer than seventeen days, and they are routinely discharged simply because there is someone being admitted who is more needy of immediate care. CMH cannot turn away anybody who has been deemed gravely disabled or dangerous either to themselves or to others. "Instead of saying, 'Come on in, we'll help you with your problems,'" laments Jean Karr, chief nurse, "we ask about legalities, laws, rights. And when he leaves, he's not really better, he's just learned more about his legal possibilities within the system."

But given all that should rightfully kill it, the urge to help is still strong among the staff. "Sometimes it's just a job, and sometimes you can get motivated to really help," says one nurse's assistant. Call him Phil. "You can get motivated by realizing that a certain guy's extremely dangerous, and shouldn't see the light of day; I've seen murderers in here, who should stay for twenty-five years. You can also get motivated by seeing a guy you can help. Every now and then you get that rare individual who was basically functioning, and his world just dropped out from under him, and he ended up here. We can help that guy."

Phil is an ex-hospital copman not yet thirty; he says his Navy training overqualifies him for this job, which pays between five and six dollars per hour. Given the danger (assaults on and injuries to staff are common) and the responsibility (nurses lead group therapy sessions and have more contact, and perhaps even more influence, on patients than do doctors), none of the staff, including Phil, feels justly compensated. But it's a job. And an education. "We have a guy in here who chopped off his own hand," he says, still in awe. "They sewed it back

on. He also bit off a couple of his fingers. But 'em off." These incidents — other nurses tell of three men who cut off their own penises in the ward bathroom — are not looked upon from a clinical perspective by the staff, as might be the work of a psychiatrist. The nurses are shocked by these things, and their reactions aren't stifled through an academic mesh. The patients seem to sense that the nurses don't consciously set themselves apart with intellectual or emotional distance, and that in itself is therapeutic. For many patients, this human civility is the only workable therapy. Aside from drugs, of course.

Herman Billings, a small black man in his fifties, was admitted to the hospital on a recent Saturday afternoon. He was brought in by the police after they caught him jumping in front of cars on the street. He was generally calm and cooperative with the nurses and obviously in familiar surroundings, but when it came time for him to take his medication, which was almost immediately after he arrived at the nursing station, he would have none of it. "Now, Herman, do you want you to take this medicine," explained the nurse in charge, holding out a little paper cup filled with Haldol and tilting her voice like a mother talking to a juvenile. Herman, shifty and vulnerable, stands by himself near the nursing station and says he doesn't want no medicine.

"I just want a shower, a shave, and some nourishment," he says straightforwardly, trying to be reasonable. "Now, Herman, this medicine is good for you. If you don't swallow it we'll have to give it to you by injection."

"No ma'am, I don't want none of that. I just want to get cleaned up a little."

"Okay, Herman." Someone goes to summon a couple of male nurses, and Herman, still standing alone, starts to moan like a cornered animal. "Ohhh Gaaaaw!" he yells in an unpanicked voice. "Thank Gaaaaw! Mercy!" He stomps his foot.

As the men approach calmly and try to reassure Herman, a desk clerk looks up at me and says, "Can you imagine what it was like before we had drugs? We used to have to wrap 'em in wet towels to control 'em."

"Man, all I want is a shower and a shave," Herman beseeches the male nurses. They talk softly to him as the chief nurse comes out of the medication room with a syringe full of Haldol.

"Come on, Herman, it's to help you."

"I don't even know what it is. Please. Pleececease!"

The men muscle him through the locker-room door and press him firmly against one of the tall beige lockers. "All right, all right, I'll take it," Herman yells, but they aren't turning him loose now. The chief nurse undoes Herman's pants and pulls them down, exposing his small ebony butt. Herman's breath comes fast and shallow. The black male nurse presses his face into Herman's and stares intensely into his eyes. "It's cool, man, it's cool," he says soothingly.

"Don't tighten up, Herman," commands the nurse with the needle. She slaps his butt once, twice.

"All right, I'll take it," Herman insists.

"It's cool, man." The male nurse tightens his grip. The needle is in. Herman relaxes like a collapsing balloon.

He was released four days later on his own.

Ultimately, of course, it's the psychiatrists at CMH who are in charge of

the patients' treatment. They determine who gets into the hospital, what kind of disorder he's suffering from, what drugs, if any, to administer, and when a patient is ready to be released. For fifteen years Dr. Socrates Pappas has worked at the hospital, and now he's the supervising psychiatrist, with a small office that used to be a seclusion room just a few steps away from the nurses' station. A humorous and nervous and approachable man, Pappas is the last one who'd claim much of a success rate in straightening out his patients' lives. But when I questioned the benefits of the psychotropic drugs, his response was immediate: "Yes, the medication does help people. Without the drugs, many of them would be locked up. It's better that they're not locked up. That's better. Families come in and say, 'Doctor, if you'll just give him his medicine, and if he'll take it, I want him home.' When he doesn't take it, he throws the TV through the picture window, chokes dead, barricades himself in his room, hears

voices. When he takes it, he may still have those urges, but he's able not to act on them. He can live at home. That's better."

Dr. Pappas estimates that only about ten percent of his patients really want to talk to him about their personal problems, "and the other ninety percent go back to wherever they were before they came in." Though he says he's not a rebel, he holds personal beliefs about the treatment of the mentally ill that run counter to the system. If it were up to him, he might like to write down that somebody was a mean, nasty old cuss instead of a manic depressive with severe assaultive tendencies. "But the system, and the paperwork, demands those labels." He even has personal doubts about committing and detaining people against their will. Some in his profession, and even on his ward, believe that totally structuring a patient's environment and relieving him of every responsibility is the ultimate dehumanization, and that in the long run

it works against that person's mental health. So what do you do with people who have serious psychological problems? If they don't seek help voluntarily, says Pappas, maybe we should try just leaving them alone. "If the voices tell him to touch a woman and he does, arrest him. Make him responsible for what he hears." Though it sounds like a radical theory, how much less effective than the current system could it be?

As we talked, it became clear that Pappas was edgy about something. The conversation worked its way around to violence on the ward, and the psychiatrist boasted that working fifteen years in a place considered more dangerous than a jailhouse, he had yet to be attacked. Then came this: thirteen days before, Pappas was awakened in the night by the telephone. The man on the other end of the line was a former patient in the hospital who didn't like the way Pappas had treated him, and he told the doctor that he knew where he lived, what car he

drove, what his schedule was, and that he'd better get a bulletproof vest because in two weeks the doctor was going to be killed. Pappas had never been threatened like that before, and he took it seriously enough to call the police. After the psychiatrist told the story several different times to incredulous but sympathetic detectives, a patrolman was dispatched to talk to him at CMH. Pappas told Sgt. Rice the story, who listened politely and then said what the doctor had heard upon ten times before: there was nothing the police could do. But then Sgt. Rice did offer a solution, of sorts. He said that if Pappas should receive a threatening call like that two more times, he should get his phone number changed, "because no citizen should have to put up with that kind of thing." We both laughed at the absurdity of such a suggestion. It wasn't until later that I realized the policeman had given Dr. Pappas the same prescription that his own hospital dispenses in little paper cups every day. □

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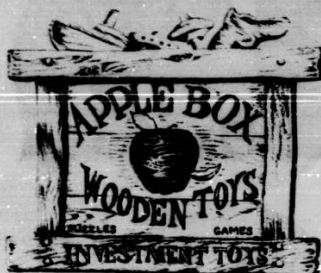
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WHAT EVER HAPPENED TO TOM?

(continued from page 23)
had to stop. The planes were right over your head; outside you could look up and see the pilots' faces. I visited Tom and Tina there often. On warm nights we would sit on the street corner with cold beer and watch the jets swoop over our heads and land, and then seconds later the vortex of air that followed in their wake would swirl around us like some supernatural cyclone.

But things went no better for Tom after the move to Hillcrest. Despite the love he lavished on San Diego, the soul of the city, that intangible element in a place that dictates which individuals will be able to survive there, would not accept him. He involved himself in the city with a zeal he had shown for nothing else in his life. He followed local politics right down to the community level, and worked in it. He became involved in the growing movement to keep the Navy hospital out of Balboa Park. He collected for United Way charities in his neighborhood. Tom couldn't see how anyone could live anywhere else. He had found his niche, or so he wanted to believe.

His relationship with Tina was a roller coaster. Tina was from the Midwest. She had clean, farmer's daughter good looks and an attractive, vibrant attitude. She was also very mixed up. In the face of

her independence from family and Midwestern values, her freedom and the hedonistic way of life she found in California left her baffled. One moment she would tell Tom he was the only one for her. A day later she thought it was a good idea if they began to see other people. Tom was continually off balance with her.

The crowd that gathered at Tom's apartment created problems as well. Among them was a group of guys — not the educated, cultured sector, but the less wholesome leather and lace pack. They knew Tom always had beer in the refrigerator and marijuana in his bedroom, and he was generous with both. There was a strange couple from next door — he just out of the Navy, with short hair and a new earring, about five-foot-two, insecure, and with a tendency to violence; and she a five-foot-five, good-looking in a sullen, hard way, and always scantly clad.

Not long after Tom moved in, his car was vandalized; several hundred dollars and both his surfboards were stolen. He was oddly silent about the affair, refusing to call the police, telling me he knew who did it and that he would get the boards back, and then doing nothing. Tom's gay friends began coming around when Tom wasn't home. Once he found them there drinking his beer, playing the stereo, and Tina was not home. They said the door had been open. Once or twice Tina thought she was missing money. Weeks later Tom and Tina spent a weekend in the desert. When they returned Sunday night, they found the apartment ransacked, Tom's stereo gone and several other items also missing. Relations with Tina grew worse.

She spoke of moving out. Tom and I were talking it over one night at work when there was an emergency call for him. Tina had been working at a little sandwich place on India Street, south of Washington. Three black guys came in and one pulled a gun. While he held it against her skull and the second rifled the cash register, the third guy jumped up and down, madly screaming, "Kill her! Kill her!" After that night, Tina became unapproachable. She quit the job and locked herself away in the apartment. When she did speak, and it was rarely, her conversation was distracted and often just rambled. "Tom told me she was 'going off the deep end,'" fast. On top of that, Tina told Tom she now feared she was pregnant. It was late spring and Tina decided she was going to move back to her parents' home. She and Tom argued, and her last words to him were that she would call him on Father's Day to let him know if he was going to be a father. Tina left and Tom never heard from her again.

With summer came the coup d'etat. Tom moved out of the apartment after Tina left, to a rooming house close to University Avenue in upper Hillcrest. It was dirty and depressing. There were drunks, midnight fights, a knifing. Tom was miserable there, but it now seemed that he was caught up in a downward spiral and he would do nothing to get out. I offered him a couch at my place until he could find something better. He refused. At work he was alienated. His gay friends had come by a few times and there were suspicions, especially after Tina left, that Tom was gay or at least bisexual. A couple of small minds made it uncomfortable for

him. Aside from the snide remarks and comments about that, there was Tom's mood, which was now persistently depressed. Even the people who liked him and ignored any rumors began to avoid him. He spent his free time now in a small Hillcrest bar. In July he was arrested for drunk driving on his motorcycle. At the end of July he quit work, saying he'd had enough. It was a bad time to be out of work. In the couple of years that had passed since his arrival in San Diego, the employment picture had become substantially more bleak. But as I talked to him, I got the feeling he didn't care about work.

In early August I was awakened by the phone at about five o'clock one morning. Tom was in jail. He'd been arrested at the rooming house. There had been a quarrel between a female neighbor and one of her many lovers. A gun was involved. Tom, however, had been there as a peacemaker, and when things were clear he was released and not charged. I went to pick him up. We drove to Pacific Beach to talk.

"I've got to leave," Tom said. "I don't know why but I'm not making it in this city. It'll probably kill me if I stay." There were tears in his eyes.

He stayed with me for a week, sold his car, and flew back to New Jersey. I sold his cycle for him and sent him the money along with a letter. I got a short note back saying he was okay and considering school again in January. I wrote to him again around Christmas but got no reply. A few months later I wrote again, and again I received no answer. I called once but no one was home. I haven't heard from him since.

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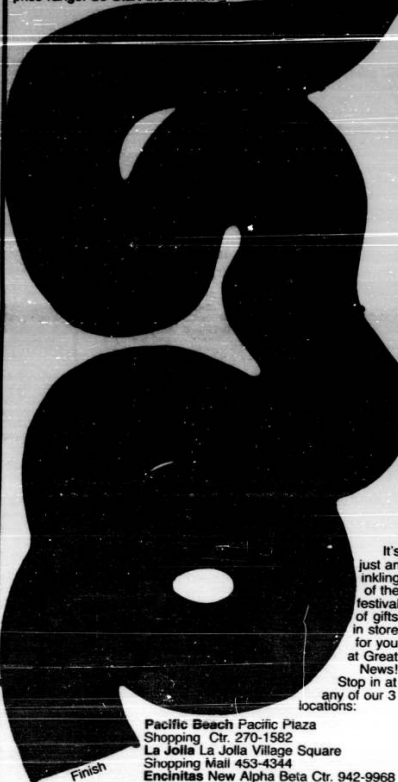
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MEMORIES of MIRRELA'S

L.G. HATCHKINS

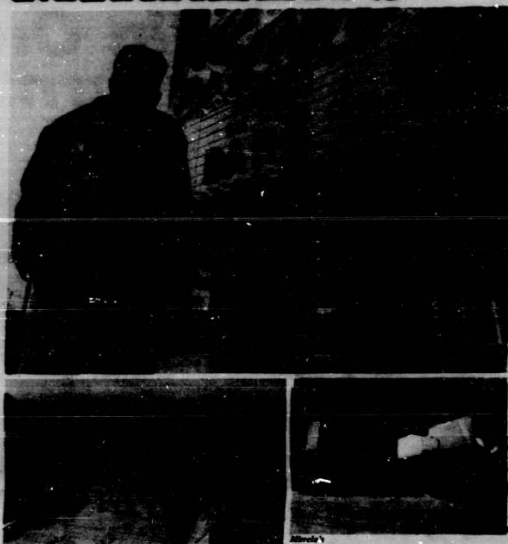
A damp, chilly night in downtown Oceanside. Walking up Hill Street through the misty salt air, I see a young Marine who has just stepped off the bus from Camp Pendleton. He seems to have nowhere special to go. Hands in his pockets, he stands on the corner looking at the flashing neon signs around him. There are a few movie theaters he can go to, but chances are that he's already seen *The Texas Chainsaw Massacre* a couple of times, as well as all the latest Kung Fu flicks.

If he's over twenty-one, he can sit in a smoke-filled bar and nurse a drink as he stares at his reflection in the mirror behind the bottles. Or if he's a minor, a few dollars will get him into the "teen club" across the street from the bus depot. There he can sip on a Near Beer as he watches the gyrations of a male dancer on a platform.

The Marine also has the option of walking the street, if he can stand the hassle. On any given night, he might be approached by a pusher, a hooker, or an evangelist. He has been warned to watch out for the hookers. As often as not, the "girls" out looking for "dates" are actually male prostitutes in drag; these are known as "transvegetables" to the police and "he-she's" to the street people. The drug dealers aren't to be trusted either. And any Marine who walks through an alley alone is asking for trouble. On base, the commanding officers can't hammer in the message hard enough: Don't get involved with anybody in downtown Oceanside. Don't even go to downtown Oceanside.

So what else is an uprooted farm boy from Kansas going to do on a Friday night? Do they expect him to sit in the barracks and listen to his transistor radio? What are the alternatives for an American Indian who has been shipped straight from the reservation to the military base? How is an eighteen-year-old black from Chicago supposed to keep himself occupied during his liberty hours?

They used to come to us — the masseuses: at Mirrela's Massage Parlor. But Mirrela's isn't there anymore. Or rather, it's there, but it's



Oceanside, Fourth of July

THEIR WERE MARINES AND THEIR WERE MASSAUSES

defunct. A sign taped to the window reads:

NOTICE CLOSED

This property has been condemned by the Community Development Commission. For information please contact: Redevelopment Dept. 439-7270.

Of course, we'd been expecting it. The bulldozers had cleared away a number of other buildings during the past year, and we realized that sooner or later the Community Development Commission would make a parking lot or a big patch of clover out of us, too. Yet I can't help feeling a sort of chilled emptiness in the pit of my stomach when I walk past the darkened window of Mirrela's and see the unoccupied furniture just sitting there in the lobby, collecting dust. I think of the fun and the friendships I enjoyed during my off-and-on stints at the parlor, and it's hard for me to grasp the fact that it's all over. Mirrela's was a landmark in downtown Oceanside for more than twelve years, and to see it

demolished will be like watching something die.

I only knew Mirrela herself for a brief time, back in the early Seventies, before she returned to Italy. She was a vivacious, flamboyant woman whose beehive wigs practically scraped the ceiling. She wore a lot of perfume, and she had a habit of calling everybody "honey" or "sweetheart." The Marines loved her, even though her face was a bit haggard and her Italian accent rather hard to understand sometimes. After she went back to Europe, I never heard anything more about her. All she left at the parlor was her name, which subsequently became famous to countless enlisted men from all over the country.

On military paydays, the Marines would come to Mirrela's in droves, inquiring about the prices of the massages and wondering what they were going to get for their money. We'd tell

them right there at the front desk — before they laid down any cash — that the parlor was straight, and that if they were looking for anything besides a massage, they should go somewhere else. We also explained what type of massage we gave — Swedish with mineral oil. The customer was required to wear a towel while the masseuse was in the room with him, and tips were accepted only as a gratuity. Every girl who worked at the parlor was enrolled at a recognized school of massage, and we all had work permits issued by the Oceanside Police Department.

More often than not the guys stayed. They'd already walked back and forth past the jewelry stores, the bars, and the fast-food places twenty times. They were tired of walking and tired of getting the same old come-on from the hawkers who lurked in the doorways and the opportunists who cruised the streets. Mirrela's was shelter

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from the storm. There was no high-pressure sales talk, no rip-off. The customers got what they paid for — no more, no less. The prices ranged from twenty-five dollars a half hour to fifty for a full hour. We had a sauna room, free coffee, plenty of reading material, games, and a free table. Soap, clean towels, and lockers were provided. The guys could use the facilities as long as they wanted, before and after the massage. There were no drugs allowed on the premises, no nobody had to worry about getting busted. Booze was also prohibited. If a prospective customer seemed to be intoxicated when he walked in, we'd ask him to go have a few cups of coffee somewhere else and come back later.

About half of our clientele were regulars; they'd made the parlor a sort of home away from home, and we could count on seeing them again and again. It wasn't just the massage they came in for, but the chance to talk with some girls who wouldn't treat them like outcasts. The derisive term for Marine in this town is "jerthead," and many new recruits are surprised to find themselves categorized and rejected because of their military haircuts as soon as they step off base. They don't come into the Corps expecting to be alienated by the civilian world of which they're no longer a part. "When I signed up back home," a young rifleman told me once, "people acted like I was a big hero or something for joining the military. But here, the girls look at you like you're a piece of garbage. They won't even talk to you."

The Marines often leave their home towns in a blaze of glory, proud to be doing something different and patriotic ("The Few, the Proud..."). Others just want to get away from the environment they've always known, and going into the Corps sounds like a good way to do that. Then they go through boot camp, where they're forced to undergo a complete stripping of their individuality. When they get to Camp Pendleton, the first thing they want to do is re-establish their identity. So if they're from the Midwest, they buy expensive cowboy hats and boots and Western shirts; and if they're blacks from Harlem or Detroit, they buy "stingy brims" and high-heeled shoes and gigantic portable radios. I knew one Marine who didn't seem to fit in with any particular group, so he just walked the streets with a monkey puppet wrapped around his neck. He made it "talk," and he spent half his time talking to it. One night somebody burned a hole in his monkey with a cigarette.

(continued on page 30)

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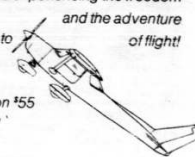
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MEMORIES of MIRRELA'S

continued from page 39
and he told me that he saw tears in his eyes.
Life in the Corps has its lighter moments, but it can also be lonely and psychologically grueling. If

the world is a time bomb, nobody knows that better than a Marine. He has to be out of his rack in two seconds, drill or no drill, when that loud, jarring alarm goes off in the middle of the night. Before he has time to wipe the sleep from his eyes, he's dressed and ready to go to war. He can't call his mother to say, "We're going, Mom." He doesn't know where he's going himself. He doesn't know if it's a drill or the real thing. All he knows is that

he'd better grab his pack and get out there. He eats and sleeps and breathes with his mind on the possibility of war.
Some Marines thrive on that possibility, though, and they insist that the ones that can't take it are wimps. The really gang-bro recruits proudly get the bulldog emblem tattooed on their biceps, with the initials U.S.M.C. underneath — or a skull with a knife through it and the words Death Before

Dishonor or Born To Raise Hell. Some wear a T-shirt that reads, Kill 'Em All... Let God Sort 'Em Out. I've talked to "grunts" (infantrymen) who claim they'll be disappointed if they don't get to see combat. A machine gunner once said to me, "I was trained to kill, and that's what I want to do. I'll really feel let down if I don't kill somebody before I get out of the Corps."
Others secretly hate the thought of killing, and fear

being killed — but they will rarely admit it to each other. A Marine generally can't tell another Marine that the thought of getting blasted away in combat makes him break out in a cold sweat. But he could tell his massusee. With an empathetic female, he didn't have to worry about putting on some big macho act. He could unwind and just be human.
Mirrela's offered escape. You could tell that as soon as you walked up to the place

and heard the rock music blaring from the loudspeaker above the door. There were strings of Christmas lights flashing in the window, and the wallpaper in the lobby looked like a backdrop for a scene in *Fantasia*. Everything was red, orange, and silver. The massusessees worked in small private rooms or cubicles off a carpeted hallway. Each massage room was decorated a little differently, but most of them (there were six rooms

altogether) had black lighting and mirrored ceilings. Brightly colored psychedelic posters left over from the hippie era decorated the walls. Three of the rooms had water-bed tables, and one best room had a vibrating water-bed table. Another special feature of the "Dream Room," as it was called, was the spinning globe on the ceiling. The globe refracted the light and sent little sparkles dancing all around the walls, which were painted

fire-engine red.
I suppose it was our rather honky-tonk image that tended to arouse suspicion in the minds of the town's more conservative citizenry. Some people, chafing to see the bulldozers start to roll, couldn't believe that the parlor wasn't a front for prostitution. Those who were misinformed can't be blamed for harboring their suspicions. The truth is, legitimate massage parlors are rather uncommon, and the word

"massage" has, through misuse, acquired an undeserved connotation. But ignorance, like gossip, can be destructive. You couldn't categorize the massusessees as Mirrela's any more than you could categorize the Marines. We were a cross-section of womankind — a conglomeration of students, strays, struggling artists, military wives, mothers wed and unwed, divorcees, high school dropouts, college graduates, ex-junkies, serious

massage technicians, motorcycle maniacs, recovering alcoholics, and broken-hearted lovers on the mend. I thought one of our girls put it very well when she said, "Mirrela's is a place to heal." It was very often just that. Some girls came to work for us when they were at a point of emotional or financial crisis and need'd some security — a way of pulling themselves together. Others were just tired of
(continued on page 32)

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MEMORIES of MIRRELA'S

(continued from page 31)
slinging hash or tolerating the monotony of the secretarial pool. It wasn't hard to fit in at Mirrele's, even if you'd been a misfit everywhere else. We cared about each other, and such factors as age, race, and education did not usually stand between us. The

common denominator was more important: We were none of us Pollyannas. Maybe that was why we got along with the Marines as well as we did. Since many of us had walked a razor's edge ourselves, we understood something about their predicament.

Robert was a black recruit from somewhere down South. He was a regular at Mirrele's until he got sent to Okinawa (known as "The Rock" to the Marines) for six months.

When he got back to Camp Pendleton, though, he started coming back to the parlor again. "I think I'm going crazy," he told me one night while I was giving him his massage. "Two weeks back in this town and I know I'm going crazy."

"Why do you say that?" I asked him. I was working on the back of his leg, long strokes all the way from the ankle to the thigh and back again.

"Cause I can't talk to

nobody." Robert was saying. "I just be walkin' around diddy-boppin' all the time, all by myself."

"Daddy-boppin'?" "Yeah, you know — just walkin' around."

"What about your buddies on base?" Robert shook his head. "I can't talk to no black Marines. All they do is sit around and bitch 'cause the white man do this and the white man do that. I gets tired of that crap. And them white

jerkheads, all they do is drink and get. Sometimes when I gets desperate, I just starts talkin' to people on the street... anybody who listen..."

It's hard to imagine a time when drinking, drugging, and racial tension were not major curves of crime in Oceanside. Yet such a time existed before Camp Pendleton appeared on the scene in 1941. I have a very special friend and neighbor — an eighty-eight-year-old lady

named Maggie — who remembers hazyon days when there wasn't even a need for a police department. She was still a very small child when her family moved here from the Midwest. I like to sit in her small, book-filled room and listen to her talk about the old days, when Oceanside was mostly a resort town, when there was an opera house only a stone's throw from where I live now, and when people could ride horses on the beach, which

was famous for its beauty. One time Maggie showed me a magnificent photograph of the annual Fourth of July parade at the turn of the century. In the background of the picture, I could see the ocean and the old wooden train station, and there were lots of black, bonnie cars parked along the curb. The parade looked very lively with its marching band and little floats, and one patriotic stonemason had even put a special striped awning for the

occasion. Sometimes when I leave Maggie's house, everything I see around me — the porno shops, the laundries, the photography studios — seems ephemeral and unreal. My head is still in the year 1904, and it's almost as if the Oceanside of 1982 doesn't exist for me. With little or no effort, I can imagine myself a time traveler from another era, visiting in the future.

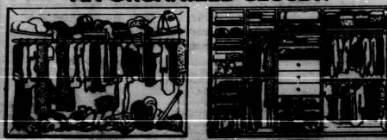
Before it became a romantic resort town, though,

Oceanside was just a pretty stretch of land southwest of the San Luis Rey Mission. Then one day, a merchant named Andrew Jackson Meyers, who'd settled in the San Luis Rey Valley in 1881, decided to write to Washington for a homestead grant to build near the beach. Having journeyed to California with an ox team after serving in the Confederate Army, he recognized the area's potential as an agricultural

and recreational center. When the grant from Washington came through, Meyers (affectionately known as "Uncle Jack" to the locals) became the founding father of Oceanside. He built the city's very first house, on the northeast corner of Third and Hill — the exact spot where the soon-to-be-demolished massage parlor now stands. Uncle Jack's house was a beautiful one-story building, Victorian in style, with a

(continued on page 34)

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MEMORIES of MIRRELA'S

(continued from page 33)
fountain and a formal, fenced-in garden. My friend Maggie can remember being in the house as a teen-ager when her church youth group used to meet there. She tells me that Uncle Jack was a "burly man with a fine sense of humor," and that his wife "had a smile for everyone."

During some of my idle moments at the parlor, when business was slow, I used to wonder if maybe Uncle Jack's ghost haunted Mirrela's. For years the girls had passed down a legend that we had a poltergeist — a mischievous spirit who made the washing machine break down and caused property damage. Mirrela's husband-to-be lost their towels in the rooms. If Uncle Jack is indeed still hanging around, what must he think of Oceanside today? Would he agree that tearing down the existing buildings and running local businesses out of the area is the best solution to the crime problem?

Personally, I'd rather see buildings restored than destroyed. I suppose I'm too much of a sentimentalist, but I don't get any thrill out of watching those big metal balls knock down structures that have occupied a spot and served a function for years and years. Even if I don't know the building or have any nostalgic attachment to it, I realize that the destruction of any landmark signifies the end of an era for somebody.

"You don't mean they're going to close this place?" Dwayne said. He'd been a regular customer of ours for several years, off and on. As more Marines are doing these days, Dwayne served his time in the Corps, got out, and then came back and rejoined. It's getting harder to make a decent living on the "outside," or even to find a job. For a while, Dwayne let his hair grow, and he managed to get hired on with a traveling carnival. He said he slept in a pile of hay and did all kinds of jobs with the camp, including barking. He enjoyed the traveling, but the meager salary and the lack of a future finally brought him back into the Corps. While I was giving him his last massage at Mirrela's, he talked about how much he'd miss the parlor. "Oceanside won't be the same without this place," he said. "Where else am I going to hang out on the holidays?"

If I had known the answer to that, I would have told him. Mirrela's masseuses have all gone their separate ways. Janet, who worked at the parlor while she earned her degree in education, is joining the Peace Corps. Carol is training to be a nurse's aide. Jessica married an ex-Marine and moved with him to Kentucky to milk cows on a

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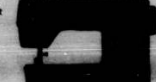
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farm. Barbara has opened a massage therapy establishment of her own in another part of North County. Donna is still going to college to get her master's degree in metaphysics. And me... I find myself spending more time at my typewriter these days. I also walk a lot. Walking has always helped to clear my head.

"Hey, mama? Hey! Least you could turn around and see what you're doing!"

Two Mexican boys, no more than fifteen years old, pulled up beside me on their bicycles, saying, "Do you know what it is the time, manana?"

The jewelry stores were lit up and open, and the hawkers stood out front, doing their jobs. In the barber shops, Marines sat getting their regulation haircuts from grandfatherly barbers. Draped in white sheets, with solemn expressions on their faces, the Marines looked more like altar boys than trained killers. Rock music was blasting from the record stores. The smell of French fries and hamburgers hung in the air, and the rush-hour traffic poured through the intersections. A barefoot girl with stringy hair walked ahead of me, her jeans in tatters.

Heading down Third Street toward the pier, I walked across the railroad tracks, glancing both ways, even though the red light was off and the bell silent. To my left, the little white train station was all lit up, a hub of activity as usual.

Dark clouds had gathered overhead, and the ocean was the shade of molten nickel. As I walked across the splintery old planks of the pier, I could feel the vibrations of the waves crashing against the pilings. Outlined against the stark gray sky, like lonely pillars, a few fishermen were still trying their luck. For a while, I just leaned over the railing, watching the waves shatter — dark, swelling crests exploding into foam. Toward the horizon, a single shaft of light gleamed on the water like a buffed spot on a sheet of tarnished silver.

On my way home, I walked past Mirrela's darkened window, and said good-bye. Thinking of another building that vanished from the same spot long ago, I recalled a line from John Fowles: "We build towards nothing; we build."

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Comes the Revolution



David Sheehan

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Mr. Duncan Shepherd:

Even though I've wondered why you haven't reviewed the screen version of the Broadway musical *Pippin*. We are still presenting *Pippin*, the world's first Electrovid movie, in the world's first test market for this project, now at the Fox Theatre.

And you are said to be the ultimate test in this, the toughest test market. How can we leave San Diego without knowing whether we passed the test?

Please come and give *Pippin* a grade—the tickets will be at the box office for you for any day, any show.

Let me know when you're in the theater, because I'd like to meet you.

Sincerely yours,
Mr. David Sheehan
Producer of *Pippin*

The spelling of my surname did not make me wonder even for a fraction of a

second whether I might have opened someone else's mail: anyone getting it right is such a rarity that I always feel in those instances that I must be dealing with a Wilson Follettish custodian of correctness. Nor did the sentence fragment that leads off the first paragraph stop me for long. What I was dealing with here, plainly enough, and undauntedly enough, was nobody Wilson Follettish. Reading on, however, I was quite soon thrown on the defensive.

It had not, of course, eluded my notice when the Electrovid Theatre presentation of *Pippin* took off in San Diego like a high pop fly, and purely as a reflex action I had even begun to beat in from deep right field, keeping a bead on the ball, but eventually pulling up, fully expecting Saville or Smith to range out from their infield positions to take charge. *Pippin* had, after all, once been a play; it was not yet, not quite, not exactly, a movie. But amid belated cries of "You take it! You take it!" it fi-

nally fell equidistant between us. If any catcalls or beer cups came sailing out of the bleachers, if indeed anyone in the bleachers had noticed or cared, I was not aware of it. No harm appeared to have been done; normal positions could be resumed; hopes could reasonably be entertained that the next ball would be hit squarely at someone. I had forgotten all about it, as a matter of fact, and suddenly here came a letter that seemed to want to hang me with an error on the play, or anyway that line of interpretation took precedence over the alternate reading of the letter as a piece of soft soap. It was out of a sense more of embarrassment, then, than of self-importance, that the Ultimate One made his way acquiescently to the Fox Theatre, where critical blarney from Bill Hagen of the *Evening Tribune*, Greg Dumas of the *UCSD Guardian*, posted outside, deepened his shame and his resolve.

The tickets that would be at the box

office any day, any show, were not there on that Saturday night, nor was my name on the comp list at the door, but this oversight was not right when the obliging ticket-taker, maintaining security precautions on a par with those at an undergraduate sociology class, jotted my name down at the bottom. I didn't see how she spelled it.

The immediately apparent advantage of having waited to catch *Pippin* in its World Premiere at the Fox, rather than in its earlier World Premiere at the La Jolla Museum or its World Premiere at San Diego State or its World Premiere at the Spreckels or its World Premiere at the Old Globe, was the chance to see again the interior of this magnificent theater. I have never been able to enter therein without being genuinely touched that all this magnificence was once put in place to do honor to cinematic art, nor, these days, without being saddened that this sort of thing is no longer felt to be appropriate for mere movies. Nothing further was needed to remind me that I was not there that night, as indeed I had not been there in several years, for any mere movie.

I decided, for the time being, to pass up the invitation to introduce myself to David Sheehan. I was not familiar with his critical work beyond the occasional blurb in a movie ad, but I had actually seen him deliver one of his critiques on TV, could fetch up only a couple of specific, admittedly dim, and I hope not mistaken, memories of his exploits. I seemed to recall, for one, a protest voiced by him against the American Film Institute's conferral of a Life Achievement award on Alfred Hitchcock, on the grounds that it is improper to give such an award to someone who has devoted his entire career to murdering people on screen; and for another, a complaint lodged against him by playwright Larry Gelbart who had observed Sheehan necking with his then-therapist's companion when he was ostensibly on the premises to review Gelbart's new play. These recollections played no part in deterring me; there were many reasons to protest the AFI's selection of Life

Achievers, and it would be tedious if every commentator cited a good one; there are many reasons also, as I know from experience, for a reviewer to lose interest in a work under his inspection, many courses of action thenceforth to pursue, and necking with one's companion is hardly a more reprehensible course of action, only a more appreciable one, than, say, mulling over one's weekly football bets. Nor it was embarrassing, still, that was the decisive factor. I did not know then how inescapable *Pippin* was to be.

He first materialized, waving a cigarette in one hand and projecting an air of studied nonchalance, at the foot of the auditorium, ten or fifteen minutes after the scheduled starting time. The lateness of the hour, together with the appearance of no less than the impresario himself, led me to prepare myself, while the audience quieted down, to hear some sort of announcement about technical difficulties and the availability of refunds. I ought to have been preparing myself for something different.

The thrust of his forthcoming remarks had to do with the "revolutionary" aspects of the work we were about to "experience" (as distinct from just "watch"). We were all, we were told, "guinea pigs"; and in case this figure of speech didn't chime too well with the audience's self-image, the metaphor was immediately switched around so that we were now somehow cast in the role of the scientists in the experiment. When he went on to enlarge on the theme of tests and grades as developed in his letter to me, I concluded it was right not to have let it go to my head: this was just his way of talking. I was reminded at that point that not everyone suffers from my acute fear of being caught in the act of repeating myself, clinically known as reduplication, and I was reminded also, oddly enough, of Pete Wilson on election night, delivering a pep talk to his supporters in Los Angeles, then jetting down to San Diego and delivering the same pep talk an hour later in front of a different live audience but, in all likelihood, much the same TV audience. This sort of quasi-scientific perseverance can be gotten away

with on a whistle-stop tour from the dock yards to the avocado fields, but it suggests a rather limited comprehension of electronic media in someone aspiring to a national office, and I can't help but mention, in addition, that such a one should not congratulate himself on his ability, despite post-campaign exhaustion, to enunciate the word "indefatigably" when he has not yet learned to pronounce it: it is not, Senator, "inde-FATIGUE-ably." That is a small point and another story, but the political reference is not far-fetched here.

There were detectable traces of demagoguery, for instance, in Sheehan's characterization of San Diego as evincing "an interesting prevailing intelligence... kind of skeptical, curious, and not easily fooled." Another thing he had discovered about San Diego was "a curious fascination" with Bob Fosse, the director of the original stage production of *Pippin*. This tied in to a further curiosity as to what the man looks like, and by a curious coincidence Sheehan happened to have in his possession an eight-minute video profile of Fosse, which he had produced for CBS-TV, and which we the audience, made to feel ever more important and powerful, were told we could vote on whether or not to see. I would have thought that anyone gripped by a curious fascination with Bob Fosse, or even anyone only very loosely gripped, would have had ample opportunity to satisfy any curiosity about his looks, but inasmuch as I myself was a nonvoting customer, I decided to keep out of the democratic process, just as I had the Wilson-Brown affair, and in any event the arduous wording of the referendum ("Let me see hands of all those who don't give a damn about Bob Fosse") fairly fully ensured that my meagre vote would not have reversed the outcome.

What followed, and what could best be tolerated in the tradition of cinematic short subjects, was an *Entertainment Tonight*-caliber personality sketch, all red and pink like a poorly tuned color TV, and consisting largely of clips from *All That Jazz*. But what followed the traditional short subject

(continued on page 38)



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Comes the Revolution

(continued from page 17)

was not the traditional feature attraction after the traditional two-second interval, but rather more of David Sheehan, reiterating some of the insights into Fosse contained in the profile, adding some new ones ("He's the most clear-cut, certifiable genius that I've ever worked closely with"), and asking for questions from the audience. The most generous interpretation of his unwillingness to relinquish the limelight would be that he was trying to offer, trying to ascertain whether he needed explicitly to offer, some sort of advance apology: he never got the chance; the second question asked of him, posed in the form of the imperative rather than the interrogative, was "Roll 'em!"

The first important realization, as the credits rolled by, listing David Sheehan in three separate places, was that the tape of *Pippin* itself was not going to look a great deal better than that of the Fosse profile. I know that video tape is easier to work with

and cheaper than film: three and a half million dollars to do *Pippin* as compared with, by Sheehan's estimate, thirteen, fourteen, or fifteen million to put it on film; and, by another Sheehan estimate, it looks even better on tape than it would on film. I have my doubts about the first estimate, but I have my absolute certainty about the second. I keep hearing that the visual quality of video tape will be getting better and better, and I keep waiting and waiting. Maybe it has already gotten better and better, but it can get a whole lot better yet, and still look like bloody hell.

I will go further. Suppose we were to enumerate the various image problems in *Pippin* (a focus as bad as, but more painful to bear than, that of a closed-circuit boxing match; a liquidated color scale favoring rose and lavender; a microscopic pattern of wavy little TV-ish striations or other surface activity, which, along with the other problems, might perhaps be minimized on a tiny TV screen rather than a giant movie screen); suppose we were to throw in the raspy and strangled audio quality for good measure; and suppose that all these problems could magically, if not technologically, be made to go away. The show would still be a bad idea.

It does not stand to reason that a production geared toward one medium can work just as well, without specific adaptations, in another. What Sheehan cannot quite do, even given nine cameras at various positions and distances, is to transform an actual live play into a full-fledged movie. Very early on, for example, we re-learn the elementary lesson that theatrical acting has a broadness and loudness that need to be toned down on screen, and that cannot stand being further amplified by being examined in closeup. Then, too, most of the theatrical ingenuities of Fosse's production — the feats of prestidigitation, the mobile scenery, the costume changes — are not impressive on screen, and would necessarily be done differently, or substituted for, or dropped altogether, in any authentic screen treatment.

The only real cinematizing tool at Sheehan's disposal is the ability to cut from one camera set-up to another. He exercises this option freely and frequently, but only because it is available and not because it is advisable. The cutting here tends to anticipate the action, especially the entrances, in such a way as to kill all surprise, and half the time you cannot tell where one figure stands in relation to another, how many of

them happen to be present at any particular moment, or what the overall stage tableau looks like. As a result, the only decent excuse I can think of for video-taping an actual live production — namely, to preserve a notable piece of work for study purposes, helpful primarily to drama teachers and future theatrical historians — goes down the drain too. In a sense, there is a cinematic, stylistic curtain dropped down in front of Fosse's production such that all the elements of performance, of stage-direction, of thematic substance, that once were there to be judged, and would have been squarely within the jurisdiction of the drama critic, have now been rendered, in Sheehan's version, not only impossible to judge, but irrelevant.

With this realization, no more than half an hour into the thing, many courses of action, necking included, were open to me. I chose premature departure. My only regret about that, my only regret in fact about an entire "experience" that I would not have traded for all the coffee in China, was that I never found out whether, at intermission or after final curtain, the personal appearances by David Sheehan equaled or surpassed the number of times his name showed up in the credits. □

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ELEANOR WIDMER

Sooner or later someone is going to write a book entitled *How to Select a Cookbook*. Some Practical Knowledge in *Buyer's Books* about *Food*. It would be quite useful. Cookbooks are selling for about twenty dollars each, so if you buy five books, there goes a cool hundred, and despite the flashy pictures or exciting titles, many yield very little knowledge or

know-how to which you would want to return. Especially during the holiday season, when the bookstore displays are glittering and entire tables are devoted to books on food and cooking, it's crucial that you try to get your money's worth. Here are a few tips that I hope you find helpful.

Avoid the trendy unless you have a great deal of money. By trendy I mean books like the *Four Seasons Cookbook*, which sells for \$29.95 and utilizes recipes from the famous New York restaurant of the

same name. Some of the recipes are provocative, but the book is overburdened with fillers: autographs of celebrities who have dined at the restaurant are given full pages along with their spurious comments. This is the sort of book that one sees on coffee tables for only a week or two before it is relegated to a bookshelf. Another trendy book is the new one by Paul Bocuse, *In Your Kitchen*. Monsieur Bocuse, credited with the popularization of *nouvelle cuisine*, has now released on his substitutions — he is even using red potatoes for his mashed potato pancakes. The book does contain 200 recipes — the question is how many are suited to your purposes, especially since the book is \$18.95.

Disregard the perfect and forewords written by famous experts. Most of them are little more than PR puff, a case of "you praise my soufflé and I'll praise yours." If James Beard were to read every cookbook for which he writes a preface, he would do little else, even if he were young and vigorous. He is neither. You see his words of praise on so many books that they are no longer trustworthy.

To decide whether or not you want to buy a cookbook, take at least fifteen minutes to read the recipes. While reading Sharon Claessen's *Twenty Minute Natural Foods Cookbook*, I discovered far too many recipes that call for whole wheat flour — she uses more than a cupful for potato pancakes. You'd have to make pancakes for dozens of people to need that much flour. Try to discover whether the author has a quirk about certain ingredients. Read the directions for preparation — some are unduly complex and hard to follow. If so, don't buy the book.

Ignore most books that assure you you can create dishes in some specific time span: twenty minutes for natural food, sixty-minute gourmet, thirty-minute dinners for one. Some of us move fast and some slowly. If you want to race, take up marathon running. If you want to cook, cook. The time spans on these time-saving books are meaningless.

Accept with some irony the word "complete" in my cookbook. Since life is not complete, neither is there a complete cookbook. An hour after it's off the press, there are new recipes, new additions.

Lastly, is this a book that you or your friends will use again and again? If a book is under six dollars, you may want to buy it

for a few recipes. Once you're in the \$17.95-to-\$29.95 bracket, the book should be one that is a true source book with clear directions, with wide-ranging recipes that you will utilize often. There's no law that says you can't copy a recipe while in a bookstore. Don't buy a book just because it has one recipe for Mintzes stuffed with chopped whale.

The books in the following list have much to recommend them. Some may prove to be indispensable.

Carving and Boasting Like an Expert. Orsenti Carnevali. Random House, 1978. \$4.95.

This volume has some fine tips on carving such tricky items as quail and pheasant or such commonplace ones as steak and beef. Well illustrated and with a literate text, this is a fine buy for a small price.

Cher Poutine Menu Cookbook. Alice Waters. Random House, 1982. \$16.95.

I must confess that I've had to buy several copies of this book for members of my family who requested it. It's one of the most highly rated books of the year, though it may make better reading than practical use. Not for the novice, this book offers unusual combinations of products, a section on uncomplicated menus, and many menus that are used in the famous Berkeley restaurant (for which there are no recipes). Good wise suggestions are made throughout. A handsome book.

Maida Heatter's New Book of Great Desserts. Knopf, 1982. \$17.50.

For those of you who have overdone on Maida Heatter's chocolate and cookie books, this will come as a relief: lots of fruit recipes as well as those for black-pepper crackers, Swedish hardtack, corn muffs.

Smart Easy Books for Good Cooking. Editors of Sunset Magazine. Lane Publishing, 1982. \$8.95.

This is a simple, tough, fool-proof, reasonable price. The beginning cook as well as the accomplished one will enjoy the recipes, the illustrations, the simple directions. There's something for everyone here. A large paperback with a flexible spine.

the book is easy to use, suggestive, worthwhile.

Joan Grigson's Fruit Book. Atheneum, 1982. \$19.95.

As its title implies, this book discusses fruit from apples to watermelon, the different types of fruit, and the buying and storing of same. In addition to this comprehensive knowledge, recipes are included, among them a favorite of the novelist Joseph Conrad, called Polish gale. Primarily a reference work, it does contain sprightly recipes employing unusual as well as common fruit.

Cuisine of Hungary. George Lang. Atheneum, 1982. \$11.95.

This classic on Hungarian cooking has now been printed in paperback. It's marvelous. The history, the anecdotes, the stunning amount of information make this an extraordinary book. A friend had to send me my copy from the East, though you may be fortunate enough to find it

locally. Ask your bookseller to order it for you. As a word caution does it's worth the effort to obtain it.

At Home with Japanese Cooking. Elizabeth Andoh. Knopf, 1980. \$18.95.

Written by an American-born Japanese woman, this book provides a good introduction to Japanese techniques and cookery. The recipes are easy to follow and the ingredients are readily available.

Japanese Cooking. Shizuo Teraji. Kodansha International, 1980. \$18.75.

At present the definitive Japanese cookbook, this handsome volume is almost encyclopedic in its instruction in technique, the food itself, the preparation. It contains 190 recipes and charts of both American and Japanese fish. The one problem is that the volume is so attractive that you won't want to drop tempura batter over it or to allow seaweed to dry in its pages. The author is regarded as one of the leading experts of Japanese gastronomy.

Giuliana Bugnoli's Classic Italian Cooking. Simon and Schuster, 1982. \$19.95.

Following the lead of the innovator Jacques Pique, this book contains how-to photographs with the irrepressible Signor Bugnoli as the guide. For those not familiar with *The Fine Art of Italian Cooking*, this latest of Bugnoli's offerings will prove both helpful and erudite. Bugnoli, a former historian, provides recipes and techniques for dishes from the Twelfth Century to the present. This book would make a good investment and a welcome gift.

The Good Cook's Pasta. Time-Life, 1980. \$12.95.

The books in this series — on salads, breads, fish, meat, pasta — are uniformly good. The recipes are lively, the photographs helpful, the price reasonable. None of the recipes is commonplace; you will be tempted to try many of them. The book on pasta is a worthy companion to the others in the series.

It would be impossible to conclude without mentioning *Joan Grigson's Food Book*, now out in paperback and a good reference work, as well as M.F.K. Fisher's *As They Were*, a collection of twenty essays by this elegant and literate writer. Ms. Fisher's book opens a period exceeding fifty years and celebrates her intense affection for places and people related to food. However, my own particular favorite is Craig Claiborne's *A Feast Made for Laughter*, which consists of 220 pages of memories, including the recollections of an abuser/father, as well as an annotated bibliography of outstanding cookbooks. Upright and witty, this is a book that I hope will soon be available in paperback, as its current \$17.95 price may be prohibitive. Finally, no one interested in cooking should miss the current PBS program on Channel 15 at 11:00 a.m. Sundays with Jacques Pique as the host. His new cookbook, *Everyday Cooking with Jacques Pique* (Harper and Row, 1982), may be used with the program or by itself.

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May I Take Your Order



Mark Hoffman, Josh Bernstein

JEFF SMITH

Kaufman and Hart's *You Can't Take It With You* (1936) and Polish playwright Slawomir Mrozek's *Tango, or the Need for Order* (1965) treat a common theme in extremely different ways. The former work, a fine production of which is currently at the Coronado Playhouse, is a playful farce about a family, in mid-Depression New York, that has abandoned traditional values in favor of pursuing personal avocations. Led by Martin "Gramps" Vanderhof, the group of harmless eccentrics enjoys the simple pleasures of life until Alice, a daughter, falls in love with a man from the outside world. From her new perspective, Alice's family is a caged zoo of brain-blitzed whackos. All she wants is one night of order, when her boyfriend's conservative parents are pay-

ing a call. A night of mild restraint in the house is not, the feds, a major demand. Mrozek's *Tango*, performed last week at the UCSD Theater, has a more serious, if not more subtle, demand. Fifty years earlier (ironically, about the same time Gramps Vanderhof decided to alter his lifestyle), the family in the Mrozek farce assaulted all values. They opposed everything in an act of absolute rebellion. Now they do as they please. Eugenia, the grandmother, plays cards and smokes cigars. An interloper named Eddie, simple-minded and something of a hedonistic brute, lolls around the disheveled household while carrying on a sporadic affair with Eugenia's daughter Eleanor. Stomil, Eddie's husband, pretends not to be affected by the tyrant and spends his time concocting new theories for experimental theater. Young Ala, a "distant" cousin (in both blood and over-

all lack of awareness), just lies on the floor, covered with blankets. And whereas the Gramps of the Kaufman and Hart play could claim that "life's kinda beautiful if you just let it come to you," Eugene, an uncle in the Mrozek family, is less assured. "Life must be taken as it is," he says, lowering his voice. "or must it?" The Mrozek family knows that they can't take it with them, and a majority have forgotten precisely what "it" is. The exception is twenty-five-year-old Arthur (*Tango's* equivalent to *You Can't Take It With You's* Alice), who leads the disorder around him, a collapsing, entropic world of "laxity, chaos, shady characters, and ambiguous relationships." Since the family has demolished all conventions and values, Arthur complains that there is nothing left to rebel against except the structureless world itself, which he vows to reshape. But unlike Alice's modest aim — a little social housekeeping for a single

evening — Arthur's strategies for order are more idealistic, the high against the low.

The play doesn't stop here. Having stated its theme — that the ruthless ascent of power by those without conscience has become the way of the world — *Tango* sharpens its point in the final scene. Eddie, appointed as Arthur's "dark angel" of death, turns on his leader and smashes his head with the butt of a gun. Throughout the play, Eddie has been like a benign tumor, a part of the laxity around him. After Arthur's martyrlike death, Eddie becomes malignant. He performs his swift transition, from the bottom to the top, easily and coldly, with unfettered stardom filling in the vacuum left by Arthur's death. Eddie assumes control. In the end, and the world is out of it. "You don't have to worry," he calmly tells the stricken family. "I'm a regular guy. I like a joke, like a good time. But get this: there's got to be order."

Mrozek's play, often funny, often brutally stark, is also a product of its own world view. Part of its parable concerns the status of drama in a valueless world in which the old generic forms are no longer visible. Some of his characters, in fact, know they're in a play. They want its outcome to correspond to the genre that best befits their views. Arthur, for example, wants a tragedy because, as his father Stomil says satirically, "tragedy has al-

ways been the most perfect expression of a society with established values." And in act two, Arthur tries to lure his father into taking revenge on Eddie for having an affair with Arthur's mother. Stomil — who argues that only fate is possible in our time — halfheartedly grabs a gun and goes slugging after Eddie. The benevolent farcical nature of *Tango* momentarily hangs in the balance. If Stomil succeeds, the play suggests, *Tango* (and, by extension, modern drama) might take a different course. The grand design of tragedy, which reinforces the existing order and which would reinstate it in Arthur's play, could rise again. But Stomil, refusing to play a role in what he considers an outmoded dramatic form, ends up playing cards with Eddie in a back room. When a disgruntled Arthur enters the room, Stomil asks him: "... What can we do? Tragedy impossible, farce a bore. What's left but experimentation?" Stomil's dilemma reads like Mrozek's.

Mrozek is a counterhumanist — in the tradition of Brecht and, at times, Samuel Beckett, which takes a derivative view of the literary humanism of the past. For Mrozek, literary humanism is, at best, surreal, its impulse to dignify human worth being unaligned with the forces of the century. Like Stomil, who has shattered the old literary forms in favor of experimentation, Mrozek does the same in *Tango*. The

old forms, both philosophically and dramatically, are out. They are merely, in Mrozek's view, forms without content. And in this sense Mrozek's play is also an experiment, a test to see whether a member of the old order, Arthur, can rebuild it in the present. But Arthur's potentially tragic death is demanded of its import. His rage to reform the world lacked an "idea," a content, and his demise brought about not the old order but instead prepared the way for the new disorder. Eddie's recidivist version of supreme chaos and the raw abuse of power.

Though it was occasionally weighed down by the undramatic — say, seminar-like — philosophical disquisitions of acts two and three, the graduate student production of *Tango* at the UCSD Theater was a good one. Rob Bundy, whose capable direction included several imaginative touches (the Jim Jones sunglasses, for instance, which effectively added a modern connotation to an important moment in the play), demonstrated a detailed understanding of the Mrozek farce. Jill R. Moon's scenic and costume designs, combined with Brenda Berry's subtle lighting effects, also communicated this awareness. The set and costume change between acts two and three — in which the stage evolves from lackluster randomness to funeral order — was particularly striking, as was Moon's use of a frame, askew on the back

wall, without a painting inside. The image functioned as a continual reminder of one of the play's central concerns.

The individual performances in the production were also appropriate. Dressed as a prep schooler, Mark Hoffman had some difficulties making Arthur's transition from order with to death with in act three — one of the few motivational weaknesses in Mrozek's script — but was nonetheless convincing as the man with a cause yet with no useful conception. Samuel Sandoe, his wild hair shaped like twin cornucopias, was consistently sharp as Stomil, the experimenter, as was Carol Mellen as his vociferous wife Eleanor. And Josh Bernstein, a gangly presence wearing a cold, shark-eyed expression, was close to the mark as Eddie. Bernstein also wore a sleeveless, Ozzy-and-Harriet T-shirt — a reminder of days gone by and, with the comparative hindsight of productions seen locally in the last two weeks, of the innocence of Kaufman and Hart's treatment of a similar theme.

My only real complaint about the production at UCSD is the brevity of its run, only four nights in all. Slawomir Mrozek is an important contemporary dramatist, and *Tango, or the Need for Order* is one of his major works. Both the play and the fine production merit a much longer run than they were allotted at the UCSD Theater.

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To Be Seen and to Be Heard



Parzival. From the Horse's Mouth

JONATHAN SAVILLE

The National Theatre of the Deaf has visited San Diego twice now, and it will no doubt be here again. For those interested in the nature of theater, this company's productions provide an extraordinarily instructive experience. They also provide a lot of fun, of a quintessentially theatrical sort.

To arrive at what is theatrical in this company's work — for example, in the recent *Parzival*, *From the Horse's Mouth* — we ought first to get the social and moral issues out of the way, for important as they are they belong basically not to the theater but to the world. One of the functions of the National Theatre of the Deaf is to give deaf actors the possibility of stage careers, another is to create a sense of social and cultural solidarity among deaf people, those on stage and those in the audience; and still another is to demonstrate to the hearing public that deaf people

are as capable of artistry, creativity, and professionalism as anyone else. These practical and worthy aims ally this theater with the various minority, ethnic, or interest-group theaters which have become so active within the last decade or two. Black theater, Chicano theater, gay theater, women's theater, theaters of the mentally or physically handicapped — all share the goals of strengthening the communal identity and sense of self-worth of the particular groups they are concerned with, and of increasing the wider public's respect for segments of the population that have traditionally been subjected to indifference, scorn, or oppression. These theaters belong to the general accelerated movement toward individual freedom and cultural diversity characteristic of America since the Sixties. As such, their activities fall within the purview of historians, sociologists, and social moralists, not that of theater critics.

In addition, however, "minority" the-

aters have exhibited two concerns much more purely theatrical. One of these is a matter of content, the other a matter of form. In content, their plays tend to focus on an exploration of the lives, attitudes, and problems of the particular group, often from a specific political point of view. In form — and this is probably their chief contribution to the theater as an art — they frequently experiment with new methods of representing reality on stage, methods which arise out of the unique experience of the group. The bilinguism of much Chicano theater is one example among many of the way an unusual social phenomenon gives rise to an innovative theatrical form.

Which brings us to the National Theatre of the Deaf's *Parzival*. The issue of deafness aside, this production lies at the opposite end of the spectrum from the naturalistic slices of life that remain the dominant form of theater in our time. Charles Baird's set has nothing to do with boxlike

living rooms, their fourth wall removed and their every auditory meticulously modulated on the real thing. This set consists of a number of free-standing screens, painted on one side with a garish jangle reminiscent of Henri Rousseau, a reversal of the screens, done casually before our eyes, instantly changes the setting to a palace interior. The location of the action is thus established not by the eye of the photographer but principally by the imagination of the audience.

So is the human reality of the characters, for the style of acting is that of comic mime or *commedia dell'arte*: an exaggerated physicality in which the gesture signifies an action or reaction, but resembles the ordinary gestures of daily life only in the way the Flinstones or Charlie Brown resemble actual human beings. Three actors play horses (this is a medieval romance of knight errantry), and as they balletically paw the ground we are forcibly removed from the world of horses, people, and the distinctions between them, and thrust into the world of stage artifice, in which there are neither horses nor people but only actors.

An actress plays the role of the sword in the stone, and three others enact the stone out of which King Arthur pulls it. No one in the audience believes this is a real sword or a real stone, but while we are being amused by the clever miming we are also quite taken up in Arthur's action: his struggle to get the sword out and his glee when he does so. Two actors in tight, jousting armor on the backs of two others, and with their heads covered with buckets — and there, without the slightest bit of realistic representation, we have a medieval joust, comical, clearly unreal, but nevertheless emotionally and kinetically absorbing.

This is what is called the "presentational" style of acting and staging, a style characteristic of virtually all the world's theater in virtually all its periods, but one so rare on the serious stage nowadays that it seems wonderfully fresh and innovative (especially when it is done so well as it is here, under the direction of Edmund Waters and John Broome). The present-

tational style is accompanied, in this *Parzival*, with another antirealist device: what is sometimes called "reader's theater." *Parzival* is a narrative poem by Wolfram von Eschenbach, dating from the "Chaucerian" century. In their adaptation of it, Shanny Mow and David Hays have transformed many of its episodes into dramatic action in which the story is told entirely by what the actors do and say. Often enough, however, part of the story is actually narrated by someone outside of the action, while the characters mime their participation in the events narrated. Narration, of course, completely breaks the illusion of "real life" on stage, for when we do things in real life there is no one around to tell a story about what we are doing. Here is a fusion of two arts — storytelling and play-acting — in which each is altered, enlarged, and renewed; but it is the theatricality of the fusion that impresses us, not its tenuous connections with life outside the theater. Once again, the antirealistism of the form takes precedence.

Everything I have said so far could describe a number of varieties of contemporary antirealist or anti-illusionistic theater. But the National Theatre of the Deaf has something quite its own to contribute to this sort of theater: devices of an extremely theatrical sort which are employed specifically because the actors are deaf. These actors "speak" their dialogue in American sign language. This is a language of gestures conveying the sounds and structures of American English, and it is used by deaf people in America as their normal means of conversing. Some of the signs are directly mimetic (for example, parts of the body which are indicated by pointing to them, or actions which are outlined or actually imitated). Others are abstract and arbitrary. All are accompanied with a vivid physical energy which serves to convey tones of feeling, the way vocal intonations do among those people who communicate with their voices.

As a day-to-day means of communication among the deaf, American sign language is one thing; but on stage (and in the right hands, so to speak) it proves to be

remarkably consonant with the other theatrical devices used in the *Parzival* production. Insofar as it is mimetic, it merges imperceptibly into the mime which is an inherent part of the presentational acting style. Insofar as the signs are abstract conventions, they add a visual element that has its own interesting form and quality. (This is particularly so for those of us in the audience who cannot understand the abstract signs in language and therefore are not distracted from the visual display by the meanings they are supposed to communicate.) Finally, the energetic participation of the deaf person's face and body in the act of communication through signing becomes, on stage, an element of acting — one employed in some degree by all actors, but given a special liveliness and emotional presence when, as is the case among the deaf, it is so necessary a component of the basic mode of "speaking." Because of its very nature, this speaking inevitably becomes acting — which is precisely what speech in the theater is supposed to become.

An even more interesting theatrical element in the National Theatre productions results from the desire to accommodate spectators who do not understand sign language. At the recent performance in Mandeville Auditorium, there were a considerable number of deaf persons in the audience (which, by the way, taught me that deaf people who chatter to each other in sign while a performance is going on are just as inconsiderate and annoying as people who talk with their voices). But the majority of the spectators were not deaf and could not have followed the dialogue if it had been carried on only in sign. For these, the *Parzival* production supplies two nondescript actors who, between them, speak all the lines of all the players. Thus, we will be watching an actor — William Seago's charming *Parzival*, for example — signing his dialogue (and acting it), while at the same time we will hear the words spoken in English by Lucette Smith or Bart K. Willerford, standing somewhere in the audience.

(continued on page 46)

GIFT GUIDE

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To Be Seen and to Be Heard

(Continued from page 45)

Aside from the admiration this engenders for Miss Smith and Mr. Wilferford, whose remarkably supple and expressive voices enable them to impersonate a dozen different characters convincingly, the device is fascinating in itself. By dividing each character into two actors — one to be seen and one to be heard — this procedure makes it clear that where we locate the center of a theatrical action depends entirely on the form of presentation, and that our imagination is willing to accept all sorts of impossibilities in its effort to believe what the stage is showing it. When (in its "readers' theater" mode) *Parzival* narrates its story, with one of the nondescript actors speaking and other actors miming the action, we invariably perceive the locus of action in the narrator and the narrative, and recognize that the mimes are illustrating the action for us, not really undergoing it. But when an actor is actually engaged in action and communicating his dialogue through sign language, we have no doubt at all that he is the source of

the action, and our theatrical imagination is perfectly willing to perceive the spoken dialogue too as emanating from that actor, in spite of the fact that at the same time we are completely aware (we can see it happen) that someone else — even someone of a different sex — is actually speaking the lines. It is a far cry from this sort of thing to the illusion of reality produced by naturalistic stagings of Chekhov, O'Neill, or Arthur Miller; yet such is the power of theatricality that we accept the artifice and after a while find ourselves virtually ignoring it.

So much for the form of this stimulating theatrical experience. What about the content? Like the other "minority" theaters, the theater of the deaf wants to show us (whether we ourselves are deaf or hearing) what people in this group are really like, and how they deal with the problems of being a minority in a more or less bigoted society. In *Parzival*, they do this by having actors step out of their roles from time to time to recite (in sign, with the usual vocal dubbing by one of the nondescript actors) an anecdote or a poem or a personal reminiscence about being deaf, being isolated, reaching out, being rejected, being accepted, learning self-esteem, achieving dignity and autonomy. The interludes are interesting and sometimes quite moving; in them, we can re-experience those universal human experiences through empathy

with individuals who have had to undergo all the same hardships we know, but in a much more extreme context. All this constitutes a major part of what the production means and what it teaches us about life in general and about our own lives.

But there is another component to the content of the National Theatre's *Parzival*, and that is *Parzival* itself. Wolfram's wonderful story about the simple-minded young man who fails to ask the magical question in the Grail Castle and who thereafter must redeem himself through heroism, suffering, and contrition until his eventual triumph. The basic theme here — guilt and repentance — is profound and universal, and even in the necessarily summary and theatricalized treatment in the National Theatre's version, much of the pathos comes through. A lot of the story is cut, of course, but in its larger outlines the play remains notably faithful to the original. The trouble with this *Parzival* is that the two components of its content — the life-experiences of deaf people, and the sin and redemption of the young medieval knight *Parzival* — have no effective relationship, one with the other. Deaf people incur no *Parzival*-like guilt by being deaf, and *Parzival* does not belong to a persecuted minority that must demand its place in the sun.

One might suggest some similarities: both *Parzival* and these deaf actors (in their

reflective monologues) are concerned with establishing a sense of personal identity, and both are in some sort of conflict with society. But the National Theatre's production does not draw these analogies. The *Parzival* story and the monologues are yoked together without organic unity. Neither contributes to the other, and each might be given a full evening to itself, without its extraneous partner. The production seems to be trying to do two things at once, with a weakening of each of them.

This brings us back to the problem of form in minority theater. The lack of overt organic unity, the yoking together of seemingly diverse materials — this same approach has been made against numerous examples of black theater, Chicano theater, and so on. From one point of view, the approach is justified. On the other hand, the demand for organic unity comes from a specific theatrical tradition — the tradition deriving from Aristotle and Greek tragedy — and in today's theater the lack of such unity sometimes results from a conscious (even an ideological) effort to break with tradition. Is that the case in the National Theatre's *Parzival*? It might be. But the formal disunity also might be due to nothing more challenging than an error in theatrical judgment. In either case, as an unregenerate Aristotelian I cannot help feeling that it constitutes a flaw in an otherwise admirable production.

Off the Cuff

What do you know about herbal remedies?



Anthony Pinn
Clerk
Spring Valley

In the village where I'm from (in Vietnam), my father had an herb shop. He spent hours grinding and putting together various roots and herbs. People there first use herbs before they go to the pharmacy, even though commercial products like aspirin are available. He refused to take money. He believed in helping people for free. I remember drinking terrible-tasting things when I was young, but they were effective. Fungus is great for coughs or bronchial problems. Sprayed fungus seeds taste the best. Ginseng is good for energy, it picks you up but it also helps you relax. I usually have a cup before I go to bed. Get the paste if possible. Red Korean ginseng is the best. Next, the Siberian, then the Chinese. Last is American ginseng. I know it hurts, but I had to say it. I've tried American ginseng many times and it didn't work.



Joseph Rubano
Rubanum
Golden Hill

I blend up teas and I make extracts from thirteen different herbs. I use them, my two children use them, and we haven't been to a doctor in years. The formulas originate from an Indian medicine man — White Deer was his name. He was a white man who was orphaned and then raised by the Sioux Indians in South Dakota. I just received a phone call today from a woman in Arizona whose husband used a bottle of the arthritis formula. He had had side effects from prior medication and it wasn't working. She said the extract cleared up both his arthritis and his hemorrhoids. I can't explain the latter but the main ingredient in the extract is yucca. It's a solvent that, from my understanding, helps break up calcium and uric acid deposits. The herbs comfrey and wintergreen help relax the muscles and carry the deposits away.



Lena Palmer
Whisperer
Downtown

I've used goldenseal tincture with good results. I give it to all my roommates if they're coming down with something. For a sore throat I've gargled with cayenne. That relieves the scratchiness. I've used bee propolis for throat infections. I've heard garlic works wonders if you can stand it. Lastly I've been using rosemary oil on my hair. Chamomile is better for lighter hair. Jojoba oil after a shampoo, just a little bit rubbed into the scalp, can really help dryness. I know a lot of women have irregular cycles or will feel moody and irritable. Dong Quai is a Chinese herb that was recommended to me by an acupuncturist and it seemed to help me a lot. It's not good to dabble in herbs yourself unless you've at least done a little reading. I'd suggest consulting an herbalist if possible.



Jim Kane
Herb Shop Owner
East San Diego

Colofort is a good herb for constipation. You make a tea and drink that about three times a day. It's an old Indian remedy that's been around for a long time. At the first sign of even a little tickling in my throat I take goldenseal and myrrh. It can be used as a preventative measure but once you have a cold you can just about be guaranteed that it will help put an end to it. Goldenseal is a natural antibiotic that comes from a root. It grows wild on the East Coast, in Ohio, and in Arkansas. Myrrh is an antiseptic that comes from the sap of a small tree in southern Arabia. You must drink it — about a quarter teaspoon in half a cup of hot water, four times a day. Drink lots of water in between. I hate the taste — it's really bitter — but when you know something is going to work for you, it doesn't matter. I haven't had a cold or the flu in fifty years.



Monika French
Student
North Park

When I was a kid, my grandmother Caroline showed me how to collect herbs and dry them. In Germany everybody uses herbs and home remedies. I've used goldenseal for fevers and indigestion, black cohosh for female disorders. Tea is often better so I prefer wrapping it in starch paper and ingesting it that way. Licorice root compound really seemed to help my terrible craving for sweets. To tell you the truth, even though I've tried a lot of herbs I can never say the herb is actually accomplishing this. So much of healing is believing: if I read something and it says this will happen, I imagine that it is actually happening, and it is probably more than likely going to have that effect. By the time I take time to take it, I'm probably getting better anyway.

—Lin Jakary

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Section 2 Events, Theater, Music, Film



ScuttleBugs

Sportfishing is what happens when fish get caught gulping their food. To stimulate more interest in this activity, the San Diego Sportfishing Council will hold its third annual Day at the Docks on Sunday at the boat landings near Harbor Drive and Scott Street in Point Loma. Among the day's entertainments, the most promising seems to be the lobster races, sponsored and conducted by Point Loma Seafoods using lobsters from its own pound. For each heat, ten California spiny lobsters will be placed in a circle chalked into the dead end of Emerson Street, each lobster representing a contestant who has signed up early in the day. The conductors know from last year that lobsters

left on their own in the middle of a street are not inclined to race, drag, or play chicken. "They'll sit there all day and cook," said Lorraine Boissonau, spokeswoman for the council, and winners to last year's races. The solution is to douse them with water — warm salt water seems to work best — which makes them scuttle in every direction. The first to reach the perimeter of the circle wins. Four heats were held last year, all of them for children. This year a fifth has been added for adults.

Other activities: free fishing in a stocked net basin, tree boat rides to the tip of Point Loma and back, competitions in overhead casting, displays of tackle and other fishing equipment, demonstrations of scuba diving and fish preparation, and free fish (continued on page 6, col. 5)

Kings Proceed

The Endless Christmas, 16mm, sound, technician: Once there were these two guys, actually there were three, and they were kings, so these three kings saw a star in the sky, and they set out on a quest to find the perfect Christmas concert.

They decided to start on Friday, December 10, at 8:00 p.m., with "A Festival of Lessons and Carols" at the University of San Diego's Founders Chapel (in Founders Hall). The excellent USD Choir and Vocal Ensemble, under the direction of Father Nicolas Revelles, would be performing choral music by David Wilcocks, Ross Hastings, William Walton, Michael Haydn (the cantata "Come Ye Shepherds to the Light"), and Dietrich Buxtehude ("In Dulci Jubilo"). They phoned 291-6490 for further information, and learned that the concert was free of charge and that it would be repeated in the same place on Saturday, December 11, at 8:00 p.m. — which was lucky, because the Friday night concert conflicted with another one.

The other one, also on Friday, December 10, at 8:00 p.m., was a concert in Smith Recital Hall, San Diego State University, by the seventy-voice Aztec Concert Choir and Chamber Singers, under the direction of Dr. Frank Almond. This, too, was an attractive program: Christmas music by Victoria ("Shepherd's Carol") and Berlioz ("Ne Timeas Maria"), a group of spirituals (including "Go Tell It On the Mountain"), a series of carols (including "Deck the Halls" and "Silent Night," some Spanish carols, and some carols by Alfred Burt), and — as the main work of the evening — the "Christmas Cantata" by Daniel Pinkham, accompanied by the SDSU Brass Ensemble. Tickets, they knew, were available in advance at the Aztec Center Box Office (265-6947), and, on the evening of the concert, at the box office of Smith Recital Hall. The excitement of the four guys or seven kings grew. Would this be the perfect Christmas concert?

Or would it be one of the three free concerts presented on the weekend at the Community Christmas Center, located at the Organ Pavilion in Balboa Park?

On Saturday, December 11, at 1:00 p.m., the San Diego City College Chorus and Ensemble would present Christmas music from the Fifteenth Century to the present. The following day, Sunday, December 12, at 1:00 p.m., there would be a concert of "Christmas and Festive Music of the Season" by the Mesa College Concert Band, followed at 2:00 p.m. by an organ concert

by Jared Jacobson, the city's official organist. But of course even a modest and narrowly focused concert might turn out to be the perfect one the ten kings were seeking. Perfection might (theoretically) be found in the Handbell Concert by the Halleluia Ringers, the Copperstones, the Good Vibrations, the Choral Chimes, and the Russian Five,

under the direction of John Portillo, Per Martin, and Michelle Perrott. The Handbell Concert was scheduled for Saturday, December 11, at 7:00 p.m., at the First United Methodist Church of La Mesa on Sunday, December 12, at 7:00 p.m. But that presented problems too. The ninety-five kings knew that Sunday offered numerous candidates for Christmas concert perfection. At 3:00 p.m. (on Sunday, December 12), a concert at San Diego State University's Smith Recital Hall would present the work of premiere of SDSU composer David Ward-Steinman's "And In These Times," a Christmas cantata for narrator, soloists, chorus, and wind ensemble. The performance of the work would be the Palmer Chorale, conducted by Joe Stanford, the SDSU Wind Ensemble, under the direction of Charles D. Yates, and David Loomis, who would be narrating the poem-text by Douglas Worth. Tickets to this important event would be available at the door.

But the 444 kings knew that (continued on page 7, col. 1)

Bite The Bull

The very first of the fabulous Cheyenne, Wyoming "Frontier Days" rodeo extravaganza was held in 1897. At that rodeo, a grumpy Texas cowpoke sank his range-toughened teeth into the upper lip of a large steer, and, without using his hands, twisted the steer's legs.

Fortunately for steer lips, the plucky Texan's plan for a new category of rodeo competition never quite caught on. But the promoter of "Frontier Days," an extremely savvy hombre named Julius "Doc" Bodkin, had witnessed the bizarre feat, and was impressed. He approached the kinky cowboy, who has lost it all, standing behind several greenish heads of fresh alfalfa, loading his pistol. He had the grim men of a buckaroo who has lost it all, the stepped squarely on the bulge of a dejected cowpuncher and hugged him. "Slim," he said, "listen. Personally, I love the concept. And let me tell you something straight from my heart. This lip thing of yours is big. I mean it's an absolute monster, but please believe me when I say this to you. They are not ready for lips in Wyoming." The Texan nodded. Bodkin gave him a firm but playful pinch just below the cheekbone. "Call me Tuesday, after the hanging," said the promoter, glancing at his silver pocket watch. "We'll take this. Now go wrap the range off your chaps. I love ya. You're loco, but I love ya." The Texan fixed only one shot.

But good rodeo fun is no longer geographically restricted to America's Bovine Belt. In fact, the largest rodeo ever promoted on the West Coast will be held right here in San Diego Jack Murphy Stadium this Saturday and Sunday, December 11 and 12. At that time, our fair city will become the site of the International Rodeo Association's (IRA) National Regional Championships. With a purse reportedly "in excess of \$56,000,000," the affair will draw the rodeo circuit's most talented cowboys and cowgirls, who will compete in seven main events, such as steer wrestling, calf roping, and bareback horse riding. Contestants will also vie for championship belt buckles and saddles.

The promoters point out that the weekend roundup will mark the first time that a major (continued on page 7, col. 1)



READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to 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 publication to: **READER EVENTS EDITOR**, P.O. Box 80053, San Diego, CA 92118.

Dance

Dance Concert. Rudy Martinez will dance in a student recital, Thursday, December 9 and Friday, December 10, 8 p.m., Studio Fellowship, 2222 Mission Avenue, Oceanside. Free. 757-6601.

"Dance Jam." Creative burlesque dancing in an atmosphere free of smoke and alcohol, is held each Friday night, 8 p.m. to midnight, Interval Studio, El Centro Hotel, Seventh Avenue and Ash Street, downtown. 219-1713.

Ballet. the California Ballet Company will perform "The Nutcracker," Friday, December 10, 8

p.m., and Saturday, December 11 and Sunday, December 12, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2177.

Dance Concert. Three's Company and Dancers will perform several works, including "Glassworks" and "Tad." Monday, December 13, 8 p.m., Dramatic Arts Theatre, SDSU. 296-9523.

Film

Dance Movies. Marge Fontana's survey of the history of dance, *The Magic of Dance*, and a two-narrated film in which two young dancers dance a sensual pas de deux, in a *Richard Room*, will be shown Thursday, December 9 through Saturday, December 11, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

Animation Film Festival sponsored by the Palomar College Student Graphic Artists Guild, will include a major feature film, two shorts, and a lecture by Mark Kauder, an animator formerly with Walt Disney Studios, Friday, December 10, 7 p.m., room D-10, Palomar College, 1140 West Mission Road, San Marcos. 744-1150.

Ocean Film Series continues with a showing of *Scorpio* Institution of Oceanography and *The Very Special Ship: The Glamour Challenger*, December 11, 1:30 to 2:30 p.m., Scripps Institution of Oceanography, Scripps Institution of Oceanography, 8602 La Jolla Village Drive, La Jolla. 452-4087.

"Bighorn," a film on the Rocky Mountain bighorn sheep, and *People of the South: Edna Summer*, a film exploring the lifestyle of the Nez Percé Indians, will be shown Saturday, December 11 and Sunday, December 12, 2 p.m., Natural History Museum, Balboa Park. 232-1821.

"Ben Hur," starring Charlton Heston, will be shown Saturday, December 11, 7:30 p.m., Rotunda Theatre, 2222 Mission Avenue, Oceanside. Free. 757-6601.

"Miss van der Bole," a film about the architect and designer, will be shown each Sunday, through January 2, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-3541.

"The Reader Pinned," a 1934 version of Rembrandt's romantic novel, starring Merle Oberon and Leslie Howard, will be shown

Tuesday, December 14, 7 p.m., Coronado Public Library, 640 Coronado Avenue, Coronado. Free. 453-4187.

"20,000 Leagues Under the Sea," a Disney production of the Jules Verne fantasy, starring James Mason, Kirk Douglas, and Peter Lorne, will be shown next Thursday, December 16, 3 p.m., Coronado Public Library, 640 Coronado Avenue, Coronado. Free. 453-4187.

Movies for Children. including several with Christmas themes, will be shown next Thursday, December 16, 3:30 to 4:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

"Naked at the Deep," an Omnibus film that shows humpback whales underwater off the shores of Hawaii, will be shown through January 6, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

Music

Symphony Concerts. the San Diego Symphony Orchestra, led by Claudio Abbado, will perform "The Snow Queen," a ballet based on the tale by Hans Christian Andersen, Friday, December 10, 7:30 p.m., Saturday, December 11, 7:30 p.m., Sunday, December 12, 2 p.m., San Diego Civic Theatre, Balboa Park. 232-1821.

and R. Schumann, Thursday, December 9, 7 p.m., Friday, December 10, 8 p.m., and Sunday, December 12, 2:30 p.m., Civic Theatre, 202 C Street, downtown. 238-5510.

Holiday Concert. Benjamin Britten's "A Ceremony of Carols" will be sung by the fourteen-voice La Costa Concerts, Thursday, December 9, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5644.

Piano Recital. Ayne Underhill will play works by Beethoven, Scarlatti, Chopin, and others, Thursday, December 9, 8 p.m., Stanford Gallery, 1430 Camino Del Mar, Del Mar. Reservations: 488-0231.

Young People's Concerts. the San Diego Symphony Orchestra will perform works by Brahms in a concert for young people, Friday, December 10, 10 and 11:30 a.m., Civic Theatre, 202 C Street, downtown. 238-5510.

Holiday Ballet. the San Diego Civic Youth Ballet will present "The Snow Queen," a ballet based on the tale by Hans Christian Andersen, Friday, December 10, 7:30 p.m., Saturday, December 11, 7:30 p.m., Sunday, December 12, 2 p.m., San Diego Civic Theatre, Balboa Park. 232-1821.

Classical Duets will be performed by violinist Carol Chace and pianist Alfred Watts, featuring works by Mozart, Beethoven, Richard Jones, and Carl Goldner, Friday, December 10, 8 p.m., Stanford Gallery, 1430 Camino Del Mar, Del Mar. Reservations: 488-0231.

Opera. Handel and Corelli will be presented in English by the Pacific Lyrical Theatre, Friday, December 10 and Saturday, December 11, 8 p.m., San Diego Civic Theatre, 14th and C streets, downtown. 460-5608.

Violin Concerts. San Diego Symphony violinist Nicholas Grant will present a solo performance of Twenty-four Caprices of Niccolò Paganini, Saturday, December 11, 8 p.m., Old Globe Theatre, Balboa Park. 238-5510.

Holiday Concert in the Park. the Mesa College Concert Band, followed by organist Janet Jacobson, will present a holiday music program Sunday, December 12, 1 p.m., Organ Pavilion, Balboa Park. 235-3111.

Christmas Concert will be presented by the Gertrud Philharmonic, Sunday, December 12, 2:30 p.m., United States Cottage, Balboa Park. Free. 280-1992.

Jazz Concert. featuring trumpeter Thad Jones, performing with the L.A. 280 Jazz Ensemble, will be held Sunday, December 12, 3 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

Choir Concert. the Chancel Choir will perform Ralph Vaughan Williams' Christmas work "Hodie" with the accompaniment of an orchestra of members of the San Diego Symphony Orchestra, Sunday, December 12, 7 p.m., La Jolla Presbyterian Church, 7715 Deeper Avenue, La Jolla. 454-1925.

"The Feast of Lights," a performance of Handel's Messiah will be performed by the ninety-voice Westminster Choir, Sunday, December 12, 7 p.m., First Presbyterian Church, 320 Date Street, downtown. Free. 232-7513.

Winter Concert will be presented by the students of the Children's Creative and Performing Arts Academy, Monday, December 13, 7 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 472-6566.

Guitar Recital by guitarist and composer Robin Dadd, featuring original compositions on six- and twelve-string guitars, will be presented Monday, December 13, 7:30 p.m., D.G. Will-Beck, 7227

La Jolla Boulevard, La Jolla. 456-1800.

Christmas Carols will be sung by the Olympic Singers and the Olympic Chorus, two Mesa College groups, Tuesday, December 14, 7:30 p.m., East Cheltenham South-east Baptist Church, 4633 Daltone Drive, Cheltenham. 278-2100.

Holiday Music will be presented by the Early Music Ensemble, a five-piece singing group specializing in music of the Middle Ages, the Renaissance, and the early Baroque, Wednesday, December 15, 8 p.m., Congregational Church of La Jolla, 1216 Cave Street, La Jolla. 413-8771.

"Cade in Howling" housing activities for young people, from the city housing commission and the Apartment Owners Association in down on the thinking availability of affordable housing, Thursday, December 9, 7:30 p.m., Casa Rosa Cultural Center, 1947 20th Street, Golden Hill. 232-5009.

African Festival. a two-day event featuring examples of African costumes, dancing, fashion, and music, will be presented by the Palomar College Black Studies Alliance and the African Studies Program, Friday, December 10, noon, and Saturday, December 11, 10:30 a.m., Palomar College, 1140 West Mission Road, San Marcos. 744-1150.

Women's Chorus will be presented by the Palomar College, Friday, December 10, 8 p.m., and Saturday, December 11, 10:30 p.m., Casa Rosa Cultural Center, 1947 20th Street, Golden Hill. 232-5009.

"Dance Beyond the Law," an avant garde dance show with Philip Dimitri Galas and Helen Schemm will be presented Friday, December 10 and Saturday, December 11, 8 p.m., Shatt, 852 Eighth Avenue, downtown. 233-9966.

Christmas Parade. marching bands, floats, and celebrities will travel in a parade sponsored by the Pacific Beach Town Council, Sunday, December 12, 11 a.m., Garnet Avenue and Haines Street, Pacific Beach. 483-6666.

"My Oh My in Mission Hills," a scenic walk over varied terrain led by Walkabout International through Mission Hills, will be held Sunday, December 11, 3:30 p.m., Pioneer Park, Washington Place and Randolph Street, Mission Hills. 213-WALK.

Christmas Eve will be celebrated by the San Diego State University, Sunday, December 12, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1941.

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Saturday 11	ALL-AROUND HARP CHAMPION SILVIA WOODS WELSH TRIPLE HARP, CELTIC HARP	7:30 & 9:30
Sunday 14	Bluesmen will sing at 8:30 OLD TIME HOOT NIGHT \$1.50 or a minimum donation	7:30
Wednesday 15	CHAMBERLAIN SHOW: THE BIG JEWEL BAND	8:00 & 9:00
Thursday 16	Celebrate the Jewish of Winter with GEORGE WINSTON	7:30

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Seaport Village

READER'S GUIDE

State University, Friday, December 10, 5:30 p.m., between UCSD and Jamnec College. Friday, December 12, 8 p.m., and conclude with final matches Saturday, December 13, 5 and 8 p.m., main gymnasium, UCSD, 452-4211.

Women's Basketball. The Dial Classic brings the University of Texas-El Paso, Pepperdine University, and the University of San Francisco to San Diego State University, Friday, December 10 and Saturday, December 11, 6 p.m. and 8 p.m., then the Aztec will meet USC on Tuesday, December 14, 7:30 p.m., Peterson Gym, SDSU, 283-3266.

Ten Kilometer Run will be held

Saturday, December 11, 7:30 a.m., Grossmont College, 8820 Grossmont College Drive, El Cajon, 469-FAST.

Frisbee Clinics. The Southern California Frisbee Association will hold Frisbee clinics every Saturday, noon to 2 p.m., Sea World Drive and Interstate 5, East Mission Bay Park, Free, 273-7441.

Orienteering Meet. Sponsored by the San Diego Orienteering club and open to everyone from beginner to experienced orienteers, will be held Sunday, December 12, 9 a.m., one-half mile south of Genesee Avenue on John Hopkins Drive, UCSD, 578-9456, or 453-9174.

Radio/TV

"Becket." A 1964 movie adapted from the Jean Anouilh play about the friendship between Henry II and the Archbishop of Canterbury, starring Richard Burton and Peter O'Toole, will be broadcast Saturday, December 11, 8:30 p.m., Channel 15.

"Funny Face." Fred Astaire plays a fashion photographer who makes Audrey Hepburn into a goddess model in this 1957 comedy, Saturday, December 11, 9 p.m., Channel 6.

Classical Concert. Zubin Mehta conducts the New York Philharmonic performance of Stravinsky's

"Rite of Spring," Sunday, December 12, 2 p.m., KRBS-FM 89.1.

"The Rainmaker." A 1956 drama starring Burt Lancaster as a fast-talking con man who falls in love with Katherine Hepburn, will be broadcast Sunday, December 12, 9 p.m., Channel 6.

"Dance in America: The Green Table." The Joffrey Ballet performs German choreographer Kurt Jooss' antiwar piece combining theater and dance, Monday, December 13, 8 p.m., repeats Thursday, December 16, 2 p.m., Channel 15.

"Two for the Road." A 1967 comedy starring Audrey Hepburn and Albert Finney as a married couple who stay-bickering long enough to remarry, will be

their twelve years of marriage, will be broadcast Monday, December 13, 9 p.m., Channel 6.

"Country Girl." A 1954 drama about an alcoholic singer trying for a comeback with his wife's help, starring Bing Crosby and Grace Kelly, will be shown Tuesday, December 14, 1 a.m., Channel 6.

"Tracking the Superstars." This episode of Nova focuses on the proposed bullet train, questions the need for one in California, and explores why the nation's first high-speed train won't be American-made, Tuesday, December 14, 8 p.m., repeats Friday, December 17, 2 p.m., Channel 15.

"The Film-Plan Man." George C. Scott stars as a veteran con man

TO LOCAL EVENTS

who shows the ropes to a young apprentice in this 1967 comedy drama, Tuesday, December 14, 9 p.m., Channel 6.

"Whale Song." A documentary about the California gray whale migration that includes footage of newly born baby whales, will be broadcast Tuesday, December 14, 9 p.m., repeats Monday, December 20, 8 p.m., and Sunday, December 26, 9:30 p.m., Southwestern Cable Channel 15.

"The Dupontes Hours." Escaped convicts terrorize family households in this 1955 drama starring Humphrey Bogart and Gig Young, which will be shown Wednesday, December 15, 1 a.m., Channel 6.

"Writer's Workshop." British au-

thor Stephen Spender offers amusing anecdotes about his literary friends of the past, including W.H. Auden, Edith Sitwell, and Cyril Connolly, Wednesday, December 15, 6 p.m., repeats Saturday, December 18, 8 a.m., Channel 15.

"Peregrine and the Pittsburgh." Focuses on Pittsburgh's 1981 festival in honor of British music and arts, featuring Andrew Provan conducting the Pittsburgh Symphony in Sir Edward Elgar's Cello Concerto, Wednesday, December 15, 8 p.m., Channel 15; simulcast with KRSD-FM 94.1.

Lectures
Storytelling, including yarn spin-

ning by Jeff the Juggler, will be held Thursday, December 9, 7 to 9 p.m., Owens Maggo's, 3200 University Avenue, North Park, 359-9399.

Storytelling will be presented by Chief Don Ledvick, a descendant of the Cherokee who has ties to several tribal groups, Thursday, December 9, 7 p.m., Old Globe Theatre, Balboa Park, 239-2001.

Poetry Reading. Franklin Straus will read his works and discuss his life as a poet, Thursday, December 9, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, Free, Wheelchair accessible, 236-1521.

"Is Nationalism a Blight on Humanity?" will be the topic of a dis-

cussion by Lowell Blankfort and Fritz Sanda, Thursday, December 9, 7:30 p.m., Glendale Federal Savings and Loan, Lomas Santa Fe Drive and Interstate 5, Solana Beach, 276-3247 or 755-4696.

Contemporary Architecture will be discussed by architect Robert A.M. Stern in conjunction with the exhibition "California Conditions—A Preemptive Architecture," Thursday, December 9, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Holistic Health: What Is It? Where Did It Come From and Where Is It Going?" a lecture by Jim Fokkema, will be presented Friday, December 10, 7:30 p.m.,

Taxist Sanctuary, 3351 Adams Avenue, Normal Heights, 239-3308.

"Japanese-Americans in U.S. Concentration Camps," a lecture by Jim Otsu, who was interned at a camp, will be presented with a slide show of paintings by Chiu Otsu of scenes from one of the camps, Friday, December 10, 7:30 p.m., Militant Bookstore, 1053 15th Street, downtown, 234-4630.

Poetry Reading for the Holidays, featuring poets Joan Levine, Veronica Cunningham, and Jesus Papadimitriou, will be held Saturday, December 11, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills, 299-7098.

Poetry Reading. Vern Maxim and Al Zolynas will read from their

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All performances in the
OLD GLOBE THEATRE, Balboa Park
December 16 - 18 at 8 pm December 19 at 7 pm
**Saturday & Sunday Matinees,
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Tickets: Evenings \$10, Students / Seniors \$8;
Matinees all tickets \$6

On sale at Sears and all Ticketron outlets.
Old Globe box office opens Mon., Dec. 13.

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Open house on the boats - Fishing seminars - Free boat rides
Refreshments - Entertainment - Ample parking - Door prizes

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Music - Tchaikovsky
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DECEMBER 19TH - 2:30 & 8:00 p.m.
DECEMBER 20TH - 2:30 & 8:00 p.m.
DECEMBER 21ST - 2:30 & 8:00 p.m.

SEASIDE CIVIC THEATRE
PACIFIC BEACH, 238-8300
DECEMBER 17TH-19TH 8:00 p.m.
DECEMBER 18TH - 2:30 & 8:00 p.m.
DECEMBER 19TH - 2:30 & 8:00 p.m.
DECEMBER 20TH - 2:30 & 8:00 p.m.

SEASIDE - \$11.50 - \$9.50 - \$7.00 - \$4.75

READER'S GUIDE

works, Sunday, December 12, 2 p.m. Villa Montezuma, 1925 K Street, downtown. 239-2211.

Poetry Reading by Linda Brown, whose work has appeared in *Ms. Magazine*, *Contemporary Women Poets*, and a score of literary journals, will be held Tuesday, December 14, 7:30 p.m., D.G. Wilds Books, 7527 La Jolla Boulevard, La Jolla. 456-1803.

"The Madonna and Child," an A.M. Art lecture, will be presented by Martin E. Peterson, San Diego Museum of Art, 1450 La Jolla Village Drive, San Diego. 524-1000.

Galleries

Bronze Sculptures by Frank Morgan will be on view through December 24; a reception for the artist will be held Friday, December 10, 9 a.m. to 5 p.m., and Saturday, December 11, 9 a.m. to 5 p.m., Thaketa Gallery, 321 Robinson Avenue, Hillcrest. 798-0771.

Print Show, an exhibition of works by San Diego Print Club members will be on view through December 30; a Christmas party will be held Friday, December 10, 5:30 p.m., San Diego Print Club, 320 G Street, downtown. 232-4884.

All-Membership Show, featuring works in all media by Spectrum Gallery members, will be on view through December 24; a reception will be held Friday, December 10, 6 to 9 p.m., Spectrum Gallery, 726 Seventeenth Avenue, downtown. 232-9743.

"The Colorful Cathedral Series and Kelpopolis Portraits," by Los Angeles photographer Patrick

Nagatani, will open with a reception for the artist Friday, December 10, 8 to 10 p.m., and will continue through January 26, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-5586.

Paintings by Gerald Nelson and other artists will be on view through December 31; a reception for the artists will be held Saturday, December 11, 6:30 to 8:30 p.m., Stratford Gallery, 1430 Camino Del Mar, Del Mar. 488-0033.

"The Art of Fashion Design," a show of costumes and memorabilia from the Edwardian era, will be on view through December 17, Visual Dimensions, 415 Market Street, downtown. 232-0306.

"The Big Art Show," a collection of works by more than twenty San Diego artists, will be on view through December 17, Pawn Shop, 2,666 Ninth Avenue, downtown. 233-9242.

Recent Paintings and Drawings by Andrew Speer will be on view through December 18, Thomas Neumaier Gallery, 731 Eighth Avenue, downtown. 233-1528.

American Native Paintings by Spring Valley artist Mother Lavan Kimbrough will be on view through December 18, Cynara Gallery, 6509 North Avenue, downtown. 234-0966.

"1931 America: The Artist's View," paintings, prints, and photographs from the Depression years, an exhibition organized by Merle Schaper for the Sierra Nevada Museum, Reno, Nevada, will remain on view through December 18, University Gallery, SDSU. 365-5204.

"Reservoir Drawings," an exhibition of works on paper by San

Diego artist Gillian Theobald, will remain on view through December 18, Installation Gallery, 447 Fifth Avenue, downtown. 233-9915.

Juried Photo Exhibit will remain on view through December 18, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Less is More," a juried exhibition of contemporary works of art in all media, will be on view through December 18, Maple Creek Gallery, 1420 Ketter Road, San Diego. 234-2151.

Glass Art, a juried show of glass art, sponsored by the Art Glass Association of Southern California, will be on view through December 19, Jeweler's Exchange Building, 520 E. Street, downtown. 286-6310.

"The Mechanism of Meaning," a collection of works by Shosaku Arakawa, will be on view through December 22, Dwight Bohm Art Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-1150.

"Seavoy," a life-size installation reminiscent of the heyday of black music and dancing in Harlem, will be on view through January 16, San Diego Museum of Art, Balboa Park. 232-7931.

"Bust of Calix," an exhibition of dance costumes of Ecuador, will be on view through January 16, Mingi International Museum, University Towne Centre. 455-5300.

"The Art of Maurice Sendak," an exhibition of story drawings by the

Grand Avenue, La Jolla. 454-9781.

"Mies van der Rohe: Barcelona Pavilion and Furniture Designs," an exhibition of works from Mies van der Rohe's World Fair Barcelona Pavilion of 1929, including a scale model, photographs, and reproductions of his drawings of the pavilion, will be on view through January 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"The California Condition — A Pregnant Architecture," an exhibition of more than seventy models, drawings, and photographs of new work by thirteen California architects, will be on view through January 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

New Paintings on Canvas Paper by Pol Mara will be on view through January 11, Wenger Gallery, 4681 Case Street, Pacific Beach. 454-4414.

Watercolor Paintings by Max Springer will be on view through January 15, Mumford Parker House Gallery, 1929 Front Street, San Diego. 239-8324.

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"The Art of Maurice Sendak," an exhibition of story drawings by the

children's book author and artist Maurice Sendak, will be on view through February 13, San Diego Museum of Art, Balboa Park. 232-7931.

Docks
(continued from page 1)
samples prepared by the National Marine Fisheries and local restaurants. The Coast Guard's eighty-two-foot cutter *Panther* will be open to the public. And Lloyd Wolfe, who operates the Marina Corner fuel dock on Harbor Island, will display his collection of local pre-sea life in a 50-gallon tank from the Scripps Institution of Oceanography. Free seminars (forty-five minutes each) in copyrighting will be given by Carl Newell, Joe Pfister, Tom Winters, Chuck Garrison, and others. In mid-afternoon, Santa Claus will arrive by sea sleigh. Boatmen said the council puts on the festival because "so many people don't even know these landings exist." They consist of a concrete bulkhead, four docks, some low, navy gray buildings, and a large anchor that can be seen at low tide at the foot of Emmons Street, resting in the mud on its stock (the crossbar at the anchor's top). The anchor was recovered by the late Lee Paley, of Paley's Sportfishing, who placed it near his boyfriend building as a

decoration. It has twice been stolen, and twice returned — the last time by a man who said he represented the Pasadena Maritime Museum. Caught after hauling it away, he admitted that he wanted the anchor for his front yard. Nobody at the landings knew that the Pasadena Maritime Museum doesn't exist. The event takes place this Sunday, December 12, from 10:00 a.m. to 6:00 p.m. Parking lot near the landings will be served by shuttle buses. For more information call 233-1992.

— Joe Applegate

TO LOCAL EVENTS

Things would become even worse on Sunday evening. The 55,000 kings had planned to go to the Handel Concert at Fine United Methodist in La Mesa (at 7:00 p.m.). But at exactly the same moment — on Sunday, December 12, at 7:00 p.m. — there would be a fine concert at the La Jolla Presbyterian Church (7715 Denner Road, La Jolla, phone 454-1609), which the 300 million kings were about to miss. Which left a couple of days' respite before the agonizing, unendurable search for the perfect Christmas concert began again. Then, on Wednesday, December 15, at 6:00 p.m., the five-voice Early Music Ensemble of San Diego would be singing Advent and Christmas music from the Middle Ages and Renaissance at the Congregational Church of La Jolla, 1216 Cove Street. The infinite swarms of kings were about to call 943-8772, 483-6325, or 755-1406 for further information (could even three numbers handle an infinity of calls?).

But in infinite union they instantaneously realized that at exactly that time, Wednesday, December 15, at 6:00 p.m., there would be a concert of the San Diego Symphony Orchestra, the Palomar Concert Band, the Palomar Brass Ensemble, and the Palomar College Theatre.

The number of the kings desperately combing the world for their illusory goal now exceeded the number of particles in the universe. There was no room left for them, so they all suddenly teleported to another universe. And there, right off the bat, they found the perfect Christmas concert! For further information, phone 155-8146.

— Capar M. Balhassar

Rodeo

(continued from page 1)
outdoor sports stadium will be "configured" for big-time rodeo. Preceding the dairy rivalries, which start at 7:00 p.m. on Saturday, and 6:00 p.m. on Sunday, will be a "Western-style" party, with plenty of live music and dancing in the stadium parking lot. Tons of the livestock will be available for youngsters, and many specialty acts are planned, such as a precision parachute jump team, trick riders and ropers, and rodeo clowns. Country-western star Barbara Fairchild is slated to sing the national anthem, and the whole daftlandish thing will be topped off with a good old-fashioned fireworks display. Tickets are available at the stadium ticket office (Case F), and at all Ticketron outlets. Call 281-4600 for further information.

— Bill Owens

Kings

(continued from page 1)
if they went to the Ward-Steinman premiere, they could not be able to make it to the "Festival of Nine Lessons and Carols," performed by the Saint Regis' Parish Choir and Handbell under the direction of organist Jerry R. Witt, at Saint Regis' Church (4735 Cass Street, Pacific Beach), also on Sunday, December 12, at 4:00 p.m. The time conflict with the other concert could not be overcome even by phoning 483-3030 for further information. Now was that the whole extent of this vexing conflict. For at precisely the same time, on

Sunday, December 12, at 4:00 p.m., there would be an excitingly programmed concert at Southwestern College's Pasadena Maritime Museum. Caught after hauling it away, he admitted that he wanted the anchor for his front yard. Nobody at the landings knew that the Pasadena Maritime Museum doesn't exist. The event takes place this Sunday, December 12, from 10:00 a.m. to 6:00 p.m. Parking lot near the landings will be served by shuttle buses. For more information call 233-1992.

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provided, and further information could be had by phoning 447-1454 or 383-6500. But how could phoning resolve the further tragic conflict with the Clarion Singers' concert, "Carols by Candlelight," scheduled for Sunday, December 12, at 7:30 p.m. in the Great Hall of Saint Paul's Episcopal Church (Fifth and Nutmeg, Hillcrest)? Everything about this concert suggested perfection: medieval carols, works by Rossini, Handel, and Mendelssohn (under the direction of Virginia Covert Colla), followed by wine, wassail, festive ribbons, and merriment in the Great Hall. In spite of all the conflicts with other concerts, the sleigh-null kings were about to phone 569-8181 to reserve sleigh-null tickets when they suddenly realized, with infinite relief, that the concert (including tidbits and merriment) would be repeated at the following Saturday, December 18, at 7:30 p.m.

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DECEMBER 9, 1982

DECEMBER 9, 1982 1

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(continued from preceding page)

and exhibiting in its lower register the ominous narrative qualities of a wicked Shakespearean actor. Gabriel's voice was the one constant in Genesis' continually expanding sound. Without the benefit of that cutting edge, Genesis would surely disband, or worse, plunge ahead as an emasculated facsimile of itself. Instead, with drummer Phil Collins at the helm (Collins's voice, it turned out, was amazingly similar to Gabriel's), Genesis went on to record several best-selling albums, and, with a totally revamped lineup, is now more popular than ever. The speculation surrounding Gabriel, meanwhile, had him seeking a less restrictive context for his theatrical bent. During what many consider to be Genesis' most creative period, Gabriel had mesmerized concert audiences by donning and shedding a dizzying variety of freakish costumes and nightmarish death masks to dramatize the band's epic pieces. When Gabriel re-emerged as a solo artist in 1977, however, his debut album, *Peter Dinklage*, was unexpectedly eclectic, even low-keyed, and, while he had lost none of his charismatic stage presence, in concert he was short-shorn, street-dressed — almost "normal."

Gabriel's first solo offering was no more and no less commercial than his work with Genesis, but it left little doubt that a prime motivation in his leaving the band was the desire to avoid categorization and the artistic dead end of having to live up to expectations. Indeed, the one commonality binding Gabriel's four solo albums is the lack of a discernible style. Allowing no dust to settle on any individual project, Gabriel has recorded each of his four albums on a different label, and of the thirty-odd musicians hired for these recordings, only six have been used more than once (bassist Tony Levin and synthesizer wizard Larry Fast have appeared on all four albums). More importantly, Gabriel has sidestepped any possible attempts at pigeonholing him by dealing from a mixed deck of musical styles that include rock and roll, futuristic electronic, blues, folk, country, English music hall, and tribal music, with the occasional throwback to ponderous art rock.

Gabriel's steadfast refusal to play the rock star game on the industry's terms has manifested itself in subtle ways. For example, three of his four albums have been titled simply and confusingly. *Peter Dinklage*, on each album jacket Gabriel's visage is either partially altered, graphically obliterated, or absent altogether (an independent, unsanctioned study done years ago concluded that a prominent, full-faced portrait on an artist's record jacket tends to increase sales dramatically); and no overt attempt has been made to get a particular piece played on the radio (except on PBS). Less subtle is Gabriel's use of

the same of his first recordings. Making his entrance with instrumental and textual emphases that have long been basic to rock and roll. Beginning with an almost premonitory instrumental reference on his first album, Gabriel had

KINGS RD. CAFE

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MY RICH UNCLE'S
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Thursday, December 9
JEFF DEAN NIGHT
from KPRI
NO COVER UNTIL 10 PM

When he walks onstage, Gabriel invariably receives the hero's welcome befitting an uncompromising musician whose artistic motives appear genuine and genuinely noble. This should be the case again when he takes the stage Tuesday night in Golden Hall, downtown.

"He said truth about a price played at someone else's expense is that when it's been repeated too often it becomes hack on its originator. That's Devo's history in a nutshell. Being from Akron, Ohio is funny enough, but these guys went for bigger bells by putting one over on the public with a musical act consisting of mechanized pop parodies. Fifteen sci-fi sound effects, Orwellian techno-girls, and robotic stage movements that made them the toast of the underground as the Eighties began. They even had a hit single in 1980 with "Whip It," a desperately corny piece of cartoon-punk with S-and-M overtones that made unsuspecting pretense dance, their older siblings chuckle knowingly, and cash registers ring like pinball machines.

"Whip It" has since been institutionalized by its inclusion in the list of songs played over the PA at Padres games. Trouble is, once novelty became predictability, the critics bared their fangs, many of the band's fans read their "selling out," and it became de rigueur to dismiss Devo as a pack of lame-ons in search of a raison d'être. I must admit to having had my ribs tickled by these guys on more than one occasion, but I think the running joke has run its course. Devo will be at the Fox Theatre Wednesday night.

In other concerts this week, the **Bus Boys, Incognito Rockers**, and **Thin Kids** will rock the Distillery East tonight. Thursday, on Friday night, **Jamie James and the King Bees** and **Country Dick and the Shuggle Bunnies** will be at SISU's Backdoor; while the **James Harman Band** and the **Hurricanes** are playing The Spirit.

Closing the week is a full slate on Sunday featuring the **Third Annual San Diego Blues Festival**, with the **Hurricanes**, the **Nemado**, "Tomcat," **Courtney, Bob Long, Clear Spot**, and "Blonde Bruce" **Thorpe**, at the Spirit; and jazz great **Thad Jones** at UCSB's Mandeville Auditorium.

Friday & Saturday
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Watch out! Jeff Dean runs the show. He just might call out 25c drinks.
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KPRI FM106
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LIGHTNING ROD
plus special guests
THE RAVENS
ONE NIGHT ONLY
SNOWMEN
Coming Wednesday, December 17

(continued from preceding page)

on subsequent albums weaned himself from the guitar/keyboard dominance that characterizes most rock ventures, and on his current release, *No Nukes*, has gone so far as to allow the heavy Afro-Asian percussion tracks to dictate each piece's melodic and harmonic motion (rather than the other way around). When coupled with lyrics that articulate Gabriel's fairly recent obsession with ethno-cultural concerns (for example, the death of South African activist Stephen Biko, the commercial assimilation and exploitation of American Indian culture in contemporary American life, and the celebration of tribal primitivism in the face of insidious technological modernization), Gabriel's against the grain music is a hit of pure oxygen in an otherwise stale musical environment of convention and predictable contrivance.

When he walks onstage, Gabriel invariably receives the hero's welcome befitting an uncompromising musician whose artistic motives appear genuine and genuinely noble. This should be the case again when he takes the stage Tuesday night in Golden Hall, downtown.

"He said truth about a price played at someone else's expense is that when it's been repeated too often it becomes hack on its originator. That's Devo's history in a nutshell. Being from Akron, Ohio is funny enough, but these guys went for bigger bells by putting one over on the public with a musical act consisting of mechanized pop parodies. Fifteen sci-fi sound effects, Orwellian techno-girls, and robotic stage movements that made them the toast of the underground as the Eighties began. They even had a hit single in 1980 with "Whip It," a desperately corny piece of cartoon-punk with S-and-M overtones that made unsuspecting pretense dance, their older siblings chuckle knowingly, and cash registers ring like pinball machines.

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DICK DEMAINA
Saturday, December 18
THE LEGENDARY
PAPA JOHN CHURCH
Sunday, December 19
KARIE CURRIGHAM
AND BLACK SLACK
Thursday, Friday & Saturday, December 23, 24 & 25
JOHNNY OTIS SHOW
Thursday, December 30
New Year's Eve
REBEL ROCKERS

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Jamie James and the King Bees and **Country Dick and the Sougale Bunnies**: SDSU's Backdoor, Friday, December 10, 9 p.m., 265-6947 or 265-6562.

The James Herman Band and **the Hurricanes**: Spirit, Friday, December 10, 9 p.m., 1130 Buena Vista, 276-3993.

KSM99 Rock Concert featuring **Incognito, This Kids, the Pinstripes, and the Vandals**: Palomar College Student Union, Friday, December 10, 8:30 p.m., 1140 Mission, San Marcos, 481-5976.

Third Annual San Diego Blues Festival featuring the **Hurricanes, the Nomads, "Tomeal" Courtney, Bob Long, Clear Spot, "Blonde Bruce" Thorpe, Chris Spencer, Ford the Gutter Man**, plus guests: Spirit, Sunday, December 12, 4:30 p.m., 1130 Buena Vista, 276-3993.

Thad Jones: UCSD's Mandeville Auditorium, Sunday, December 12, 3 p.m., 452-3229.

Way of the West: Club ID, Tuesday, December 14, 9 p.m., 2223 El Cajon Boulevard, 753-9900.

Peter Gabriel: Golden Hall, Tuesday, December 14, 8 p.m., Community Concourse, downtown, 236-6530.

Dave: Fox Theatre, Wednesday, December 15, 7:30 p.m., 720 B Street, downtown, 235-4203.

George Winston: La Palma Theatre, Thursday, December 16, 7:30 p.m., First and D streets, Encinitas, 436-4030.

The English Beat: SDSU's Montezuma Hall, Thursday, December 16, 8 p.m., 265-6947 or 265-6562.

Randy Hanson: Bacharach, Thursday, December 16, 9 p.m., 1123 Claremont Mesa Boulevard, 560-8069.

Tommy Holmes: Outrigger East, Thursday, December 16, call for time, Mission and Metcalf, Escondido, 741-9394.

Kenny Loggins: Golden Hall, Friday, December 17, 8 p.m., Community Concourse, downtown, 236-6530.

The Laurindo Almeida Trio: Blue Parrot, Friday and Saturday, December 17 and 18, 9 p.m., 1298 Prospect, La Jolla, 454-9231.

Missing Persons and Wall of Voodoo: Golden Hall, Sunday, December 19, 7:30 p.m., Community Concourse, downtown, 236-6530.

Papa John Creach and the Hurricanes: Betty's Up Tavern, Sunday, December 19, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Pharmacists: Bacharach, Tuesday, December 21, call for time, 8022 Claremont Mesa Boulevard, 560-8069.


Doug Feigler's Taking Chances: Outrigger East, Sunday, December 26, call for time, Mission and Metcalf, Escondido, 741-9394.

The Johnny Otis Show and Bob Long: Betty's Up Tavern, Thursday, December 30, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Jamie James and the King Bees: Outrigger East, Thursday, December 30, call for time, Mission and Metcalf, Escondido, 741-9394.

U.K. Subs, and Battalion of Saints: Adams Avenue Theatre, Friday, December 31, 9 p.m., 5225 Adams Avenue, 281-3657.

Romeo



The music of - The Kinks - Elvis Costello - The Beatles - The Meters - Stray Cat - Greg Kihn - Rolling Stones and more

Thursday, Friday & Saturday from 9:00 p.m. through December 18

-No Cover-

In the cocktail lounge of

KEARNY MESA BOWL

7595 Claremont Mesa Blvd (next to K Mart) 279-1501

ESCONDIDO'S DISTILLERY EAST AGES 17 AND UP

TONIGHT ONLY! **Bill Covello Presents** (TONIGHT ONLY)

Thursday, December 9

INCognito Rockers and **PINSTRIPES**

Advance tickets \$5.50

Friday & Saturday, December 10 & 11

Rockin' Steady

Playing new wave & rock & roll

Sunday, December 12

Escondido's Distillery East **"ROCK OFF"**

San Diego with **PINSTRIPES**

Wednesday, December 15

GREATER SAN DIEGO TALENT SEARCH

presenting **PINSTRIPES** and **DROPOUTS**

Thursday, December 16

PINSTRIPES, DROPOUTS & RIPSAWS

Tickets \$5.00

Thursday night only, December 23

TWEE SHAKES and **DROPOUTS**

Tickets \$5.50

Sunday, December 26

KNACK'S DOUG FEIGER

plus **THIS KIDS** and **PINSTRIPES**

Thursday, December 30

JAMIE JAMES & THE KINGBEES plus **PALADINS** and **RIPSAWS**

Mission & Metcalf, Escondido 741-9393

Every Wednesday, Sunday 9:30 p.m. - 11:30 p.m. (18 & up)

Further subject to ticket availability

741-9394

All bands subject to cancellation

contemporary, Thursday through Saturday.

Body Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Crosswinds (Joni Cole and Ron Sattorfield), jazz and rock-soul fusion, Thursday, 8 p.m.; rock and roll, Friday and Saturday; the Smokey Wilson Blues Band, blues, Sunday; the Fortes, rock and roll, Monday; Ed Collins, country, Tuesday; Sleepin' Lazor, rock, Wednesday; rhythm and blues, Thursday; Afternoon Concerts: Steve's Three, vintage jazz, blues, and swing, Wednesday; Wholly Cats, jazz and swing, Thursday; the Chicago Six, blues, Friday; the Bob Long Band, pop, boogie, and jazz, Sunday.

Billy Bob's BBQ: Highway 101 and Encinitas Boulevard, Encinitas, 753-5996. The Bob Long Band, pop, boogie, and jazz, Thursday through Saturday; Bob Long, solo piano, Sunday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9730. The Duane Wall Show, country and oldies, Thursday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0602. New Country, country rock, Wednesday through Saturday; Lone Star Country, country rock, Monday and Tuesday; Country Jam Session with New Country, Sunday afternoon, and Lone Star Country, Sunday.

THE LOADING ZONE

7888 Othello St. 277-9869

Thursday, December 9

THE FRAMES

No cover charge - 50+ Kamikazes

Friday, December 10

Double live rock returns

THE SHAMES with special guests

WHITE DWARF

The music starts at 9:00 pm

One dollar well drinks till 10:00 pm

No cover before 8:30 pm

Saturday, December 11

OFF LIMITS

One dollar well drinks till 10:00 pm

No cover before 8:30 pm

Monday Night Football

'1.99 PITCHERS OF MILLER

50' HOT DOGS - FREE POOL

Charger Football Specials

75' WELL DRINKS

75' LOWENBRAU

During all Charger Games

The Loading Zone

Live Music - Dancing

Happy Hours - 11:00 am - 8:00 pm

Tuesday - 75c Lowenbrau

Wednesday - \$1.00 Margaritas

Thursday - 50c Kamikazes


Sunday - Thursday - No Cover

North County

Across The Tracks, 1145 South Tremont, Oceanside, 722-5941. Darius and the Magnets, rock and roll, Friday and Saturday.

Ran-X Ranch House, 129 East Broadway, Vista, 724-0301. La 20 and the Tramps, country and

You're not gonna believe how good they are!



THE FABULOUS THUNDERBIRDS

One show only

THE RODEO

THIS SUNDAY 9 PM

Tickets on sale \$5.00 in advance, \$6.00 at the door at the Rodeo, Sears and all Ticketron outlets. Sorry... you must be 21 to get in and party.

Presented by **9IX FM** and **CONCERTS**

9IX FM PROUDLY ANNOUNCE

THE PROMISED RETURN OF

ROMEO VOID

WITH SPECIAL GUESTS

TRANSLATOR

SATURDAY, DEC. 18

8:00 PM

ADAMS AVENUE THEATRE


Tickets now on sale

General Admission \$9.75 advance, \$10.75 day of show.

Available at Sears and all Ticketron outlets.

CONCERTS **TRANSLATOR** **Avalon**

9IX FM PROUDLY ANNOUNCE



PETER GABRIEL

GOLDEN HALL • TUES • DEC 14 • 8 PM

TICKETS RESERVED AT CENTER BOX OFFICE, BILL GAMBLE'S AND ALL SELECT-A-SEAT OUTLETS

SPECIAL GUESTS

ELECTRIC GUITAR

CONCERTS **TRANSLATOR** **Avalon**

RODEO
457-5590

Thursday — Saturday,
December 9 - 11

Dallas Collins

Sunday, December 12
THUR BERTH CONCERT **PIXFM**
The Fabulous Thunderbirds
plus **Barry Cunningham**

Monday, December 13
Rob Hanna's Salute to Rod Stewart

Tuesday — Saturday,
December 14 - 18
Dallas Collins

Wednesday, December 15
KS103 Night
From 6:00 to 7:43 draught beer & wine 25¢ & well drinks \$1.03
plus:

The Fabulous Spud Brothers
appearing 7:30 - 8:30
and:
Dallas Collins
at 9:00
plus free t-shirts, prizes, etc., etc.

Coming December 23 ...
The Rebel Rockers

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Draws Code

Saturday: Duke and Darlene, contemporary. Sunday: Ken Wilkins, contemporary. Monday and Tuesday.

Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: T & A, contemporary, Wednesday through Saturday; Delene, contemporary, Sunday and Monday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Empower, rock and roll, Tuesday through Saturday; Planet, rock and roll, Sunday and Monday.

Mustang Club, 3995 Sports Arena Boulevard, Loma Portal, 223-5596: Richie Gary and Sandown, country, Tuesday through Saturday; Country Jambores featuring four bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322: Jim Hawley, contemporary, Thursday through Saturday; Kevin Lettasi, jazz, Sunday; the Pop Boys, rock and roll, Monday and Tuesday; Jim Moore, contemporary, Wednesday.

Rodas, 8880 Via La Jolla, La Jolla, 457-5590: Dallas Collins, rock and roll, Tuesday through Saturday; the Fabulous Thunderbirds, rockabilly, the Black Slacks Band, rockabilly, Sunday; Rob Hanna's salute to Rod Stewart, with Dick Debusse, rock and roll, Monday.

Salmon House Restaurant, 1970 Quivira Way, Mission Bay, 223-2234: Red Dog Saloon: Time Machine, '50s and '60s rock, Thursday through Saturday.

Sandwich Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3344: Dimes and Andy, contemporary, Friday and Saturday.

756 Club, 744 Ventura Place, Mission Beach, 488-4438: Lou Cole with Stan and Bette, rock, blues, and country, Friday; live rock and roll on the patio, Saturday and Sunday afternoons; open stage jam session, early evening Sunday.

Texas Tushouse, 4970 Voltaire Street, Ocean Beach, "Tomcat" Courtney, blues, Thursday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4636: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2235: The Ron Bolton Band, rock and roll, Tuesday through Saturday; Portland Makai, rock and roll, Sunday and Monday.

San Diego North

The Athlete Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 295-7121: Stampede, country, Tuesday through Saturday.

The Alamo, 3092 Clairemont Drive, Clairemont, 276-2240: Heroes, rock and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: Johnny West and California, country, Thursday; Four Eyes, rock and roll, Friday; S.O.S., rock and roll, Saturday; live entertainment, Sunday; call club for information; Dale Walton's Second Wind, rock and roll, Tuesday; Rain, a tribute to the Beatles, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 274-3109: Ambition, top 40, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 363-5862: Forward Motion, top 40, Tuesday through

MY RICH UNCLE'S
6205 El Cajon Blvd
1128 E. East of College
287-7332

Tuesday, December 14
KGB-FM
With your host
JIM McINNES
LIGHTNING ROD
A Tribute to Rod Stewart
ONE NIGHT ONLY

plus special guests
THE RAVENS

Discount with KGB Card.

Wednesday-Saturday, December 15-19
Their last week

THE INCREDIBLE SNOWMEN
plus
PROPHET

Thursday, December 16
GRAND OPENING:
RESTAURANT
MY RICH UNCLE'S
MEXICAN FOOD
Thursday only: All plates \$1.50 with this ad

Monday-Friday, 3-6 p.m.
HAPPY HOUR
25¢ BEER

OPEN 7 DAYS
El Cajon
8 am—midnight
Clairemont
9 am—midnight
Chula Vista
9 am—10 pm

TRIP TICKETS
CHARGERS
Indoor Soccer
Devo Peter Gabriel
Billy Joel
Kenny Loggins
Missing Persons Rodeo
Bette Midler Loverboy
Rose Bowl Band
Grateful Dead
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Limit 3 per person.

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Fine pleasure products for bedroom & bath. Oil of Love—only \$5.88 (\$7.50 Value). Weekend Kit only \$9.88 (\$12 Value), contains: Pleasure Balm, Honey Dust & Applicator, Mint True Soap, Oil of Love, & Clove soap. Gift Drum \$5 Off (Bring ad for discounts).

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"TRY 'EM BEFORE YOU BUY 'EM"
Soo... don't know what type of game to buy (Atari, Intellivision, Odyssey, Coleco) or can't decide which game cartridge to buy of the 100s available? RENT THEM FIRST! Give the Gift of Entertainment. A MEMBERSHIP in our RENTAL CLUB with week-long game cartridge rentals less than \$2.50 each.

Rent-a-Record
We rent the top new 100 billboard hits for as low as \$1.10. Give the Gift of Entertainment—a membership in our Rent-A-Record Club. Club memberships cost as little as \$19.50 to \$49.50... Or rent them individually. Need cash? We buy record & tape collections. We also sell pre-owned records & tapes. Guaranteed quality at fantastically low prices.

Pipe Shop Closing Out!
Most pipes and accessories by Dec. 31—Buy now while you can at up to 1/2 off.

We have discounted prices on new records, tapes, video game cartridges & accessories. Wholesale prices on pre-owned video games & cartridges.

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141 Fletcher Parkway
Parkway Plaza East
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Inside Imagination
1929 E. Valley Parkway
489-8747

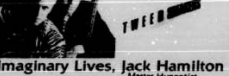
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LEHR'S GREENHOUSE

TONIGHT
Thursday, December 9... and every Thursday
KPRI FM 106.3 NIGHT
with Gary Kelley



50c drafts 'til 10 pm
In a benefit for the
United Way
Help Center



Imaginary Lives, Jack Hamilton
Tickets \$3 at Art's Center, \$3.50 at the door
Door open at 8:30 pm

FRIDAY & SATURDAY
December 10 & 11



SUNDAY & MONDAY
December 12 & 13



MONDAY
December 13

MONDAY NIGHT FOOTBALL
15-FOOT TV SCREEN
KSDO Charger Wrap-Up live on
stage with John Demott, Pat Curran
and selected Charger players.

TUESDAY
December 14

WEDNESDAY
December 15... and every Wednesday

KGB's
Gabriel Wisdom's Video Show
...starring you!
and major movie premiere ticket giveaway.

Lehr's V.I.P. Gardener's Club
Card Privileges:
1. Admission free of charge to entertainment for cardholder
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Good for 1 year.

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WEDNESDAYS: Kari \$1.00
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Your Name _____

2828 Camino del Rio South, Mission Valley, 92108-7040

Barney's Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connelly, Irish music. Wednesday through Saturday.

Banbury's, 9506 Mira Mesa Boulevard, Mira Mesa, 578-8666. John Lewis, contemporary. Thursday through Saturday.

Donaghy's, 5323 Mission Center Court, Mission Valley, Jim Moor, contemporary. Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Dirk Debonaire, rock and roll. Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Piano bar featuring Charlie Gregory Tuesday through Saturday. John Kornmark Sunday and Monday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720. Summer Breese, contemporary. Thursday through Saturday. Signed, Sealed, and Delivered, contemporary. Sunday and Monday. Bapa Strings, contemporary. Tuesday and Wednesday.

Henrty Hunter, 2245 Hotel Circle Place, Mission Valley, Michael McRae, comedy and music. Friday and Saturday.

Islands Lounge, Hawaii Hotel, 2270 Hotel Circle North, Mission Valley, 297-1801. Signed, Sealed, and Delivered, contemporary. Thursday through Saturday. Wizard, contemporary. Tuesday and Wednesday.

Kenny Mesa Bowl, 7365 Claremont Mesa Boulevard, Kearny Mesa, 279-1501. Borneo, rock and roll. Thursday through Saturday.

La Madrasa Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Larry Page, contemporary. Wednesday through Saturday.

La Calson, Bay Ho Shopping Center, Awti Drive, Bay Park, 272-3835. Phil Beeber, variety. Friday and Saturday.

The Landing Zone, 7888 Othello Street, Kearny Mesa, 277-9869. Rock and roll, call club for information.

London Opera House, 5404 Balboa Avenue, Claremont, 273-2396. NiteLine, contemporary. Wednesday through Saturday.

Mack's, 10475 San Diego Mission Road, Mission Valley, 563-0066. U.S. Male, rock and roll. Tuesday through Sunday; rock and roll. Monday, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Oni Ridge, comedy and music. Tuesday through Saturday. Skip Garcia, contemporary. Sunday and Monday.

Navejo Inn, 8535 Navejo Road, San Carlos, 465-1730. Trance, rock and roll. Monday through Saturday; live entertainment, Sunday, call club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Bringham's Preservation Band, Dixieland, swing, and older. Friday and Saturday.

Patriot Cafe, 5353 Mission Center Road, Mission Valley, 296-7714. Jim and Theresa Hinton, traditional and original Celtic music. Tuesday; Tim McCann, Irish music. Wednesday through Sunday.

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

Smuggler's Inn, 410 Fashion Valley, 291-7170. Larry Black, contemporary. Tuesday through Saturday.



5046 Newport Ave., Ocean Beach 222-5300

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.



DALE WALTON'S 2ND WIND

Thursday-Saturday, December 9-11

This man is inspired—Dale Walton and 2nd Wind are the most charismatic romantic rock band to emerge in the '80s. Mr. Walton's style is a total concept approach which masterfully blends lyrics, music, emotion, and sheer musical/audio entertainment into one. The band consists of Dale Walton—guitar and vocals, Scott LaVine—keyboards, Jack Wray—bass, Allan Walton—drums.

Walton and company have just finished putting the polishing touches on their first LP which only hints at the capabilities of the band.



BIG CITY BLUES BAND

Sunday & Monday, December 12 & 13

First of all, besides being the hottest blues band San Diego has ever grown, the Big City Blues Band is the only band in town which is capable of recreating that original upbeat "city" sound characteristic of such names as Louis Jordan, Ray Charles, B.B. King and Bobby "Blue" Bland. If they weren't good, they wouldn't be here. Dale Ender, guitar/vocals; Richard Pennewell, drums/vocals; Gary Wilson, bass; David Dimick, sax/vocals; David Camp, keyboards/vocals; Dave "Slidin'" Scott, trombone/vocals.

CRASH KALIBER

Tuesday & Wednesday, December 14 & 15



OB will rock away and break December in with the lyrical rock of Crash Kaliber—featuring outstanding vocals and authentic renditions of a wide range of rock 'n' roll hits. They play music that's easy to listen to and tremendous to dance to.

Monday Night Football

Enjoy our Advent wide screen TV
Spaghetti dinner \$2.00

5046 Newport Ave., Ocean Beach
222-5300

Split, 1130 Buena Vista, Bay Park, 276-3993. The Specimens, rock and roll. Mitchell Cornish and the Helibooks, rock and roll. The Rockin' Roulettes, rockabilly. Thursday: the James Harman Band rock and rhythm and blues, the Hurricanes, rhythm and blues, Enuf, rock and roll, Friday: Jackie Nulken Cochran, rock and roll, Kira, rock and roll, the Cobras, rock and roll, the Padlocks, Western and pop. Saturday: the San Diego Blues Festival featuring the Hurricanes, the Nomads, Bob Long, Chris Spencer, Clear Spot, Ford the Guitar Man, and guests, Sunday afternoon: Rhythm and Blues Night with Clear Spot and guests, Tuesday: Trouser, ska and reggae, the Ballistics, reggae. Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. The Dan Luevano Trio, jazz and contemporary music for dancing. Thursday through Saturday.

Tin Loo's/7th Mesa, 10787 Camino Ruiz, Mira Mesa, 495-1461: Joe Stewart, country and contemporary. Thursday through Saturday. John Lewis, contemporary. Sunday and Monday.

The Loo's/Walton Garage, 6333 Mission Gorge Road, Mission Gorge, 289-9444. Blue, contemporary. Monday and Tuesday. Bill Frey, contemporary. Wednesday and Thursday. Melissa McCracken, contemporary. Friday and Saturday.

Wrangler's Room, 6606 Mission Gorge Road, Mission Gorge, 289-6263. Steve Cray, country. Wednesday through Sunday.

San Diego South
Anthony's Harborview, 1355 North Harbor Drive, downtown.
Boulevard, East San Diego, 264-5797. Jazz. Friday, Saturday, and Sunday afternoon, call club for information.
East House, 2040 Harbor Island Drive, Shelter Island, 291-8010. The



DEVO, Wednesday, Fox Theatre

232-6358: Jesse Davis, contemporary. Thursday through Saturday. Signed, Sealed, and Delivered, contemporary. Tuesday and Wednesday.

Autie Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3336. Road Runners, rock and reggae. Wednesday through Saturday.

The Backlash, Autie Center, SOSU, College Avenue, East San Diego, 285-4947. Jamie James and the Kingstons, rockabilly. Country Dick and the Swamp Bunnies, rockabilly. Friday.

Black Frog, 4672 Federal

Organ Trio featuring Daniel Jackson, Ronnie Stewart, with Holly Maxwell, vocalist. Thursday through Saturday.
Doc Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572:



Doc Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572:

Spod Brothers, '50s and '60s rock and roll. Tuesday through Saturday; live music. Sunday and Monday, call club for information.

Cafe del Rey Mesa, 1549 El Prado, Balboa Park, 234-8511: Keith Linsberg, contemporary. Saturday; Gil Warner, piano variety. Wednesday through Saturday; Ruggle Taggle, Renaissance folk music. Sunday afternoon.

Callie's, 2827 Meade Avenue, North Park, 281-2610: Flamenco music and dancing. Thursday.

Crescendo, 345 Market Street, downtown, 233-7856: Sammy Tritt

Fat City/Luna Camp, 2137 Pacific Highway, downtown, 232-0696: Birdie Carter Wm. jazz, Friday and Saturday.

Grand Pacific Bar & Grill/Marshall Express, 5th and J streets, downtown. Rick Erlson, honky tonk, reggae, boogie, and blues piano, early evening Friday through Sunday.

Humburgers, 4086 Wallace Street, Old Town, 295-0584. Open stage talent showcase. Wednesday and Thursday; Donny Rose, country and contemporary. Friday and Saturday.

Harpens Honey's, 7725 Shelter Island Drive, Shelter Island, 224-8242: J.J. Frank and the Condition, jazz, standards, contemporary. Thursday through Saturday.

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

King's Road Cafe, 4034 30th Street, North Park, 299-3441: Local Showcase Night, Thursday; Manual Scan, mod. Friday; the Paisinos, Western and pop, the Rockin' Dogs, rockabilly. Saturday; Mod/Ska DJ Night, Wednesday.

Long Road, 2949 Fifth Avenue, Hillcrest, 268-7262: Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar. Thursday; Doug Hewitt, Originals and soft folk music. Friday; Walter, classical guitar. Saturday and Sunday.

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

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In Point Loma

John's Guitar & Drum
1800 Rosecrans
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Books - Stocking Stuffers
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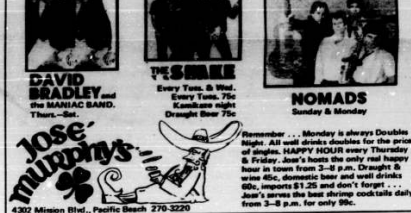
Tuesday thru Saturday, 9:00 p.m. to 1:00 a.m.



887 Camino del Rio
San Diego
291-1630

DANCING SEVEN NIGHTS A WEEK

on our new enlarged dance floor.



4303 Mission Blvd., Pacific Beach 276-3226

The Poseidon

A Del Mar Tradition



Friday and Saturday
1670 Coast Blvd. (across from the 94th Del Mar train station)
"OUR ENTIRE MENU SERVED DAILY ON THE SAND DANCING TILL 2 A.M. THURS., FRI. & SAT. in Del Mar 755-9545

BRUCE CARRISON & HOLLIS GENTRY ENSEMBLE
Wed.-Sun. 9 p.m. to 1 a.m.

at **Clario's Restaurant**
Summer House Inn 7965 La Jolla Shores Dr.

Saturday: live music. Tuesday and Wednesday: call club for information.

McNair's Downtown, 647 Market Street, downtown. 232-1796: The Joann Carter Revue, jazz and contemporary, early evening Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 267-7332: Rock and roll, call club for information.

Old Town Saloon, 2495 San Diego Avenue, Old Town. 296-2209: Bob and Jerry: Two's Company, top 40 and Latin. Thursday and Friday. High Street, rock and roll, Saturday and Sunday.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest. 232-1773: Jazz, Friday and Saturday, call club for information.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-8039: Mel Goot and Marguerita Page, jazz, early evening Wednesday through Saturday.

Panorama, Seaport Village, West Harbor Drive, downtown. 232-7592: Joseph Hany, classical guitar, Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Friends, jazz, early evening Thursday. Lori Bell and Shap Meyers, jazz, early evening Sunday.

Red Coat Inn, 3933 University Avenue, East San Diego. 583-4870: Emergency Exit, rock and roll. Thursday through Saturday. Terra, rock and roll, Sunday and Monday.

Reuben's, 580 East Harbor Island Drive, Harbor Island. 291-1974: Blue Skies, contemporary, top 40, oldies. Tuesday through Saturday.

Royal Affairs, 1021 Scott Street, Shelter Island. 223-5200: Rex Paris, contemporary and variety, Tuesday through Saturday evenings and Sunday brunch.

Shannon Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Magic II, music, comedy, and variety. Thursday: Barrie Cunningham and the Black Stacks Band, rockabilly. Friday and Saturday: the Siers Brothers, '60s rock and Beatles music. Sunday: Steve's Thru, vintage jazz, blues, and swing. Monday: Sundowner Lounge: Leslie Gold, contemporary and standards. Monday and Tuesday: live contemporary music by various artists. Wednesday through Sunday.

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

Tam Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9116: Dusty and Melissa, contemporary. Wednesday through Saturday.

Trition, 6011 El Cajon Boulevard, East San Diego. 583-3240: Ella Ruth Flager, jazz and blues. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Fox, rock and roll. Thursday through Saturday. Ace Dagger, rock and roll. Sunday: audition night. Monday: 4-Eve, rock and roll. Monday and Wednesday.

Tulu Man's, 2551 University Avenue, North Park. 295-9426: Hardlines Bluesgrass Band, bluesgrass. Thursday: West Coast, rock and jazz. Saturday.

Upstart Crow & Co. Bookstore and Coffee House, Seaport Village, West Harbor Drive, downtown.

232-8553: Rebecca Roberts, classical guitar, Sunday jazz morning.

Wing Cafe, 2733 B Street, Golden Hill. 239-9096: Molly Store and Friends, with Diane Owen, Sue Palmer, and Sharon Shufelt, blues.

Live Entertainment
Nightly 9-1

JIM HAWLEY WED.-SAT.
THE MIX MON. & TUES.
KEVIN LETTAU JAZZ SUN. NIGHT
Tuesday is **RESTAURANT EMPLOYEE NIGHT**
Wear your T-shirt 75¢ drinks

the OLD pacific beach CAFE
4287 Mission Blvd. Pacific Beach, California 270-7522

BLITZ BROS.
Friday, December 10

BEER FEAT
Saturday, December 11

DRINK SPECIALS \$1.00
Party at **BEACH CLUB**
Corner of Newport & Bacon, O.B. 222-8822

Hill House RESTAURANT & BAR
THE MIX
Wednesday through Saturday—Rock 'n' Roll

Dirt Cheap EMPLOYEE NIGHT
Tuesday

Freefall JAZZ
Sunday & Monday

Coming Dec. 21 **TEXAS TUXEDO**
Dancing nightly—No cover
2730 Via de la Valle, Del Mar (in the Flower Hill Mall) 755-0014, 466-0920

Bacchanal
TONIGHT **JOHNNY WEST & CALIFORNIA**

FOUR EYES SUPER HAPPY HOUR
BAND STARTS AT 9 PM

S.O.S.

SECOND WIND I NIGHT
RAIN IN A LIVE TRIBUTE TO THE BEATLES

RANDY HANSEN THE JIMI HENDRIX EXPERIENCE
BLITZ BROS.

MELBA MOORE MAGIC LADY
THE REBEL ROCKERS
CON-FUNK-SHUN

THEY'RE RIGHT, I HEARD IT BEFORE
They're right, I heard it before. Then low and behold just as they say it's a story come on stage the Crowns... they're right, I heard it before. Then low and behold just as they say it's a story come on stage the Crowns... they're right, I heard it before. Then low and behold just as they say it's a story come on stage the Crowns...

SPRIT
1130 Beacon Ave. 276-7993 Food, cocktails, dancing, air-conditioned—21 on up

Thursday (TONIGHT)
from Detroit, Michigan **THE SPECIMENS** with **ROCKIN' ROULETTES** and **MITCHELL CORNISH & THE HELLHOUNDS**

Friday
Chicago rock bluesman **HARTMAN** Band
with San Diego's No. 1 Blues Rock Band **THE HURRICANES**
ENUF **Blade rock** celebrates record celebration—their R.F. just released

Saturday
TIM MAZE'S ROCK-A-BILLY & CHRISTMAS PARTY
featuring San Diego's **PALADINS** with from L.A. **KITRA AND THE COBRAS**
featuring Come Visions, former member of the **JACKIE "WAUKEN" COCHRAN** **THE SWAMP FOX**

Sunday DEC. 12
S.D.'S 3RD ANNUAL BLUES FESTIVAL
the inaugural day of Blues starting at 5:00 p.m. Starting

THE HURRICANES TOM "CAT" COURTNEY
THE NOMADS **FORD THE GUITAR MAN** **BLOND BRUCE THORPE** **CLEAR SPOT** **BOB LONG BLUES BAND** **CHRIS SPENCER BAND** A Clear "Blues" Spot Presentation

Wednesday DEC. 14 RHYTHM & BLUES NIGHT
Hosted by Rick Gentry with the **STYREBARKERS** all star jam featuring:
FORD THE GUITAR MAN and starting **THE HURRICANES** plus special guests **CAP'N STUBBS**

Wednesday DEC. 15
NIGHT OF REGGAE
ROOTS ROCK & GROOVE
featuring **TROWERS AND BALLISTICS**

Thursday DEC. 16
THE CHAMBERS BROS. DEC. 16: SPRIT'S ANNUAL DOORS
OPEN FREE CHRISTMAS PARTY AND CANDLE CAMERA PHOTO NITE. Come down for your picture in the Reader's 1982 year ending review (last issue Dec. 23). All musicians who performed in Spirit's 1982 year ending review (last issue Dec. 23). **PAUL COMIE & ROBERT CHEVROLET** scratch happens here—tonite.

The Spirit's 7th Annual New Year's Eve Back Buster featuring **ALPHABET**, **RECORDING ARTISTS THE MONKIES**, **D.F.Z.**, **RED ZONE**, **RICK ELIAS BAND**. Advance tickets now: make your Christmas gifts!

Having Eye
MUSIC REPORTS
of the Los Angeles of the New Church... they're right, I heard it before. Then low and behold just as they say it's a story come on stage the Crowns... they're right, I heard it before. Then low and behold just as they say it's a story come on stage the Crowns...

DECEMBER 9, 1982 25

*Why Men
Observed
not Eve's
and Disobedience
and
Spirit, King's Road*

*Quixote
and Chaucer
writing Shakespeare
in Plato
epic French
on Ours
in Contemporary*

DECEMBER 9, 1992 27

CURRIE MOVIES

actually to carry out such a comparison, and in any event, the relevance of the comparison is very soon squelched. For other manipulative uses for mannequins in pursuit of popular approval, Spielberg leaves Dickens chomping in the exhaust when, once having shut E.T. away in his coffin, he arbitrarily brings him back to life again. The threshold of mannequins is crossed over at

many other points as well, particularly in Spielberg's courtship of the under-the-hill viewer, or of any other viewer willing to watch off his brain in an effort to feel that young again. With Henry Thomas and Dean Cain, Spielberg leaves Dickens chomping in the exhaust when, once having shut E.T. away in his coffin, he arbitrarily brings him back to life again. The threshold of mannequins is crossed over at

The Exorcist — Just because the filmmakers do not trouble to work out an interesting development of character, studio or metaphor, is not excuse for the viewer to look back out. And it is to the film's credit that there are so many leaning possibilities to pursue privately in the horror story, at once preposterous and lowbrow, about an agnostic, athletic priest psychically and a firm-of-faith, feeble-of-body medievalist who pin forces against the demon that has entered the body of a Hollywood movie star's darling daughter. For a while, at the start, the movie maintains an appealing state of chaos, with its jarring images, everywhere mannequins and unidentified characters, and fragments of banal nastiness. But once the demon takes charge of the little girl, Regan, and the special effects take charge of the movie, the action becomes as routine as it is of the genre. The American Vending Corp. Every time someone enters little Regan's door, it is like a con going into the set, and it comes a little closer to a knock in the jaw, a cypher of 48 rpm, a shower of guacamole vomit, masturbation with a crucifix, etc. This guy knows a lot of tricks. Linda Blair owns her Oscar nomination. Is the makeup man a crucifix, but she can't sing, can't dance, but she can use a crucifix can evade. Based on William Peter Blatty's novel, directed by William Friedkin, 1973. (Parkway 12 and 11 midnight)

Fantasia — The Disney studio's

grand experiment, setting cartoon sequences to a few standards of classical music, doesn't do too much for the music (it's rather like a creative writing assignment in the 8th grade, okay, class, what do you picture in your mind when you listen to this record?). At most, it can be credited with coming a mass audience to hear the music. The first show, of course, is the Mickey Mouse nightmare to "Somewhere's Apprentice", which demonstrates one of Disney's fortes — frightening little children. Leopold Stokowski conducts the music (re-recorded in digital audio), under the baton of Irwin Kostal, forty years after the original release, 1938. *** (Cinema 21)

Paul Thorne at Ridgeman High — Despite the publicity drummed up by Cameron Crowe, Undercover Teen, the movie based on his original book comes out looking not unlike any other youth comedy. Crowe has written his own character out of the screenplay, and there is nothing else to see in the remaining dramatic personae. A couple of the characters (a perpetually shocked surfer and a super-cool skateboarder) are already enough etched to have come from experience. But they and everybody else is flattened in the mad dash for beach, gaffs, gaffs (especially those, again, montage-style gaffs) with Sean, Sean, Jennifer, Jason, Leigh, and a 200-watt screaming is hauled over to a forty-degree stage. (Nothing less it had been tried before in engineering history, claims Herzog, in the golden-sunshine, turquoise setting of Scheer's analogy for immortality in the GUINNESS BOOK OF WORLD RECORDS.) But the actual shot of the boat going up the hillside, scarcely five minutes of screen time at all, seems a small payoff for an awful lot of time and trouble. The

ex-Green Beret ("Those Green Berets — they're not badasses") The action and suspense are well sustained, despite the time wasted in singing the praises of the destructive hero and in reassessing the damages of the Vietnam War. Sylvester Stallone, Brian Dennehy, Richard Crenna, directed by Ted Kotcheff, 1982. *** (Cinema 21, Plaza Bona, Rancho Bernardo 6, Santee Drive In, UA Glasshouse 6, University Towne Centre, Village, from 12/10)

Fitzcarraldo — Herzog's second Peruvian expedition produces as severe a test as ever devised of the spectator's ability to dissociate the on-screen movie from what he knows of the off-screen one. Some of the director's failed adventures, endurance, and what-have-you is in fact apparent on screen. The colonial city of Iquitos, the jungle, the river, the seas, and to both — all this has been beautifully and incontestably captured on film, albeit more in the aesthetic, calendar-art manner of late-period David Lean than in the engaging, physical manner of Herzog's previous Peruvian expeditions. ACQUIRE THE WRATH OF GOD. He comes, closer to the overwhelming physicality of ACQUIRE, with the super-cool skateboarder, and the building work site where, for the movie's much-celebrated piece of resistance, a ship of jungle is cleared away, a system of ropes and pulleys is rigged up, and a 200-watt screaming is hauled over to a forty-degree stage. (Nothing less it had been tried before in engineering history, claims Herzog, in the golden-sunshine, turquoise setting of Scheer's analogy for immortality in the GUINNESS BOOK OF WORLD RECORDS.) But the actual shot of the boat going up the hillside, scarcely five minutes of screen time at all, seems a small payoff for an awful lot of time and trouble. The

First Blood — A purgative for violence, Jack Stallone is back in the same old — sadistic, too officer — in which he used to appreciate where gangs of Hell's Angels in an evening of peace. In small, there he gets the same results by aggravating only a single

ultimate limitation of the velocity approach in FITZCARRALDO is that it achieves, and really only achieves, the spirit of inspiration. There are plenty of interesting ideas and images, but what's missing is some sort of narrative connective tissue between them. Neither very fully nor very lightly planned, the movie appears to have been stretched out backwards from the mere anecdote that makes up its final hour. And the central metaphor, as Herzog has called it, of the beached boat inching its way up the hillside may, finally, be a metaphor for this sluggish production in another way than he intended. Klaus Kinski, Claudia Cardinale, 1982. *** (Five Arts, La Palma, 12/10 through 13)

48 Hrs. — After the pastoral interludes of the LONG RIVERS and SOUTHERN COMFORT, Walter Hill returns to the urban milieu of the DRIVER and THE WARRIORS. But his decision to make the latter pair continue nonetheless. One of the more obvious differences between them and the present work is the abandonment of an imaginary and imaginative other world of reference for a realistically realistic one — i.e., realistic, nothing more or less than that of the currently accepted notions or manumissions which include such things as the shut of Scotch in the morning coffee, the hallway and railroad of a car, the gyroscope, the signal light, and a 200-watt screaming is hauled over to a forty-degree stage. (Nothing less it had been tried before in engineering history, claims Herzog, in the golden-sunshine, turquoise setting of Scheer's analogy for immortality in the GUINNESS BOOK OF WORLD RECORDS.) But the actual shot of the boat going up the hillside, scarcely five minutes of screen time at all, seems a small payoff for an awful lot of time and trouble. The

The 48th State — The first feature by Francesco Trullini has been the origin of the New Wave. It is also the last, and by far, best, of Jean Pierre Leaud's appearances in the long-running Antonio Cornejo. The first part — the escapades around Paris of a precocious youth with a passion for, among other things, ballet — possesses something of the Jean Vigo spirit, the inventiveness and the energy and the anxiety. But the last part — the incarceration in reform school — is a social tract much more lead-bellied and woolen-coated than anything in Vigo, 1959. *** (Kin, 12/14)

Fox and His Friends — R.W. Fassbender's solo story since his last feature, "The Fox," is a tale of a former "Fox, the Talking Head" (played by Fassbender himself), who looks into a battery of jokes and is killed by his delectable, pretty, appreciative, and beautiful. Fox is a piece of collectible, not his mouth, his social superiors. "If you're looking for a love story, it's to be found here." Fassbender reproduces some right-bounding, call, below-the-belt dialogue in the homophonic social code, but this is merely a side-effect of the movie's more serious, and homophonic as a means of equalizing the characters, so as to move the focus away from the Sex War to the Class War. His facetiously schizmatic treatment of the subject allows audience members to indulge their bourgeois sympathies without worrying that they have been manipulated by cheap emotionalism, 1976. *** (Kin, 12/15)

Urgency's Girl — Many parents of teenagers might gladly be willing to trade places, or at least trade teenagers, with the parents' heaven. The comic euphoria for the real, recognizable fact of it, is quite a nice change from the comic vulgarism so prevalent on the screen — as the evidence of the movie's style, and the euphemism is often times so thick, and the effect so cheerful and unproblematic, as to suggest a kinship with TV sitcoms. Any such family is a clearly approved, however, as a result of GREGORY'S GIRL, not seeing sights solely (or even really) on the Himalayan-sized laugh, nor taking the thorniest, straightest path to its attainment.

MOVIE DIRECTORY

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NOTES



DECEMBER 9 1987 3

DECEMBER 9, 1962 2

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The end of rent is here with 5% 44



ROOM in family home. One block to La Jolla Beach. 1200 sq. ft. with large terrace, large sunroom, large patio, large lot. Call 363-2000.

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CARIN IN BEACH. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

SOUTH BEACH. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

WANTED. One bedroom apartment for rent. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

ONE BEDROOM. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

CONDO FOR RENT. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

LOCAL ARTS. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

MOJAVE. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

2 BEDROOM. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

RENT TO OWN. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

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THE READER PUZZLE

No. 236 Script Tease

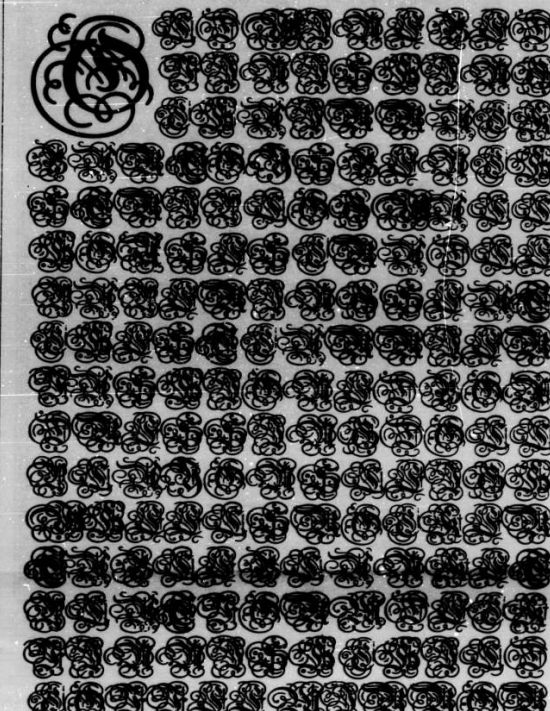
By Don Rubin

This puzzle is more monogram than cryptogram. The shapes at the right are unrelated words strung together in an elaborate typeface. You are cordially invited to translate this monogram in the spaces provided below.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to "Reader Puzzle," P.O. Box 80803, San Diego, CA 92138) by 5:00 a.m. Friday, eight days following the issue date.
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We will only give one week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.



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Real Estate

ATTENTION CHARMED LIVES: Due to the Reader's policy of non-interference, this puzzle is not a real estate advertisement. It is a puzzle.

UNFURNISHED LARSEN. One bedroom apartment for rent. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

ROOM FOR RENT. One bedroom, one bath, large terrace, large sunroom, large patio, large lot. Call 363-2000.

RENT TO OWN. Two bedrooms, two baths, large terrace, large sunroom, large patio, large lot. Call 363-2000.

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SOUTH BEACH. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

WANTED. One bedroom apartment for rent. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

ONE BEDROOM. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

CONDO FOR RENT. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

LOCAL ARTS. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

MOJAVE. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

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RENT TO OWN. Large terrace, large sunroom, large patio, large lot. Call 363-2000.

Winners of Answers to Reader Puzzle #234, What's Up?

For those of you still up in the air, the correct solutions to What's Up? are:

- A
- B
- C
- D
- E
- F
- G
- H
- I
- J
- K
- L
- M
- N
- O
- P
- Q
- R
- S
- T
- U
- V
- W
- X
- Y
- Z

Almost all of the 242 entrants were able to wing this puzzle with ease.

- The T-shirt winners are:
1. Jack Watson, Colorado
 2. Steve Bacon, Lemon
 3. Fred W. Kubli, Lakeside
 4. Leland Beck, San Diego
 5. Shirley Tobin, Santa Yabel