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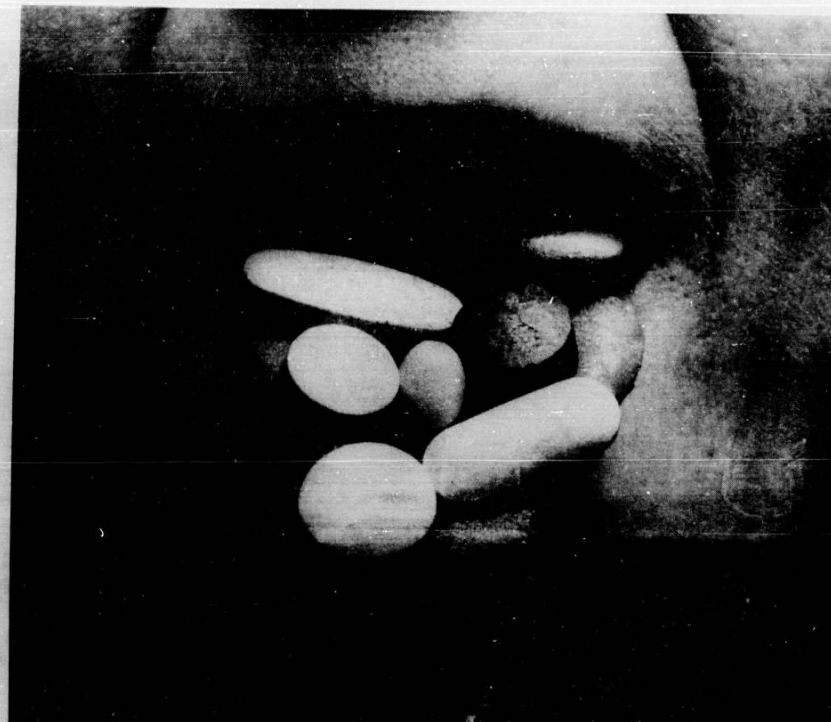
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## READER

VOLUME 12, NO. 33, AUG. 25, 1983 SAN DIEGO'S WEEKLY



## You Call This Dinner?

Michael Colgan says food is not enough. You need pills, and lots of them.

Surely one of the grimmest visions of the future is that which sees us all eventually no longer eating food, but instead consuming capsules that will supply us with the precise amount of necessary nutrients. Those members of the gourmet ice cream generation who scoff that it'll never happen obviously haven't heard of Michael Colgan and his Carlsbad nutritional research institute, where a pill-popping future is taking shape today.

Colgan hasn't actually journeyed all the way to some dietary brave new world. He still eats. But he doesn't really trust what he eats to supply most

(continued on page 10)

By Jeannette DeWyze

Photographs by Robert Burroughs

# City Lights

## Researchers Do It With Files

In the three years since the Union-Tribune Publishing Company closed its Mission Valley newspaper library to the public, the burden of supplying old newspaper clippings to amateur genealogists, scholarly researchers, and news freaks has fallen to downtown San Diego's main public library. Actually, U-T librarians haven't completely abandoned news seekers. Through the library now services only its own reporters, a properly placed phone call to the papers' Mission Valley plant (between 9:00 and 11:00 a.m. and 2:00 and 4:00 p.m.) can yield Xeroxed copies of a specific article. The caller must know the date and page on which the requested clipping appeared, though if the U-T librarians aren't swamped, they'll search a bit to find a specific item. More extensive researching — for doctoral dissertations or lawyers' subpoenas — costs twenty-five dollars per hour. Research help is free at the downtown public library, but the files are somewhat less dependable than the U-T's. While the library's California Room has microfilm editions of the *Union* dating from 1868, the years from mid-1904 to 1929 remain unfilled. The gap is, as expected, caused by a

lack of funds needed to underwrite the indexing, though library administrators have recently discussed approaching the Copley Foundation for money to undertake the chore. It was James Copley who in 1965 gave the library a grant to fund the current indexing system.)

The *Union-Tribune* index is on microfiche from 1930 through 1975, and on three-by-five index cards from 1976 to 1980. Those indexes are complete, but the years 1981 and 1982 are spotty, leaving the researcher who requires a particular file on

current events (beach erosion problems, for example) little choice of finding the needed information. Senior librarian Rhoda Kruse had her librarian staff cut by two-thirds in the post-Proposition 13 years since the closing of the U-T library, so she now depends on five library aides — who also man the information desks in the California Room — for help in overcoming the information gap. (Kruse also maintains a separate periodical index with current newspaper clippings taken from her own home-delivered *Tribune*, which she reads and indexes

during her off-duty hours.) The library had hoped to index its newspaper files with a computer, and last year cooperated with a private firm that offered to do the chore. But when Kruse realized that the computerized index couldn't provide researchers with a brief abstract summarizing the specific article's content, the library withdrew from the project. Whether or not the Copley Foundation is asked to donate money to update the public library newspaper files, some help is on the way. This fall the Copley Press will introduce a

computer system that will allow its reporters to have access to current clippings on their own computer screens. That system — though it will not contain any newspaper stories from back issues — will be available perhaps next year to home-computer users for a yet-to-be determined fee. —P.K.

## Hard Act To Swallow

It seems only natural that a human male held in the jaws of a six-ton sea mammal should emit high-pitched noises indicating distress. Not so for professionals, for whom fear is, apparently, a stranger — or so says Sea World's director of animal behavior, Bruce Stevens.

The incident in question is an alleged "mouthing behavior" which took place during the killer whale show at 2:30 p.m. last July 14. According to an eyewitness, one of the whales — identified solely by its nom de théâtre, Kando — held trainer Bud Crammes by his left side in its mouth for approximately sixty seconds. During that time, Crammes made sounds of the resonance and intensity that one normally associates with cries for help. The other trainers, obviously choosing to interpret his cries as such, rushed over, ordered the whale



Rhoda Kruse

## Fixer-Upper Almost A Downer

Nothing will clean up a neighborhood eyesore as fast as some negative publicity, especially when the landlord of the run-down property is an

incumbent city councilmember up for re-election this fall. The property is a stucco storefront in the 3800 block of Forty-fourth Street, just south of University Avenue. It's managed by city councilwoman Gloria McColi and owned by a family trust in which McColi is a beneficiary. Two weeks ago McColi and

her property holdings (the family trust holds five East San Diego parcels; McColi has a personal interest in three properties in Southeast San Diego) were the subject of a story in the weekly *Newsline*. But more interesting was a second, shorter *Newsline* story in which McColi talked about how residents of the midcity council district she represents should be "happy that we have brought stability to the neighborhood, that we have invested in the area and maintained all our properties well." In juxtaposition to those remarks was a *Newsline* photo of the Forty-fourth Street storefront that showed its shabby condition.

Last week, seven days after the *Newsline* story appeared, the McColi-managed property had been repainted. The broken windows were replaced, and missing panes of glass were installed. The entryway lamp was removed, the sidewalk swept and weeded. McColi says the cleanup was not a response to the negative publicity. "The [*Newsline*] picture had nothing to do with it," says the councilwoman. "Every year we continually upgrade the properties and the Forty-fourth Street storefront was on the list [of improvements]."

Michael Cox, who lives in a bungalow just south of the McColi property, finds the coincidental cleanup hard to believe. Cox says for eight years he's been hounding the storefront lessee and another nearby McColi tenant with requests to spruce up the dilapidated building. He once



... and after

got so frustrated with the lack of response that he took a blowtorch and burned away the two-foot-high weeds that had sprouted up through the concrete sidewalk fronting the McColi property. McColi didn't stop with the

Forty-fourth Street property. Her handymen also repainted a second property on University Avenue, near Thirty-fifth Street. —P.K.

to release him, and pulled him from the pool.

"That's ridiculous. Bud's a professional. He was not yelling. I was there," claims director Stevens when asked about the July 14 show. Stevens says that that kind of mouthing is common, but should not be judged as aggressive.

"Of course I was yelling," says trainer Crammes. "But I was yelling because it was a playful situation. I was not afraid. I wanted to get out, stop the play, and start the show over again. There's no marks or anything on me." —R.O.

## Behind The Bloodshed

There are myriad little ways people have for signaling displeasure — wearing sackcloth, self-immolation, spinning one's own cotton, lighting a cigarette before the fish course is served, or dumping pigs' blood on the steps of the Pentagon. Human blood being considerably more precious than pigs' — one is naturally curious about how David Owen got the liquid with which he doused himself on August 9 in the General Dynamics parking lot in Kearny Mesa.

On the thirty-eighth anniversary of the atomic bomb drop on Nagasaki, Owen, a member of the Mustard Seed Conspiracy (an anti-nuclear group loosely tied to the Peter Martin Catholic Hospitality Center near Twenty-second and Island in Southeast San Diego), was arrested with five other protesters for trespassing. He and fifteen Mustard Seed conspirators had been fasting and praying for three days on the corner of Kearny Villa Road and Conover Drive before making their way to the main entrance of the plant's administration buildings. A police car and security guards intercepted the core group of six, of which Owen was a part, in the parking lot. When stopped, the protesters fell to their knees and prayed silently while waiting for arrest.

As the police closed in to arrest them, Owen, his wife, and Bill Phipps removed small sequestration tubes containing .17-ounce samples of their blood and proceeded to sprinkle themselves and the ground. According to Owen, the blood was drawn a week prior to the protest by a licensed nurse who was sympathetic to their cause. Anticoagulant was added to the blood that was then stored in a refrigerator so as to be fresh and fluid for the August 9 demonstration.

As the attention would be drawn to such a display, Owen admits that "some people would think that spilling the blood was shocking. That's good. People would take notice. If they saw it on the news, they'd look up from their hamburgers and be reminded that what happened on that day in 1945 was shocking." —R.O.

## Someone To Whoosh Over Me

When is a curfew not a curfew? A lot of Loma Portal residents, bothered by airplane noise at all hours of the night, are starting to ask themselves that question. According to Lindbergh Field manager Bud McDonald, there were only seven violations so far this year of the 11:30 p.m. to 6:30 a.m. flight curfew, imposed nine years ago last February by the port commission. McDonald claims that the most recent one occurred August 14 at 6:12

a.m., when a Sierra Pacific airplane took off early with a load of fire fighters, bound for northern California. "So that one should be really count." Before that, an air taxi for Sun Aire took off at 6:28 a.m. on June 26; a TWA airplane took off at 11:46 p.m. on June 11; a Republic flight left the airport at 11:48 p.m. on May 27; an American airplane took off at 11:49 p.m. on March 5; a PSA flight left at 11:53 p.m. on February 27; and an Imperial air taxi took off at 11:49 on January 28. But Loma Portal residents beg to differ. "I get woken up by airplane noise at least once a week," says Jay Hanson. "And it's not always within a half hour of the curfew limits, either — sometimes it's 1:00 or 2:00 in the morning, or even later. And it seems to be getting worse, rather than better."

Nancy Palmatig, who heads the Point Loma airport relocation committee known as United Agency for Fair Treatment, agrees. "I'm sure there are more violations than that," she states. "Just a few days ago, a plane took off well past 1:00." McDonald insists that his figures, which are based on a log of violations kept by the traffic control tower, are accurate. He offers two possible explanations for what Hanson, Palmatig, and their neighbors could be hearing late at night. For one, it could be

landings. McDonald says, since the curfew applies only to takeoffs. Landings are rarely as noisy as takeoffs, he says, and besides, there are only two scheduled each night, both before midnight. PSA has a flight coming in from L.A. at 11:46 p.m., and United has one arriving from Chicago four minutes later. But the increase in flights over the last two years — they're up to almost 200 a day, as opposed to 160 in 1981 — means more delays, and McDonald says that in the first eighteen days of August alone fifty landings took place after 11:30 p.m. and before 6:30 a.m., fourteen more than scheduled. And he adds, takeoffs at North Island Naval Air Station, which has no such curfew, might also be mistaken for Lindbergh Field violations — a charge that North Island spokesman Kent Mitchell emphatically denies. "We don't even take off over Point Loma," he says. "The only time they [Point Lomas] can even hear us is when there's a real low cloud cover. And while we have three or four flights each night in that time span, we haven't gotten more than six or seven complaints from there all year."

Palmatig doesn't buy McDonald's explanation, either. "These are takeoffs, I'm sure of that," she says. "When I used to try to track down any flight, day or night, at Lindbergh Field, it was very hard to get specific flight numbers or even times from the airport because tapes [of flight operations kept by] the tower are erased. I asked them how they know how much to change their carriers [for landing and takeoff fees], and they said they rely on information kept by the airlines themselves. So if that is the case, curfews can be broken all the time." —T.K.A.

## The Dog Who Dug It At Home

Mutts don't often bust loose from the back yard and catapult to stardom. But Santee Sam did it last March, when — if you believe hundreds of daily newspapers and the CBS evening news — the Yorkshire terrier mix walked 841 miles from Montrose, Colorado to the Santee home of his masters, the Ray Foltz family. The Foltzes had left El Cajon last year and resettled in Montrose. When they moved back West in January, they decided to leave Sam in Montrose, but the eighteen-month-old dog had other ideas. He covered the four-state distance in twenty-two days, arriving here with road-blistered paws and matted, graying hair. Then came the payoff: some 4000 letters, many addressed to "Santee Sam" or "the dog who walked 841 miles," countless radio and television interview requests; stories in the *National Enquirer* and *USA Today*; an offer to guest-star on TV's *That's Incredible*.

The Foltz family turned down most of those requests,

and the attention prompted them to take an unlisted phone number. They remain virtually uncommunicated except for a neighbor who acts as liaison between the family and still-inquiring reporters. That's

how word leaked out to East County's *Daily Californian* newspaper last week that Santee Sam had Thursday dug a hole under the family's back-yard fence and dashed into the street, where he was hit

by a truck. The mutt died that day in a veterinarian's office. —P.K.

Paul Krueger, Thomas K. Arnold, and Randy Opincar



Ray, Debbie, and Amy Foltz with Sam





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## Freshman Sophomore?

The review of "All Seriousness Aside," August 18 of the recent play *The House*, is so badly written, and the writer is so clearly revealed as a pompous ass, that I feel I must protest. Even Jonathan Saville's grammar is bad.

What are Mr. Saville's qualifications to write reviews of stage presentations? Why does the *Reader* employ such a writer when so many good ones abound in this region?

I saw the play in the company of several friends; we were all delighted. Comments made by others were all favorable. We had a great time, and I, for one, wish to compliment everyone who had anything to do with the production.

My suggestion to you is that when you next hire a writer of reviews, please obtain someone other than a freshman trying hard to appear profound.

How Colds  
San Diego

## Myself And Hard Time

Thank you for the article on the Brief Therapy Center ("City Lights," August 11). We appreciate your attempt to write about our work objectively, given your space constraints. I think you did well. Unfortunately, as I read your description of some of our strategies, I had a hard time myself believing that they could work.

Ella Linton Gluskin  
San Diego

## Give Mix A Chance

I wonder whether it occurred to Paul Krueger ("The Inside View," August 11) that perhaps the San Diego Union, et al., decided to

give Ron Mix the benefit of the doubt before "trying" him in their newspapers. Mr. Mix has been tremendously active in this city doing public speaking and giving generously of his time to many civic-minded organizations. I applaud the caution and respect shown to Mr. Mix by those newspapers and suggest the *Reader* might follow their lead and give Ron Mix a chance to have his day in court, should it come to that, without being prejudged by the media.

Kathryn G. Allen  
San Diego

## A Clown Called Alice?

Usually I find Matthew Alice's column not only informative and responsive to those questions I've wondered about but never bothered to ask, but also entertaining with his inoffensive touch of repartee. However, I found his response to the question submitted by Al Healy in the August 4 issue (whether commercial pilots dump excess fuel prior to landing at Lindbergh Field) both denigrating and unnecessary.

I am reasonably intelligent and after reading Healy's question, didn't throw the *Reader* on the floor, roll my eyes, and snort. "Geez, this guy's an idiot," not did the well-educated, astute friends who listened to me read the question for their reactions to its merit. It was not an unreasonable question and, living in a Navy town, is one I've seen addressed in other publications and heard discussed among intelligent adults concerning both commercial and Navy aircraft.

Not only did Alice resort to the statement, "As for your ridiculous surmise that the trail might be excess fuel . . . all I can say is that your grasp of modern airships is about equal to that of the natives of New Guinea . . ." he also attacked Healy's physique.

Alice outlined a scientific experiment to demonstrate the effects of condensation on a cold object coming into contact with warmer air (i.e., a plane).

## Letters

Descending from chilly conditions at 36,000 feet to warm, sea-level air and advised Healy to hurl an icy-cold beer bottle with "all you've got left in that flabby arm of yours" so he could observe the trail of condensation marking the bottle's flight path. I detected a degree of familiarity between Alice and his audience that one establishes only between squawking siblings or enemies who can't outrun you. Does he know that Healy's arm is flabby and does saying that it is have any relevance to the wisdom of the answer?

I thought the purpose of Alice's column was to ask a question you need answered, not have your ego sliced and diced in newspaper. If Alice needs a forum for public flagellation and affirmation of his own intelligence, he should write an editorial, where opinions belong. If his column is based on fact, stick to facts.

It would be wonderful if we were all as bright as Alice—but as equally tactless!

Kim Gregory  
Coronado

## Why We Are On The Road

Despite his tendency to cast off hyperbole that rattles and clangs like a conversation of wind-up toys, I've usually found John D'Agostino to be an astute pop music writer, and his column,

"Reader's Guide to the Music Scene," to be one of the few intelligent forums in San Diego for such discussions. Even the best read of pundits though, stumble at times over the pitfalls inherent in deadline pressure, and in reference to a recent column (July 28), D'Agostino must certainly wipe the mud from his face.

The case in point is hardly a major sin, but it is glaring enough to warrant correction. In the prefatory remarks to his writing on the then-upcoming McCoy Tyner concert, D'Agostino sought to broaden the scope of things by retelling a well-worn tale of what Tuman Capote thought of Norman Mailer's writing. In D'Agostino's account, Capote only sniped, "That's not writing, that's typing," and left it at that.

Afterwards, your writer goes on at length to develop his argument. On the surface, the use of this story was an ingenious way of easing oneself into a description of an artist of Tyner's stature and complexity, but the intended effect runs aground. In actual fact, Capote was dismissing the work of Jack Kerouac, not Mailer.

I am a little surprised that D'Agostino, who himself displays a finely honed if slightly hoary prose style, would make this error, since it's been told more times than I care to remember in innumerable venues, and that Capote himself, self-loving lizard he is, has bragged that he "destroyed" Kerouac's career with this remark.

I appreciate the fact that your columnist was under pressure to submit his copy and that he no doubt racked his memory for the right name to fill in the blank, but I think some simple checking of the facts was in order. A casual inquiry to a fellow *Reader* staffer, a brief phone call, probably would have been more than enough to have preserved D'Agostino's desired image. As is, however, I would imagine a reader would be hard pressed to take his comments on Tyner's work seriously if D'Agostino is unable to get historical facts correct, regardless of how arcane.

In any case, I think the respective reps of Capote, Mailer, and Kerouac will survive D'Agostino's misstep, and that Tyner's ticket sales, hardly suffered as a result of the misaligned analogy. I just hope that D'Agostino is more exacting in the future when he wants to dress up his rock-crit musings in a "higher art" cut of cloth.

Tom Burke  
La Jolla

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## THE INSIDE STORY

BY PAUL KRUEGER

THREE MONTHS INTO OFFICE, MAYOR ROGER HEDGECOCK has approved and helped appoint seven new members to the city's most important boards and commissions. Show a list of those appointees to the conservative Republican businessmen who helped elect Hedgecock and watch their eyebrows arch in surprise: four Democrats, including a black woman, a young Filipino lawyer, and a liberal Golden Hill political organizer. Just two Republicans, neither with close ties to the party.

Republican Hedgecock's appointments undoubtedly are more diverse than those that might have been expected from his mayoral opponent, Democrat Maureen O'Connor. And Hedgecock's picks are the antithesis of former Mayor Pete Wilson's choices. Wilson occasionally nominated blacks and Chicanos (Phil del Campo to the stadium authority, Oscar Padilla to the planning commission) and some women (Karon Luce to the stadium authority and Democrat O'Connor to the port commission). Wilson even sponsored Marie Widman, a black Democrat, for a seat on the planning commission. But Wilson's delegates were usually white, Republican

males who enjoyed status as his personal friends and/or advisors. Bill Rick and Lou Wolfshiemer on the port commission, John Davies as chairman of the planning commission, and Hal Sadler and Jim Mich on the park and recreation board.

Hedgecock's choices, with one exception (new stadium authority member Nancy MacHutchin, a major campaign fundraiser), don't enjoy "kitchen cabinet" status. For example, flamboyant artist-author Robert Miles Parker — Hedgecock's recent choice for a seat on the historic sites board — would never be called on for political advice. Moreover, Hedgecock disregarded political affiliation in many of his choices, and until last week mistakenly thought that Democrat Kathryn Willeto, his choice to fill a second vacancy on the historic sites board, was a registered Republican. Evonne Schulze, the Hedgecock staffer who selects and interviews potential appointees and counsels the mayor on his nominations, is herself a long-time liberal Democrat who barely survived the mayoral campaign because of challenges by Hedgecock's Republican advisors. (Mike McDade, the mayor's chief of staff and campaign manager, counseled Hedgecock from the

outset that Schulze was a political liability. Conservative banker Gordon Luce bluntly demanded Schulze's resignation from the campaign team as a condition of his endorsement and fundraising help in the mayoral run-off. Hedgecock stood by Schulze and still managed to keep Luce's support.)

Hedgecock's first mayoral appointment was the most important, and the most risky. Fulfilling a campaign promise to pick a minority — preferably a Filipino — for a major position, he sent Schulze out in search of a nominee to replace planning commission chairman John Davies. Schulze returned with Henry Empeño, a young Filipino attorney who had no land-use experience and who was unknown to Hedgecock, his advisors, and the city council. (Unlike several Hedgecock appointees, Democrat Empeño, who knew Schulze from Tom Bradley's gubernatorial crusade, didn't work on the mayor's campaign.)

Republican councilman Bill Cleator announced he would oppose Empeño and set out to find five council votes in favor of his alternative, attorney Stacey Sullivan. Though that challenge was bolstered by an anti-Empeño letter from the local Construction Industry Federation, it quickly evaporated. Cleator left for a lengthy vacation and Hedgecock lobbied to disarm the Empeño opposition, which included Republican councilmembers Gloria



Illustration by Tom Venn

Roger Hedgecock

McColl, Dick Murphy, Ed Struikema, and Uvaldo Martinez. The first to succumb was Martinez, who argued that Hedgecock should wait awhile before pushing Empeño for the planning commission. But when Hedgecock agreed to support Martinez's choice of Oscar Padilla for a future seat on the stadium authority, Martinez relented. (Martinez later learned that Empeño's name appears on the campaign letterhead of Democrat Celia Ballesteros, who is opposing Martinez's re-election this fall.) When Hedgecock

finished lobbying, the Empeño opposition had collapsed, and the council voted eight-to-zero, with opponent Cleator on vacation, to appoint the new planning chairman.

Hedgecock's two appointments to the historic site board show his commitment to finding qualified nominees and his disregard for party loyalty. While the Wilson staff generally made appointments without consulting the city staffers who administer the various boards and commissions, Hedgecock aide

Schulze met first with the site board staff. The consensus choices were artist Miles Parker and architectural historian Kathryn Willeto. Parker is the founding president of the Save Our Heritage Organization, but his perennial nominations to the site board for ten years had been vetoed by Wilson. Willeto is the first Golden Hill resident to be chosen for the board, even though that neighborhood boasts the city's only "historic district" and

contains some forty historic sites. (She was also a devoted Hedgecock campaigner, charged with mapping the "neighborhood walks" that gave Hedgecock exposure during the race.) Like Parker, Democrat Willeto had been suggested several times for the site board but was ignored by Wilson's office, which instead chose five appointees who lived in north Mission Hills. For the library commission, Hedgecock chose Robert Arndal, a campaign volunteer

who is also active in the predominantly gay San Diego Democratic Club. The mayor's second appointee was Dorothy Kerrigan, former president of the Friends of the Library, a group that often challenges the funding priorities and decision-making of city librarian William Sanwald. Hedgecock's success in getting council approval for this mixed group is a testament to his political savvy. He has repaid his council allies by giving them specific

appointments. — Councilman William Jones, for instance, selected black Democrat Hope Logan for a seat on the important civil service commission. And Schulze has also involved the councilmembers more closely in the selection process, and will this fall equip the council offices with a computer record of all city boards and commissions, showing vacancies and expiration of terms. And Hedgecock, secure that no Republican has risen to

challenge his re-election next year, also knows that conservative Republican backers who might be miffed by his politically unorthodox appointments are less concerned about boards and commissions than with the issues of growth and development. Hedgecock has pleased — or at least neutralized — these backers by sticking to his major election pledges of a new convention center and industrial development of the agricultural Otay Mesa. □

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Dr. Colgan



## Dinner?

(continued from page 1)

of his body's needs — thus he also ingests twenty-four pills daily, and he thinks virtually everyone who wants to live a long and healthy life must follow his example. He's willing to help them (for a fee) by supplying them with a combination of mega-vitamins and minerals and various other nutritional substances specifically tailored to each client. Colgan's fee, by the way, is \$1200 for ordinary mortals; \$1600 for athletes.

Despite the high price and the low

appeal of what Colgan gives his clients for that money (i.e., buckets full of pills they must consume with monastic discipline), the institute seems to be thriving. Colgan estimates he and his staff are overseeing some 600 clients who primarily come from three strata of society: athletes, show business entertainers, and business executives. At the moment, Colgan's Institute of Nutritional Science is housed within a brand-new office building across the road from Palomar Airport in Carlsbad. However, Colgan is about to open a branch office in the Beverly Sunset Medical Building in Los Angeles, and he claims he's discussing plans for still other such centers in New York City, London, and Tulsa

(the home of some of his financial backers). He says all these branches will free up his San Diego County center for its primary mission: further research on nutrition, which Colgan hopes will refine even more precisely what his daily pills should contain. Colgan looks more like a sports coach than a scientific researcher. He's forty-five but he could easily pass for younger; his head of thick dark hair subtracts some of the years, and his body belies more of them. It's the hard, muscled body of one who spends a lot of time weightlifting or long-distance running, both activities to which Colgan only turned after reaching the age of forty. Today he still seems tickled to find himself a

middle-aged former engineer with a physique most twenty-year-olds would admire. He's not averse to strutting through his offices in little more than running shorts and a sheen of very sweat.

His engineering background is the other odd note in Colgan's personal history. Born and raised in Britain, Colgan moved to New Zealand at an early age, got a degree as a structural engineer, and soon found himself building bridges for the New Zealand Ministry of Works. His supervisors there encouraged him to get his doctorate, but Colgan says when he returned to the University of Auckland he found himself posing such questions as: "Why do people want to

build bridges? Why do they want to go from one place to another? I came to agree with Ivan Illich that roads only create distances," he says. Those sorts of reflections kindled his interest in human motivation and psychology, and Colgan continues, "Then I realized that this organism [the body], this thing we've got as a vehicle which carries human consciousness, is the most superbly designed piece of engineering in the universe. And I wanted to know a lot more about how it worked, how to maintain and how to repair it." He finally obtained his Ph.D. in the field of physiological psychology, writing his dissertation on the heart's control mechanism.

The doctorate led him to a position

as an administrator of a clinic run by the university's psychology department. This clinic welcomed not only people with psychological and behavioral problems, but also physiological ones as well, and it was here that Colgan first turned his attention to the study of nutrition, a subject in which he had previously shown little interest. ("I used to think if I hadn't had twelve ounces of red meat a day that I was starved.") But he says one of the bright young medical interns on the clinic staff mentioned one day that the trouble with most of the clinic's patients was that they were malnourished — that is, they manifested subtle symptoms such as recurrent diarrhea or tongue and skin changes, which,

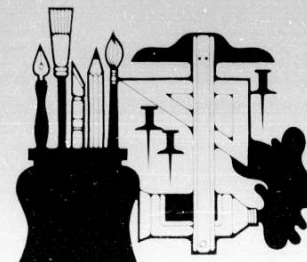
pieced together, hinted at nutritional deficiencies. This remark tantalized Colgan, and he says his first impulse was to try to improve the patient's diets. But he says he and his colleagues discovered that most of the patients already were eating "the mythical good mixed diet." Colgan then resolved to take a closer look at foods that are cornerstones of that diet — and what he found revolutionized his thinking.

To check the nutritional content of raw, fresh foods, Colgan says he and his assistants purchased almost 200 different types of foods from a variety of suppliers, then analyzed their vitamin and mineral contents in one of the university's laboratories. Colgan says

that to his astonishment he discovered those contents often diverged widely from what they should have been, according to standardized nutrition tables. One hundred gram samples of raw carrots, for example, contained from seventy "international units" (IUs) up to 18,500 IUs of vitamin A. Since the U.S. government's recommended daily allowance for vitamin A is 5000 IUs, Colgan points out this means someone eating a carrot or two could get either more than enough or far too little vitamin A — depending on the carrots.

Colgan says his team at the clinic found similar variation in almost every other food they checked. Standard

(continued on page 12)



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Dr. Evelyn Whitlock

## Dinner?

(continued from page 11)  
amounts of calf liver contained from 470 to 41,200 IUs of vitamin A. Certain samples of stone-ground whole wheat flour contained more than ten times as much vitamin E as other samples. When Colgan purchased from a local supermarket oranges that "looked, smelled, and tasted perfectly normal," he says he found those oranges nonetheless contained no vitamin C at all — probably as a result of being stored for a long time. (In contrast, Colgan says other oranges tested on the day of being picked contained 180 milligrams of vitamin C per orange, three times the recommended allowance for adults.)

He learned that the mineral content of most foods varies even more dramatically. Colgan says this is because some soils around the world lack certain minerals naturally, while others have been depleted of them through cultivation. Yet Colgan says farmers

by and large only replace those few minerals (such as phosphorus, potassium, and nitrate) crucial to crop growth; other minerals vital to human health are ignored. As an example, he cites selenium. Only recently have medical authorities recognized that selenium deficiency can cause a form of human heart disease. However, the selenium content in soils around the United States varies by a factor of 200, with the result being that a kilogram of ordinary wheat can contain anything from fifty micrograms to 800 micrograms of the mineral. (The National Academy of Sciences suggests that most people consume from fifty to 200 micrograms of selenium daily.)

So how are we to rely upon our comestibles to give us our daily nutritional requirements? Colgan's worry over this question increased in light of the fact most people don't just eat raw, fresh foods, but processed ones that are far more likely to suffer nutritional depletion. He cites, for example, the work of researcher Henry Schroeder, whose study of 730 common foods was published in the *American Jour-*

*nal of Clinical Nutrition* in 1971. That study found that canning of peas and beans destroys more than three-quarters of their vitamin B<sub>5</sub> and B<sub>6</sub>. Canning of tomatoes takes out eighty percent of the zinc naturally present in the tomatoes. While freezing is a slightly better preservative process, it still destroys seventy percent of the vitamin B<sub>5</sub> in meat.

All these indications led Colgan to reject the nutritional establishment's reassuring message that all we have to do is eat every day from the four food groups. Even if our foods all contained exactly what the textbooks say they do, Colgan questions how many Americans in fact eat balanced diets, defined by the nutritional establishment as two to four daily servings of dairy products (such as a glass of milk), four servings of grains or grain products, two servings of protein, and four servings of fruits and vegetables. The U.S. government itself has documented widespread nutritional deficiencies in Americans regardless of income level, Colgan points out. In one three-year study concluded in

1974, for example, nine women out of every ten lacked sufficient iron in their diets, and half of the women were deficient in calcium. In another government survey, one in three Southern Californians were found to be deficient in vitamin B<sub>12</sub> (found in natural form in milk and eggs).

Confronted with this kind of information and his own findings about the nutritional content of food, Colgan began providing nutritional supplements to the clients of the clinic in New Zealand. From the beginning, he supplied them with more than the conservative doses traditionally recommended by nutritionists. In fact Colgan sneers at the U.S. government's official recommended daily allowance guidelines as being a joke. Any such blanket recommendation assumes that everyone's nutritional needs are fairly similar, but Colgan claims that his own research and hundreds of other studies indicate just the opposite.

To take just one example, he says when he measured the urine of patients and athletes who were receiving supplemental vitamin C, he discovered that although some people did excrete a fraction of the supplementary amount, others could take 5000 milligrams of the vitamin (almost a hundred times the recommended daily allowance) and excrete almost none at all. A person's needs for other vitamins, minerals, and amino acids depends, Colgan believes, largely upon the person's unique biochemical makeup — a conclusion he says is based on hundreds of research papers.

Furthermore, he adds that the differences in each of our nutritional requirements are exacerbated by factors outside simple heredity — factors such as diet, smoking, pollution, exercise, age, and other variables. Here he also cites numerous studies done by other researchers. For instance he refers to one study which showed that anyone eating diets high in saturated fats may increase their need for vitamin B<sub>6</sub> as much as fivefold — because the body uses B<sub>6</sub> to maintain normal fat metabolism. To consider one other example, Colgan cites a 1970 study which showed that smoking tobacco destroys vitamin C, which is required by the body's white cells to fight against disease. That same study indicated that vitamin C supplementation restores the immune-systems function. Given these sorts of findings, and

given the levels of toxic pollutants in our food and environment, Colgan has concluded that the nutritional needs of an American today "no longer bear any relation to the standards of nutrients required in a benign environment, or nutrients required simply to prevent certain deficiency diseases."

And yet the government's recommended daily allowance is based on the notion of preventing deficiency diseases, a notion with which Colgan would quarrel even if he didn't believe that environment and lifestyle can increase one's nutritional requirements. He thinks there's a difference between, say, getting the bare minimum of vitamin C necessary to avoid scurvy and getting the amount necessary to promote optimum health. In the field of animal nutrition (which Colgan says is far more advanced than human nutrition), he says one often finds that the difference between the two require-

ments — avoiding disease and getting optimum performance — is often as high as fortyfold.

Colgan maintains that the major reason vitamin supplementation has been controversial is that many people who have studied various supplements have looked at one nutrient only, whereas Colgan says the evidence now indicates that every single nutrient necessarily works in conjunction with at least one other nutrient. "Vitamin C to stop colds, for example, depends as much on other nutrients in the diet as on the supplemental vitamin C," Colgan has written. "If the diet is deficient in nutrients which interact with vitamin C in promoting resistance to colds, it is impossible for the body to use the C supplement. The minimum of supplementary nutrients required are adequate B<sub>6</sub> (pyridoxine), B<sub>12</sub> (cobalamin), zinc, folic acid, and choline." (For this information, Colgan cites a 1981 collec-

tion of scientific papers entitled *Diet and Resistance to Disease, Advances in Experimental Medicine and Biology* published by the Plenum Press in New York.)

Once Colgan had worked out a detailed and complete supplementation program for clients at the New Zealand clinic, he grew interested in seeing whether he could objectively document any benefits resulting from supplementation, such as improved athletic performance. He devised three separate experiments.

In the first one, Colgan worked with four experienced marathon runners. Over a six-month period, each man consumed a packet of pills every day. However, two of the four sets of pills were real supplements that had been tailored to the recipient's nutritional needs, while the other two were placebos. After three of the six months, the two runners who had been getting the placebos began receiving

the supplements, and vice versa. The experiment was a "double blind," meaning that at no time did either Colgan or his assistants or the runners themselves know which pills were which.

The four men ran both marathons and twenty-mile test runs throughout the course of the experiment. And when the times were analyzed at the conclusion of the half-year period, Colgan found that both of the two runners who got real supplements during the first three months improved rapidly during that period, but their performances fell off when they were switched to placebos. In contrast, the runners who got the real supplements during the second three months overtook the two who received the substitute placebos during that period.

Later Colgan undertook a larger study involving ten experienced male marathon runners divided into two

(continued on page 14)

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## Dinner?

(continued from page 13)

groups of five. This time one group received real supplements for an entire six-month period, and the other received placebos throughout that time; again neither they nor Colgan knew which was which. And again, Colgan's results showed that the supplemented runners far surpassed the unsupplemented ones. As one might expect from any training program, both groups improved their marathon times, but the supplemented runners showed a mean improvement of seventeen minutes and forty-four seconds, compared to the unsupplemented group's overall improvement of only six minutes and forty-three seconds. Finally, Colgan also devised a similar study comparing two supplemented weightlifters against two unsupplemented ones that showed a clear correlation between the nutrients and an increase in strength. Colgan has never published the results of these three studies in any scientific journal. He claims he's been asked to present his findings in "two reputable journals," but he refrained because he felt the number of runners included in even the larger marathon study was too small to satisfy opponents of nutritional supplementation. And although the scientific community is still awaiting official notice of Colgan's results, he says word of those results soon reached the world athletic community. By the mid-1970s veteran New Zealand Olympic coach Arthur

Lydiard had heard about Colgan's program and informed a number of both American and German athletes, who journeyed to New Zealand in order to have Colgan devise individualized programs for them.

Some of the athletes in turn spread the word to several Hollywood entertainers trying to escape the effects of aging. Today Colgan counts about twelve to fifteen "extremely well known" stars among his clients. He mentions Sylvester Stallone and M\*A\*S\*H star Mike Farrell as being among them, though he declines to specify others. "These people pay a lot of money and they expect confidentiality," Colgan says archly. At any rate, by the end of the 1970s Colgan was counseling both his celebrity and unknown clients with the aid of a complex computer program he devised to weigh the hundreds of variables involved in any nutritional assessment. When he flew to America in 1981 for an eighteen-month sabbatical at New York's Rockefeller University, Colgan maintained a telephonic tie to that computer program in New Zealand.

Colgan didn't go to Rockefeller University to study nutrition; he was planning to research questions relating to visceral learning and biofeedback, working within the laboratory of one of the university's physiological psychologists. (Colgan drew his salary from his New Zealand university.) However, while in New York, he soon obtained a contract from the publishers William Morrow and Company to write a book on vitamins. At that point most of Colgan's attention shifted to researching and writing the book (a project from which Rockefeller University took pains to disassociate itself). On the side, he also continued to do private nutritional consultations,

and he began to plan an expanded two-year study of supplemented versus unsupplemented marathon runners, one "with forty marathoners, which would have been the definitive study to have confirmed the smaller one." However, when he failed to procure the \$63,000 per year to fund that research within the university setting, and when he also was approached by several parties who were interested in helping him to set up some private research institute, he chose the latter path.

Colgan says several factors led him to set up his private institute in Carlsbad, including that city's relative lack of pollution near a major urban center, and its proximity to Hollywood and his clients there. He also was attracted by the nearby presence of the Salk Institute; Colgan says that Jonas Salk himself has provided firm encouragement. (Mysteriously, Salk's office declined to offer any comment at all about Colgan's work.)

Also somewhat mysterious is Colgan's present source of funding. He says the money generated by nutritional assessments isn't sufficient to cover all the research institute's costs. Supplementing this income, he says, is money from several foundation and corporate sources, including MSI Corporation, a communications firm. Although he declines to identify his other backers, he insists that none of them have any ties to the health-food or nutritional-supplement industries. Whatever the source, the quarters into which Colgan moved last winter create the impression that here, money is plentiful.

Colgan himself designed all the office furnishings, which are modernistic, modular pieces done in high-gloss finishes and deep shades such as mar-

oon, mauve, dark blue. The colors contrast strikingly with thick gray carpeting and velvety gray wallpaper; lots of glass and mirrors and brass also contribute to the look of monied technocracy. Enshrined in the center of it all is the laboratory, separated from the rest of the suite only by a giant glass wall and lit up almost as brightly as movie sound stage. Impressive as it looks, no new research is taking place in the lab yet. At the moment, the instruments are still being calibrated and standardized as Colgan seeks additional funding for the experiments he would like to pursue immediately: a continuation of the large study of marathon runners and another study of vitamin C's impact on the immune system.

But the main activity in these offices at present is the costly nutritional assessments, now being performed at the rate of five or six per week. Colgan's wife Lesley, who helps to administer the institute during her husband's frequent travels, explains that each assessment involves the following: Colgan's staff nurse first takes blood, urine, and hair samples, blood pressure and resting pulse rate, plus very basic information such as height, weight, and frame size. Then the client steps into the office of the physician who joined Colgan's full-time staff this summer, Dr. Evelyn Whitlock. She spends up to two hours with the client, questioning him or her about everything from medical history to dietary patterns to emotional moods. All the information is then fed into a computer, and a few weeks later the client receives a six- to eight-page report, plus the first three-month installment of his or her supplemental nutrients. Colgan's fee includes a

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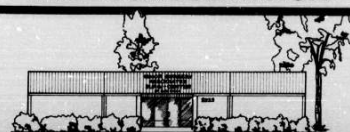
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# Dinner?

(continued from page 15)

six-month supply of the pills plus a follow-up visit after six months. After that, every additional six-month pill supply and subsequent checkup costs \$480.

For those who can't afford such prices, Colgan does offer an alternative in the book released last fall by Morrow's Quill Books division. Entitled *Your Personal Vitamin Profile*, the book outlines Colgan's basic case for nutritional supplementation, and buttresses that case with no fewer than 613 citations drawn from ninety different journals, including the likes of the *Annals of the New York Academy of Science* and the *Journal of the American Medical Association*. Amid all the controversy surrounding supplementation, Colgan also appends a discussion of how conflicting nutritional claims should be evaluated. All

anecdotal and "testimonial" claims should be ignored, he recommends emphatically, as should any books on nutrition that fail to refer to specific scientific studies where the details can be examined. The most acceptable type of such study, he argues, is the double-blind controlled trial where no one can manipulate the results.

Theory aside, the core of Colgan's book is a do-it-yourself segment including fifty-five questions about the reader's "individual biochemical equation." Based on the answers to those questions, Colgan then advises the reader how to adjust a standard supplemental formula to produce a personal prescription for vitamins, minerals, and other nutritional elements. For example, if you're troubled by "recurrent heart palpitations and no physical cause can be found," you're supposed to increase the "basic formula" by 1000 IUs of vitamin A; 500 milligrams of vitamin C; fifty milligrams of bioflavonoids; one hundred IUs of vitamin D; one hundred milligrams of magnesium; one hundred milligrams of phosphorus; ten milligrams of iron; and five milligrams of manganese. If you smoke five to fifteen cigarettes

daily, you augment the formula by a certain amount; two-pack-a-day smokers increase the dosages by more.

If all these calculations sound complicated, they turn out to be the easy part of assembling one's personal vitamin package. Once you know how many micrograms of biotin, how many milligrams of inositol, what dosages of twenty-five other substances Colgan thinks you should be swallowing daily, you can simply stroll to the local drug store and find them on the shelf. Even if some items are readily available—vitamin C, for example—Colgan doesn't possess much confidence in the quality of most commercial vitamins, he charges that many vitamin manufacturers load their products with worthless ingredients and even toxic elements such as coloring and preservatives. Although Colgan makes no specific recommendations for a vitamin supplier in his book, his wife Lesley discloses that the institute obtains most of its vitamins from Bronson Pharmaceuticals, a large La Cañada firm; these are repackaged for Colgan's own clients in a small operations center located down the road from the Carlsbad institute.

In the course of researching Colgan's work, I spent at least forty-five minutes working out my personal formula with the aid of Colgan's book. Then I turned to one of the vitamin company's catalogues, only to discover—not surprisingly—that it didn't include any of the nutrients in precisely the amounts my formula dictated. I then spent at least another two hours trying to calculate which combinations of the existing Bronson supplements might roughly approximate my formula. Finally, I wound up with a prescription for seventeen different pills plus a vitamin/calcium powder. Ordering from Bronson, this would cost me \$146.80 for a 250-day supply, which breaks down to fifty-nine cents per day.

That cost probably wouldn't deter someone who believed in Colgan's basic theory of supplementation, but there are other arguments from critics of nutritional supplements that might give pause to skeptics. One source for such arguments is a book entitled *Vitamins and "Health": Fables, The Great American Hustle* written by two East Coast physicians, each with lengthy credentials. That book

doesn't single out Colgan specifically, but denounces as charlatans the multitude of people like him who recommend nutritional supplements. The authors state that no one who eats a reasonably healthy diet need take any vitamins or nutrients whatsoever; doing so at best only wastes money and produces "expensive urine," they proclaim. At worst, the megadose consumer of certain substances like vitamins A and D may become seriously ill. (Colgan does warn his readers of overdose dangers, but also claims that his recommendations fall well within the limits of safety.)

Reached by telephone, one of those co-authors, Dr. Stephen Barrett, fulminated that even without having read Colgan's book, he "would be willing to bet my life that a trained nutritionist could go through the book" and find serious errors. Barrett also referred me to the president of the California Council Against Health Fraud, a Ph.D. "health education specialist" at Loma Linda University named William Jarvis.

Although Jarvis also had not read Colgan's book, he had seen an article about Colgan published in *Omni*

magazine last April, and on the basis of that, Jarvis said, "I would describe this fellow as a typical example of the new vitamin huckster." While Jarvis acknowledged that samples of ordinary foods do vary in nutritional content, he countered that these variations average out so that they're no reason for concern. "Otherwise, you can reach a point where you're in a Catch-22 type situation where you say you can never know the nutritional value of every single thing you eat because you've already eaten it. If you were to pile up the amount of food you eat in a month, it'd be quite a pile—and it'd be nutritious."

Jarvis also excoriated Colgan's special prescriptions for athletes. "The last people in the world who need to supplement are athletes because they usually eat enough." Although Colgan says little research had been done on athletes prior to his marathon runner and weightlifter studies, Jarvis scoffed that "an enormous amount of data... enough to fill several telephone books" had been collected, with the resounding conclusion being that "food supplements for athletes is just a total waste of money."

How does one make sense of such conflicting statements? The question—namely, are nutritional supplements beneficial?—may be simple, but how is any person to answer it when researchers with respectable credentials are faced off against each other and calling each other liars, in some cases drawing totally opposite conclusions from the very same studies? Evelyn Whitlock emphasized readily with the frustration generated by such contradictions.

Whitlock is the young doctor who joined Colgan's staff this past June. She attended Indiana University's medical school, where her interest in nutrition quickened, although not as a result of any classroom stimulus ("In fact, I felt like the only person who had any interest in nutrition," she says) but because of her suspicion that improved diets could be an important tool in preventing the development and recurrence of disease. After receiving her medical degree, she established a practice in Portland, Oregon in which she specialized in "intervening in people's lifestyles with nutrition as the main tool." She first heard about Colgan last fall when a few of her patients men-

tioned his newly released book. Coincidentally, about the same time, Whitlock received a request for a resumé from Colgan himself (who was then searching for a medical doctor with a nutritional practice). Whitlock says she was intrigued by Colgan's development of computer technology to aid with the overwhelming task of prescribing individualized supplements for people, given the burgeoning body of information about nutrition. So she applied for the post and accepted when Colgan offered her the job.

Whitlock communicates a lot of excitement over the institute's work, yet unlike Colgan she doesn't convey the smoldering, almost intolerant fervor of the true believer. She recounted the experience of once hearing some of most respected representatives of both the pro- and anti-supplement forces debate each other. Whitlock recalls marveling at how the debate structure utterly failed to resolve the question; both sides sounded so equally credible. Nonetheless, she thinks the evidence will continue to accumulate on the pro-supplement side of the case. As indicators of this, Whitlock says

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# Dinner?

(continued from page 17)  
she now knows two fellow medical doctors (one in Washington and one in Baltimore) who have collected more than 17,000 major medical journal articles reporting on both basic and clinical research related to the prevention and treatment of disease with diet and nutrition; Whitlock also mentions how the eminent British medical journal *Lancet* now includes a regular feature on nutrition.

Supporting these sorts of developments, she says, "I've proved to myself through the practice of nutrition that it's valuable." In her medical practice she saw serious, acute medical problems disappear with supplementation; and something else that impressed her as strongly was the

beneficial effect of improved nutrition on all those patients who felt a malaise for which no specific disease was apparent. "They just didn't feel well," suffering such symptoms as fatigue, lack of motivation, headaches, joint aches, and depression — symptoms which simply went away after treatment with supplements. In Whitlock's own life she found nutritional supplements relieved her of the premenstrual tension syndrome. Even more dramatically, Whitlock tells of having a schizophrenic relative who has been living a normal life since starting a program nine months ago in which she's being treated for food allergies and taking supplements. "Before that, she was raving," Whitlock says quietly. "She was a very sick girl."

Although Colgan may discount such anecdotal evidence, it does carry a powerful emotional impact. In addition to Whitlock, clients of Colgan testify to specific, concrete improvements in their lives since starting the vitamin supplements. One is the local triathlon star Julie Moss, who met

Colgan socially about ten months ago and since then has begun training with him as a running and swimming partner. Several months ago Colgan submitted Moss's name to his board of directors as a candidate for a free program to see her through the 1984 Olympics. The board approved and Moss began taking the recommended pills — twenty-one per day — about this past May. Since then Moss says taking the pills is "probably the most regimented thing in my life at this point other than brushing my teeth. . . . You just feel like you're eating a second meal." Although Colgan warns that it takes at least six months to assess the impact of supplementation, Moss says almost immediately she noticed one change, "a real burst of energy at the end of the day. . . . I felt like I really had to work hard to get myself tired." In addition, her hair and nails, which usually suffer heavy damage from all their exposure to water, have seemed extraordinarily healthy and fast-growing, she states.

Parker Janée is even heartier in her praise for Colgan. Janée works for the San Diego office of E.F. Hutton and

has a home in La Jolla, but she spends ninety percent of her time out of town presenting sales and marketing seminars. She says she commonly finds herself giving a breakfast talk in one city, then going to the airport, flying to another city and delivering a luncheon presentation there, then jetting off to yet another destination for an evening program — then possibly catching still another plane to her next morning's destination. After one such ten-week stint about a year ago, she says she found herself at thirty-one years of age literally walking into walls and convinced that "I had to try to do something to hold my body together."

About that time, she saw the article on Colgan in *Omni* and tracked him down for an assessment appointment. Like Moss, Janée was surprised by seeing some immediate changes. Most importantly, the "gnawing hunger" that had always sent her off on periodic sugar binges disappeared. In fact, her desire to both eat and drink under stress has diminished, Janée insists. Like Moss, she consumes her twenty-or-so pills after breakfast because "if I take 'em after dinner, I tend to stay

awake later that night." Janée says every time she has forgotten to take the pills for even a few days, "I can distinctly tell the difference in my system. It doesn't seem to be as smooth running." Now, after using the supplements for a year, she says, "I am immensely pleased with them. . . . I expect to be on them permanently." Colgan, of course, expects us all to be on them eventually. He thinks his own formulas will change over time. "I think that in a hundred years, people will look back upon all our theories and say how quaint and cumbersome they are." He elaborates: "Fifteen years ago, chromium did not merit a mention in the volume that goes with the [U.S. government's] recommended daily allowances. Ten

years ago, it merited one line saying, 'Chromium may be necessary for animal nutrition.' In the latest, 1980 version, it gets three pages and the suggestion that a chromium intake of fifty to 200 micrograms a day is tentatively recommended for adults." Other such changes will come.

When they do, when human beings finally refine our knowledge of how — precisely — we can optimally fuel our bodies, then at that point Colgan is convinced we'll experience more than increased energy and healthier fingernails. We'll also live longer — perhaps a whole lot longer than people do now, he thinks. Colgan acknowledges that this is still a hypothesis. But he cites mounting evidence that human cells do not carry

some built-in "self-destruct" mechanism that dictates they must die after seventy or eighty years. Instead, Colgan has come to believe that disease, not mere old age, kills people. He thinks that life for most people involves a progressive breakdown of the body's natural defense against disease — the immune system. As the series of breakdowns builds, the defenses work less and less efficiently; Colgan estimates that by the age of seventy, the average immune system may have lost ninety percent of its fighting capacity, and finally one disease or another triumphs, and death occurs. But humans can intervene in this process and have done so already. Through vaccination, for example, modern medicine has augmented the


human immune system's ability to protect itself against certain pernicious diseases such as polio — with resultant extensions of lifespan. Colgan believes the evidence is growing that various vitamins can strengthen the immune system further. If we can thus retard the grim breakdown, and if we can couple that strategy with avoiding accidents and environmental poisons, then the door on human immortality may possibly swing open.

In view of that possibility, Colgan's tolerance for the critics of nutritional supplementation is slim. His attitude is that the debate is already over, resolved in his favor. "This is the health care of the Twenty-first Century," he declares flatly. "There's simply no doubt about it." □

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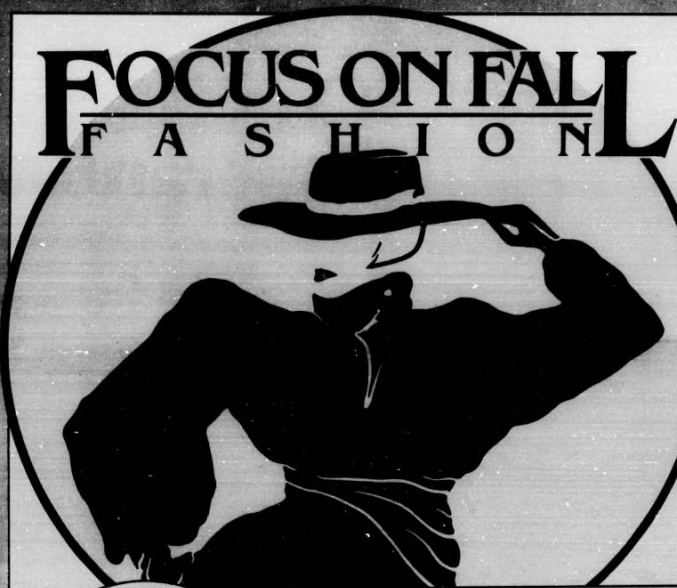
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**I**n 1968 Lou Stein, a retired drama and public speaking teacher for the San Diego city school district, decided to buy a car in Europe and travel throughout the continent. At one point during his tour, Stein drove into the Czechoslovakian town of České Budějovice, which is located about twenty miles from the German border. His arrival in Czechoslovakia was ill timed — the Soviets had just begun their invasion of that country. Undeterred, Stein set about seeing the sights of České Budějovice. He passed by a church made of stone and wood and had stopped to admire its architecture when, beyond the church, he saw dust clouds rise above a field. Russian tanks were wheeling down a dirt road. Stein determined to take snapshots of the tanks that he might later sell to an American news magazine. He got out of his car and began shooting. Suddenly he felt somebody wrench his camera out of his hand, then a hard tug almost lurched him flat on his back. When he looked up, Soviet soldiers towered above him, holding automatic rifles. They arrested him and hustled him off to their commandant's headquarters. The commandant was stern as he addressed Stein in halting English. "What were you doing taking pictures of our maneuvers?" he demanded. "Maneuvers?" Stein said. "What maneuvers?" Just taking church pictures. That's all. I'm an expert on churches. "I don't believe you," the commandant said harshly.



Eleanor and Lou Stein

And I'm a goner, Stein thought. Locked up in some Soviet gulag, the key thrown away. What will I tell my children? How will I tell them? Several more tense minutes of questioning passed. Then the commandant's eyes shifted downward to Stein's chest. He reached for Stein's Western-style string tie and grabbed the neck clip. The clip was decorated with a five-pointed green star, the symbol used worldwide by people who speak the artificially created language called Esperanto. "Ĉu vi estas Esperantisto?" ("Are you an Esperantist?") the commandant asked in excellent Esperanto. He smiled ever so slightly. Could it be? Stein wondered. "Jes,

mi estas," he said. ("Yes, I am.") He was stunned. "Mi ankali?" ("So am I?"), the commandant said. "Mi ne estas bona Esperantisto." ("Not that I'm a good Esperantist. But my brother in Moscow is great.") Soon they were talking as though they were old friends. All that they spoke, for about fifteen minutes, was in Esperanto. The Soviet asked Stein many questions. "What kind of work do you do in the United States?" "I'm a schoolteacher in a city called San Diego." "Oh yes, I've heard of San Diego. Say, is it true that in your country everybody has two cars?"



Janice Bundy

"For some of us it's true. Some of us even have three or four cars." "I myself have trained for the profession of optometry. How much could I make in your country?" "You could make a good living. Better than a schoolteacher." "Yes, that's what I thought. But what possibility have I?" The Russian sighed. "All right. If I let you go, you must promise me one thing: I want you to write. If you can, find another Esperantist who is an optometrist. Have him write. We can exchange much useful information." The commandant clapped his hands. Soldiers appeared. He gave a Russian command and a soldier returned to Stein the confiscated camera.

Then the commandant took a card from his desk drawer, with his address in the Soviet Union, and handed it to Stein. He gave another command in Russian. As the soldiers escorted Stein out, the commandant stopped him once more. "Ne forgesu vian promeson!" he said. ("Don't forget your promise!") When Stein got back to San Diego, he looked for an optometrist who spoke Esperanto, but never found one. (The photos of Russian tanks were lost when Stein, overly excited upon his release, opened the back of his camera to see if the film had been removed. It hadn't.) The thought of writing to the commandant about the matter seemed to be associated vividly with the memory of that harrowing experience, and so Stein never communicated again with the Russian. However, he has told the story a number of times to his fellow members of the Esperanto Club of San Diego — in Esperanto, of course. The local club to which Stein belongs has a membership of about sixty and regularly draws between twenty-five and thirty people to its monthly meetings. That may not seem like a large crowd, but the San Diego club may be one of Esperanto's most important American organizations. The club was first organized by Frank Helmuth in 1955, after he had been snooping around the downtown San Diego library and discovered the history and unique concepts behind Esperanto. "It was a curiosity thing," he says now, but he found learning Esperanto much easier than the Spanish with which he was struggling, not so successfully, at the time. Helmuth advertised for

others interested in the language, and the first study group formed as a result. Then he contacted *Tribune* columnist (now editor) Neil Morgan and told him about the informal group. A subsequent *Me* column item caught the attention of an experienced Esperantist from Holland, living at the time in San Diego, and not long after, a beginner's class in the language was being offered at San Diego High's evening school. (After eight months, Helmuth spoke nearly fluent Esperanto; nearly thirty years later, he still cannot speak fluent Spanish.) Eleanor Stein, wife of Lou, is a member of the local club and also is currently vice president of the Esperanto League of North America and will try to become the first woman president in 1985. Frank Helmuth, who now lives in Julian, was League president from 1965 to 1971, and a chief U.S. representative during those years at the Universal Esperanto Association's international congresses. His former wife, Bonnie Helmuth, was the international representative in the United States the past several years. La Jolla resident Alberta Casey is known internationally for her two vocal albums of Esperanto music ("Super la Arco" and "Foje en Mia Viva" — "Over the Rainbow" and "For Once in My Life" — are among the songs she's recorded). Grant Goodall, of the UCSD linguistics department, has taught Esperanto at UCLA, the National University of Mexico in Mexico City, and at San Francisco State, where one of the nation's most comprehensive courses in

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By David Steinman

# Esperanto

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Esperanto is taught. David Jordan has taught Esperanto at San Francisco State and at UCSD. And Ralph Lewin, a UCSD professor and worldwide marine biology lecturer, at some point during his talks insists on lecturing about Esperanto, and he has translated Milne's *Winnie the Pooh* and *The House at Pooh Corner*, as well as having compiled an Esperanto dictionary of marine biology terms.

This language was invented by Polish physician Ludwik Zamenhof in the 1880s. Zamenhof hoped that if the world shared a universal language, international hostilities and alienation, which he supposed were the result of an inability to communicate, would be lessened. In fact, Esperanto in its own language means "one who hopes."

Still, Esperanto isn't a language of perfect neutrality. Because it is largely based on the Indo-European family of languages, Arabs, Orientals, and other people who don't speak an Indo-European tongue must begin to learn Esperanto at an even more rudimentary level than their Western counterparts. However, its logical and simple construction makes it much easier to learn than other European languages. It isn't a slurred or trilled spoken language, such as Spanish or Italian, and is harsher than those tongues. In that way it resembles German — each word stands out — although there's no harsh guttural pronunciation. In a sense, well-spoken Esperanto has no accent; it's difficult to tell from what country the speaker hails. Estimates are that at least one million and maybe as many as eight million people speak

fluent Esperanto, and that as many as 15 million people have had an elementary introduction to the language.

Among those things that make Esperanto easy to learn are these: It has only sixteen grammatical rules. Verb conjugations don't change word roots. No silent letters exist to confuse speakers. Accents always fall on the next-to-last syllable. Subject nouns always end in *O*, object nouns in *ON*, adjectives in *A*. For example, here are a couple of passages from "The Tower of Babel," taken from the Bible's Book of Genesis:

"Sur la tuta tero estis unu lingvo kaj unu parolmaniero." ("Now the whole earth used the same language and the same words.")

"Ni mallevigu do, kaj Ni konfuzu tie ilian lingvon, por ke unu ne komprenu la parolon de alia." ("Come, let us go down and there confuse their language, that they may not understand one another's speech.")

There are a number of recognizable Latin roots in that example, and as David Jordan says, "In the early days you could find more Europeanizations. Now the language has become less European and more international." Jordan took up Esperanto in the late 1950s. He calls himself a "language nerd" — put any language in front of him, he says, and he'll learn it. Today, he's head of the UCSD anthropology department. "Esperanto has a dynamic that allows it to be independent of other languages," Jordan continues. "Although for a European the vocabulary is familiar, its simplicity enables Japanese and Arabic speakers to feel quite secure."

I may be only an ideal or an attempt at wish fulfillment, but Esperantists seem to long for a mythic time (before the Tower of

Babel), for a fraternity of mankind in which all peoples and nations enjoyed a panhuman heritage, without the isolation of people entrapped by their culture. The Bible and ancient myths hint that such a world once existed — although perhaps only in the traces of man's collective unconscious. The idea that linguistic equality can promote the unity of all nations and cultures is alluring for Esperantists.

"English is generally thought of as the international language," says Bill Schwartz, a technical writer/editor for Linkabit Corporation in Sorrento Valley. A lover of languages, he has studied Spanish, German, French, Japanese, and Latin; he's spoken Esperanto for twelve years. "But it's not fair that one nation should have its language as the one adopted by the world as its common tongue. How would Americans feel if Russian were the common language? Or Arabic? We wouldn't be on an equal footing to conduct international commerce or politics or to acquire medical and technological knowledge. We wouldn't have enough people who spoke Russian or Arabic. We'd lag behind. That's what has happened for many countries; they haven't English-speaking skills and have fallen behind in technology, economics, living standards. With English, when an American speaks with an Arab, it's still the American's language, which makes it difficult for the Arab, because to speak good English he must think differently — like an American. He may not be able to express himself as well as he'd like, or appear as intelligent as if he spoke his Arabic language. With Esperanto, people from different nations have the chance to speak with each other on an equal basis."

Getting Esperanto accepted as a universal second language has not been easy, either in San Diego or the rest of the country, or the world. However, one place to start is the schools. Indeed, if Esperanto were taught in San Diego schools, for instance, that would mark an important advancement in having the language accepted in this area, as well as the nation (although at least one state — Hawaii — has already made Esperanto part of its basic education program). Hal Wingard, however, isn't an Esperantist and doesn't share the optimistic vision of a world brought closer together and made more peaceful by Esperanto. He typifies the attitude of people who know about Esperanto and aren't impressed. Wingard is San Diego city school's director of basic education; for sixteen years previously he was the curriculum specialist for foreign language education. "A common language among people doesn't mean a common understanding," he says.

"The North and South spoke the same language, yet still went to war. Americans and English spoke the same language and still killed each other [during the Revolutionary War]. Although to the best of his knowledge Esperanto has never been taught in San Diego city schools, he's not against teaching Esperanto — provided certain conditions are met: "We'll teach any language for which there's a demand in the community. We've taught Russian, Hebrew, Japanese, and Portuguese — because a need was expressed by the community. As for Esperanto, we may get one call every two years. The view from my office is that it's just not a common interest in our city."

The important issue, Wingard says, is that any student has a limited time to

devote to learning a second language; so should it be one which has neither a country nor long cultural history, or should it be a language which has both? "Learning a language isn't an end in itself; but a means to understand people and their culture," he says. "By learning German or French, one learns how the Germans or French see the world. You're developing an aural tool that will allow you to meet anybody in that country, from a farmer to a carpenter to the president. But Esperanto is limited to an intellectual nouveau. When you communicate with a French Esperantist, you communicate with somebody more like you than the French. The window through which an Esperantist sees France is very small. You don't really get to know France — only the Esperantists of France. People who become interested in Esperanto tend to be intellectuals, highly educated, and idealists; they're probably more similar to one another and atypical of the country in which they live. They share this idealism that isn't shared by other people of their country. Of course, Esperantists argue that they can speak not only with the French but Germans, Bulgarians, Spaniards, Koreans, Chinese — whomever. Still, the number of Esperantists in any one country is limited, and they belong to a rather specialized class."

Wingard's discouraging words seem reinforced by the fact that far fewer than a hundredth of one percent of the world's population has even heard of Esperanto, and for those people who have, many believe that the language is a failure. But David Jordan disagrees. "Actually, Esperanto has done rather well," he says. "When you consider that Esperanto has become a language used in about

eighty nations and by more people than the population of some countries, and that it has its own clubs, magazines, and book and record publishing companies, that it's taught by the universities and schools of countries as diverse as Poland, China, and Brazil — that's extraordinary. Yet because people tend to think it's the 'universal language' and if it isn't and not spoken by everybody, they see it as a failure. Or worse, as a language that has died. Esperanto is at the point that the telephone once was: what good is one telephone, except as a curiosity? Esperanto will be only as valuable as the number of people who speak it."

That value was appreciated by the San Diego club's president, Janice Bundy, when she met Luigi and Sara Genovese a year ago here in San Diego. The Genoveses, from Gorizia, Italy, had made use of the Esperanto international directory, which provides Esperantists the world over with the names and addresses of those actively speaking the language. Aside from being able to show the Genoveses such sights as Balboa Park and the zoo, and even a trip up to Julian to meet Frank Helmut, Bundy was able to answer all Luigi's questions about the practice of law in this country — both Luigi and Bundy are attorneys. More accurately, Bundy answered Sara's questions: Luigi speaks no English or Esperanto. His wife speaks Esperanto but no English. Bundy speaks no Italian but does speak Esperanto. So the questions came from Luigi, were translated into Esperanto by Sara, answered in Esperanto, and then translated back into Italian. As the trio walked through the county courthouse, downtown on Broadway, Sara asked for her husband.

(continued on page 24)

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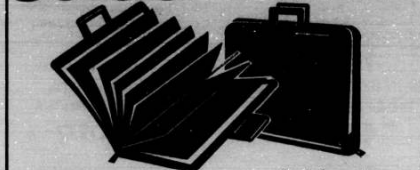
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## Esperanto

(continued from page 23)

band. "Kion la advokatoj sulkigas la kienojn hore?" ("What are your legal fees per hour?") Sara Genoveso asked, again for her husband.

"Inter po sesdek kaj cent-kaj-duono hore." ("Between sixty and 150 dollars per hour?") Bundy said.

Luigi Genoveso asked many questions through his wife. Some of them were quite technical, such as the hierarchy of the courts — from municipal and superior to state and federal courts. Bundy easily answered his inquiries.

However, on another day, after they'd gone on a picnic in San Francisco, Bundy said:

"Ni sportas ordinarajn negocajn vestaĵojn." ("We wear ordinary business clothing?") Bundy said, able to clear up one uncertainty Luigi had about the American legal system's traditions.

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Clemente with other Esperantists, Sara Genoveso rode home in a different car, leaving Bundy and Luigi Genoveso together. "It was amazing," Bundy recalls, "how quickly our communication broke down. We really couldn't talk. It was quite awkward. Our dialogue went from sophisticated questions and answers, in which I was able to make all my points understood, to primitive hand signals. All that we could do on the drive home was sing some American folk songs; he knew some of the words, though not what they meant."

Before the Genoveses departed for Los Angeles, where other Esperantists would be their hosts, Sara insisted that Bundy visit them in Gorizia. "Ni atendas ke vi vivitos Italujon baldon. Ĉu vi povas veni venetosome?" ("We expect that you will visit Italy soon. Can you come next summer?") she said.

"Eble ne venetosome, sed iam certe." ("Maybe not next summer, but sometime certainly?") Bundy said. Now Bundy has friends in Italy. They write one another. They send Christmas cards. And Bundy gets all the latest news from Gorizia — in Esperanto.

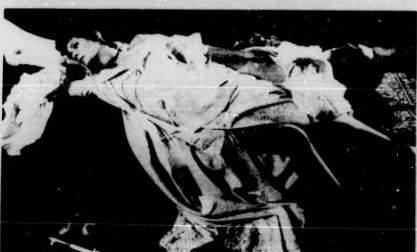
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## The Long Goodbye



Fanny and Alexander



The Draughtman's Contract

### DUNCAN SHEPHERD

On one point at least, we might wish that Ingmar Bergman strove to be more like Woody Allen rather than always vice versa. That particular point is Allen's consistent willingness and ableness to bring in a movie at under ninety minutes, and it comes to mind as a desirable trait many times throughout the three and a quarter hours of *Fanny and Alexander*. No cinematic ordinance is violated, of course, in the mere fact of a three-and-a-quarter-hour running time, and Bergman's new movie is much less tedious than most three-and-a-quarter-hour movies; less so, even, than many movies half that long. The sheer

professionalism of the technical aspects — photography, cutting, and especially set decoration — gives it a sense of assurance (next-door neighbor to sense of purpose) so seldom seen. Interest can be held for a certain length of time, or recaptured after an interval, by the marvelous, museum-y collection of turn-of-the-century household artifacts: lamps, candles, tablecloths, shawls, what-have-you. This should be no less true even for viewers who find rather corny, as I do, the sort of "tasteful" color co-ordination in which whole stretches of a movie (or, in the case of Bergman's *Cries and Whispers* and *Autumn Sonata*, whole movies) adhere to a strict color code, and all the characters seem to select their daily attire out of a desire not to clash with their

surroundings. Not all of the richness in this movie, however, is confined to the material realm; some of it spreads to the thematic realm as well. And it is true, as everyone has been quick to say, that the proportion of time set aside for Nordic gloom — and for lines of dialogue like "Oh, life! Oh, insomnia, poverty, and humiliation!" (an actual quote) — is rather less than usual for Bergman. And yet, and yet, and yet.

There is no need, in the first place, to turn pockets inside out in search of nice things to say about the movie; it has hardly had to beg for such things. It is quite enough to say, on that score, that no one who has followed Bergman this far in his career will want to miss out on this comprehensive reprise of his themes and obsessions. With that said, it can next be said that the attempted summary of forty years of filmmaking is a taller order than any single, coherent, well-balanced work can be expected to fill. That such an attempt is without precedent in movie history is perhaps not without reason, and the attempt would perhaps best be without precedent as well. No movie should be viewed as its director's final, or only, word on a subject, much less every subject, and Bergman's widely broadcast pronouncement, that this movie is to be his last, has set up unreasonable expectations. One wonders how many viewers have found the three and a quarter hours easier to endure, and even to savor, under the threat of no more. Any such viewer is not apt to feel put-upon should that threat not be kept. But then there are the rest of us.

If the length of *Fanny and Alexander* seemed to be necessitated simply by the career-long accumulation of material to be covered, there would be reason enough for complaint; but there are plenty of times when the length seems not to be so necessitated, when it seems instead to have been determined by such principles as decide the "suitable" size of a park statue or grave marker. These times are most frequent in the first, and longest, of the movie's three, clearly delineated, but unequal "acts." Bergman takes a very long time, in the course of a highly populated Christmas revel, just to establish who is who and how they are related to one another. It took me over an hour, for example, to find out who Fanny is, even though she was around the place the whole time, and Alexander was looking for her in the movie's first moments. It took me a little while longer to find out who their father is (he, too, had been around the place the whole time), and by then he is at death's door, and the only parental influence he exerts is to give each of his children one last unforgettable trauma. Most of the first hour or so is given over to setting up domestic spectacles or incidents of a type that would be apt, like the father's death rattle, to be fixed forever in a child's memory. Some of these are quite nice (the magic-lantern slide-show in the wee hours

of the morning at least contributes another valuable item to the household museum), but few, if any, of them might have done the same job. I personally could have done without the breaking-wind method of extinguishing the candles or — a less original scene — the feather-storm produced by a pillow fight. The entire section is almost Felliniesque in its lack of solid foundation, and far from Bergman's lack of dramatic efficiency.

The second part gives us more of a sense of bearings, introducing us properly to a puritanical Bishop, to a whole new household, and to a staff of domestics dressed as if to patrol a mental ward. (Identifiable among them, but barely, is a startlingly pasty-faced, stringy-haired Harriet Anderson, Bergman's one-time embodiment of desecrated sensuality.) The reds of the Christmas party and the blues of the death-bed scene give way now to pale grays, whites, off-whites, tans, yellows, browns — in short, "an atmosphere of purity and austerity." The deathly colorlessness of this locale seems, temporarily at least, to infect the Christmas setting as well. All of this makes quite a contrast, but it does not make a lot of sense. Why would this attractive young widow (Ewa Fröling, whose physical resemblance to Liv Ullmann is nearly as creepy as Woody Allen's attempts to make Mia Farrow into Diane Keaton), so happily married to a small-time theatrical impresario and ham actor, accept the marriage proposal of this cloistered clergyman? Everyone who knows her and cares about her wants to know the same thing, and no one, in the cast of characters or in the audience, is surprised when she very soon follows her children in rebellion against the Bishop in her hand. The anti-church sentiments here will not seem quite so eternally fresh to anyone who has not suffered Bergman's oft-chronicled childhood religious trauma, nor to anyone who had thought that Bergman had laid these demons to rest, twenty years ago, in his *Silence of God* trilogy. To any of those, the subtle discomforts of being touched, patted, and stroked by an unwelcome hand will seem much more potent than the actual lashings administered by that hand. This second section, though solid in construction, is ultimately rather predictable, despite the appearances or apparent appearances of a ghost. And these, moreover, are somewhat hard to swallow, not so much because they break with the realistic mode enforced till then, but because the emotional ties between ghost and ghost-see — father and son — had never been clearly established.

The children's escape from this stifling environment, effectuated by an old Jewish mystic and friend of the family, is welcome in a way. But it would have been more so if the escape plan had not depended so heavily on divine providence, dumb luck, and an unexplained sleight of

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(continued from page 25)  
hand that allows the children to be in two places at once. This bit of focus-pocus will keep some viewers scratching their heads and mumbling to themselves all the way through to the movie's end, not to be stillled by the lip-service paid to occultism, the general ambience of Ripley's *Believe It or Not*, and the closing quotation from Strindberg: "Anything can happen, anything is possible..." The mystical Bergman has always been, and remains, my least favorite of the several Bergmans. Every viewer, however, will have his own least favorite parts and most favorite parts of the present, composite Bergman. There is certainly a lot to choose. Some, like me, will have an easier time picking leavies than mass.

After *Fanny and Alexander* one would not likely be hungry for yet another three-hour plus movie. But when there are many unanswered questions as in *The Draughtsman's Contract* one might wonder what is contained in the reported ninety minutes excised from the version currently in release. Those enigmatic law statutes, for example, which seem to come to life, crawling across the rooftop overlooking an outdoor dinner party, making faces at a periwigged child, or urinating from atop a pedestal, are not so enigmatic when one learns from the press kit that the

hiring of local layabouts to pose in the nude as classical statues was an accepted practice among the English gentry of the late 17th Century. (An actual statue does come to life in the eyes of the boy-heros *Fanny and Alexander*, but that is another sort of matter.) If this puzzle gets cleared up in the longer version, perhaps some light is shed, too, on the question of who engineered the fatal "misadventure" that befalls the proprietor of Compton Anstey, on his return trip from Southampton. Then again, perhaps not. For us to be kept in the dark as to who did the evil deed seems inadmissible if our point of identification is meant to be the man who is framed for it. And insofar as this character represents the man of the future, the harbinger of social mobility, this would indeed seem to be the case. That the chicaneries of the upper classes should be over his head, and ours, seems part and parcel of the prevailing class consciousness. We need to know no more about the actual mechanics of the trap than that the thing could have been designed and operated by the dead man's neglected wife and/or his unhelpfully married daughter and/or his impatiently ambitious son-in-law and/or his slighted estate manager. Good enough. But there is even talk when the few puzzle pieces we are actually given cannot be made to fit in even an off-half-completed picture.

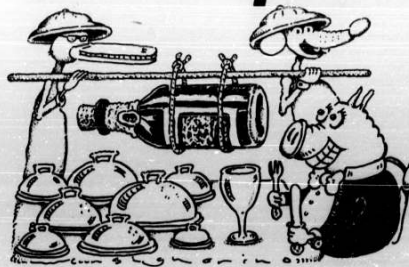
The basic idea for a murder mystery —

the idea dimly discerned through a mental fog — seems quite a good one. It depends upon the uppity draughtsman's peculiar susceptibility to entrapment, his overestimation of himself, his underestimation of his betters, and, most of all, the special nature of his art, in which mere accuracy is valued over imagination. To fill in (even partially) that sketchy idea with details, to imagine how an unseen hand might alter the artist's chosen subjects in such a way as to cause the artist to incriminate himself — that's the hard part. How could it be done? I don't know, and I don't think writer-director Peter Greenaway knows, either. More than just a slavishly and unquestioningly accurate renderer, Greenaway's draughtsman must also be an incredible dolt. What other sort of man would continue, after a garden visit with a married woman, to reproduce the scene he was at work on at the time, complete with the discarded clothes of his illicit lover? And what sort of man, no matter how devoted to the ideals of draughtsmanship, would go right on drawing stray limbs of the murder victim's clothes (in such unlikely places as the very boughs of a tree) after it has been pointed out to him that the presence of these could implicate him in the crime? And why, while we are at it, is it assumed that this would in fact implicate him? Why wouldn't such innocent and incurious reproduction of clues tend instead to clear

him? Photography would seem to be the art form more conducive to the plot Greenaway had in mind. Antennae, in *Blow-Up*, showed how that art form could participate in the inadvertent discovery of a crime. Inadvertent self-incrimination is another matter.

And as far as Peter Greenaway has pursued it, it has not been brought to heel. I suspect that if he pursued it still further, as far, for example, as any self-respecting pulp mystery writer would feel duty-bound to pursue it, the holes in the plot would grow wider. Compensation must be sought elsewhere. The verbal jousts of the uniformly corrupt and snobbish characters are not exactly Congress, but are well enough written and acted to hold our interest until the insistent distractions of ambulatory "statues," murder, blackmail, and an ever-tightening noose. The period recreation is good in other ways as well. I particularly liked the draughtsman's work apparatus, though I would have liked to see more demonstration of his skill and a more gradual evolution of the drawings between start and finish. (Greenaway is himself responsible for doing these.) I have no way of knowing how much more of that there might have been in the missing ninety minutes, and all things considered, were I given the chance now to see the longer version, I think I should decide I don't really need to know.

# Just a Splash



ELEANOR WIDMER

**The Restaurant:** El Bizcocho, Rancho Bernardo Inn  
**The Location:** 17550 Bernardo Oaks Drive, Rancho Bernardo (277-2146 or 487-1611)  
**Type of Food:** Gourmet dinner (Seminale Culinare)  
**Price Range:** Fixed price, eighty dollars  
**Hours:** Served August 8 through August 11

Many, including me, remember the days when the gourmet dining room of the La Valencia Hotel in La Jolla did not offer a wine list. People nursed drinks of hard liquor or martinis before and during dinner — Scotch or bourbon were reputed to go with everything. If you weren't a drinker, you might have a bit of sherry before dinner and water with the meal. During my first exposure to the Sky Room, more years ago than I dare to admit, I recall slipping sherry and then having our water glasses filled repeatedly. The price of that dinner for ten was twenty dollars, and a generous tip was four percent. Champagne, of course, was available but we didn't order any. This wasn't a wedding; it wasn't a seduction; it was merely four people meeting it have a pleasant evening.

All of this has changed radically. The

most inexpensive restaurants carry house wines (often raw, acidic, and occasionally tasting like vinegar), and even medium-priced restaurants offer wines of varying cost and merit. True, it's still difficult in restaurants to obtain only one glass of really good wine. Unlike France, where fine wines are sold by the carafe, custom here dictates that you buy a whole bottle if you want anything above the level of jug wine.

But our preoccupation with wines has gone beyond the custom of having wine with dinner. Since this is the age of expertise, we now have classes in wine connoisseurship, wine clubs, wine-tasting parties, and wine bars. The Pacific Wine Bar and Bistro on Market Street, the Wine Express on India Street, the Wine Knot in Del Mar are a few examples of places where people congregate to eat light meals and sample wine. Trips to wine-tasting country in northern California raise those locally called "wine safaris," and one often hears people discussing their purchases of wine with a passion that exceeds the quest for gourmet food. Common sense will tell you that it's easier and cheaper to entertain with a good bottle of wine and some cheese than to create an exotic dinner. This is all to the good, and at present splendid evenings of dining include the showcasing of fine wines.

One of the pioneers in highlighting wines, along with his gourmet meals, has been the Inn at Rancho Bernardo. For the

last several months it has hosted wineries of California who present their best wines, along with discussion and instruction. These wines are served in conjunction with gourmet dinners that are planned to reveal the harmony between wine and food. The wine tasting plus dinner at the Rancho Bernardo Inn costs approximately fifty dollars per person. I have not, as yet, attended one of them, but these events should be noted by those who want to increase their knowledge and perceptions of unusual wines.

I have, however, attended the fourth presentation of the Semaine Culinare, which was held August 8 through August 11. This gourmet feast, which is first offered in the summer of 1980 for forty dollars, has now doubled its price. Yet on the evening I visited, there wasn't an empty chair in the section of the dining room reserved for this occasion.

At other years, the dinner was the result of two chefs working in tandem, each of whom produced alternate courses. This year the astonishing Christian Gaborit was here from Tours, France, and he worked alongside the new chef of the El Bizcocho restaurant, Robert Blakeles, a young but dedicated American. The dinner consisted of seven courses (if you count the appetizers — and five truly remarkable wines. Many menus go into the decisions about the menus, but an equal amount of time is spent in wine tasting and purchasing. It is to these wines that I wish to address myself first.

Appetizers (goat cheese on toast, smoked salmon, quail egg and caviar in puff pastry) were served with champagne produced by Martha Culbertson of the Fallbrook Grocery Store. Dry and lively, the champagne kept the palate clean and uncluttered. I regret to say that I forgot the appetizers at these meals because it's difficult enough to finish the courses, let alone manage the finger food. However, I did have the champagne, just a few sips, but enough to be impressed with it. The soup was served with a fume blanc from Grigich Hills (1981, Napa); a light but splendid white wine whose seductiveness lay in the fact that you could drink it all night and not tire of it. The salad and fish were accompanied by the real find of the evening, a Chateau de Beaulieu produced by Parson's Creek (1981, Mendocino). Shortly after this wine was purchased by the Inn, the chardonnay was so sought after that its limited quantity had to be meted out by the fine restaurants that demanded it. An imported red burgundy, Savigny Les Bains (1978, Madeline Boillot), was served with the veal and pheasant. Cheese and dessert were accompanied by a cabernet

sauvignon from Jordan (1978, Sonoma). Those who had the capacity took full advantage of the chardonnay — red wines are difficult for me to handle.

This was an impressive array of wines, none commonplace. Neither was the meal. Christian Gaborit, whose art I greatly admire, did a memorable cold cream of fresh tomato soup and a stunning fish dish — St. Pierre, prepared in a sauce made from veal stock, veal bone marrow, and butter. Since M. Gaborit loves to experiment with unusual combinations, we also had a juxtaposition of pheasant and scallops done in a sauce prepared with Vouvray wine. The pheasant was perhaps a bit chewy, not the fault of the preparation but possibly the bird itself. And of course the dessert — tiny rounds of puff pastry, a hint of custard, and a sea of raspberry sauce — was perfection itself.

The young chef, Robert Blakeles, acquitted himself well with one of my favorite salads, crayfish with a variety of fresh mushrooms, including a white one called an oyster mushroom. The medallion of veal with thin slices of candied ginger was also compelling. The one weak dish was the cheese offering, one slab of Coulommiers, served with a sweet nut toast, which was slightly out of context with the rest of the meal.

However, these are minor points. It's too bad that we couldn't begin with the pheasant, proceed to the veal, then have the fish, the salad, the soup. In the classical order of presentation one is bound to have less tolerance for the last dish than for the first, and through the years I have tended to be the most critical of the last entrée. This time I thought the pheasant was not as tender as it could have been. To be perfectly fair, it may just have come too late in the evening. I also missed the presentation of fresh roses to each of the women.

These meals presented in the El Bizcocho Room at the Inn at Rancho Bernardo have become part of our local tradition of gourmet food and wine. Often provocative, they achieve a level of excellence towards which all restaurants should strive. I wish also to comment on the professionalism of the service. You never feel that you are being served by a beach person on roller skates, but by someone dedicated to the craft. The staff at these dinners, along with the chefs, deserves a round of applause.

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(continued from page 23)

hand that allows the children to be in two places at once. This bit of hocus-pocus will keep some viewers scratching their heads and mumbling to themselves all the way through to the movie's end, not to be aided by the lip-service paid to occultism, the general ambience of Ripley's *Believe It or Not*, and the closing quotation from Strindberg. "Anything can happen, anything is possible." The mystical Bergman has always been, and remains, my least favorite of the several Bergmans. Every viewer, however, will have his own least favorite parts and most favorite parts of the present, composite Bergman. There is certainly a lot to choose. Some, like me, will have an easier time picking least than most.

After *Fanny and Alexander* one would not likely be hungry for yet another three-hour-plus movie. But when there are many unanswered questions as in *The Draughtsmen's Contract* one might wonder what is contained in the reported ninety minutes excised from the version currently in release. These enigmatic laws, for example, which seem to come to life, crawling across the rooftop overlooking an outdoor dinner party, making faces at a periwigged child, or unifying from atop a pedestal, are not so enigmatic when one learns from the press kit that the

hiring of local layabouts to pose in the dead as classical statues was an accepted practice among the English gentry of the late 17th Century. (An actual statue does come to life in the eyes of the boy-hero of *Fanny and Alexander*, but that is another sort of matter.) If this puzzle gets cleared up in the longer version, perhaps some light is shed, too, on the question of who engineered the fatal "misadventure" that befalls the proprietor of Compton Austen, on his return trip from Southampton. Then again, perhaps not. For us to be kept in the dark as to who did the evil deed seems advisable if our point of identification is meant to be the man who is framed for it. And insofar as this character represents the man of the future, the harbinger of social mobility, this would indeed seem to be the case. That the chicaneries of the upper classes should be over his head, and ours, seems part and parcel of the prevailing class consciousness. We need to know no more about the actual mechanics of the trap than that the thing could have been designed and operated by the dead man's neglected wife and/or his unhappily married daughter and/or his impudently ambitious son-in-law and/or his slighted estate manager. Good enough. But we are right to balk when one of the few puzzle pieces are actually given credit to make to fit in even an only half-completed picture.

The basic idea for a murder mystery —

the idea dimly discerned through a mental fog — seems quite a good one. It depends upon the uppity draughtsman's peculiar susceptibility to entrapment, his overestimation of himself, his underestimation of his better, and, most of all, the special nature of his art, in which mere accuracy is valued over imagination. To fill in (even partially) that sketchy idea with details, to imagine how an unseen hand might alter the artist's chosen subjects in such a way as to cause the artist to incriminate himself — that's the hard part. How could it be done? I don't know, and I don't think watercolor director Peter Greenaway knows, either. More than just a slavishly and unquestioningly accurate renderer, Greenaway's draughtsman must also be an incredible doer. What other sort of man would continue, after a garden tryst with a married woman, to reproduce the scene he was at work on at the time, complete with the discarded clothes of his illicit lover? And what sort of man, no matter how devoted to the ideals of draughtsmanship, would go right on drawing stray items of the murder victim's clothes in such unlikely places as the lower boughs of a tree after it has been pointed out to him that the presence of these could implicate him in the crime? And why, while we are at it, is it assumed that this would in fact implicate him? Why wouldn't such innocent and incurious reproduction of clues tend instead to clear

him? Photography would seem to be the art form more conducive to the plot Greenaway had in mind. Annotating, in *Flow-Trip*, showed how that art form could participate in the inadvertent discovery of a crime. Inadvertent self-incrimination is another matter.

And as far as Peter Greenaway has pursued that idea has been brought to heel. I suspect that if he pursued it still further, as far, for example, as any self-respecting pulp mystery writer would feel duty-bound to pursue it, the holes in the plot would grow wider. Compensation must be sought elsewhere. The verbal jousts of the uniformly corrupt and snobbish characters are not exactly *Converse*, but are well enough written and acted to hold our interest until the insistent distractions of ambulatory "statues," murder, blackmail, and an ever-tightening noose. The period recreation is good in other ways as well. I particularly liked the draughtsman's work apparatus, though I would have liked to see more demonstration of his skill and a more gradual evolution of the drawings between start and finish. (Greenaway is himself responsible for doing these; I have no way of knowing how much more of that there might have been in the missing ninety minutes, and all things considered, were I given the chance to see the longer version, I think I should decide I don't really need to know.

## Just a Splash



ELEANOR WIDMER

**The Restaurant:** El Bizcocho, Rancho Bernardo Inn  
**The Location:** 17550 Bernardo Oaks Drive, Rancho Bernardo (277-2146 or 487-1611)

**Type of Food:** Gourmet dinner (Seminole Cuisine)  
**Price Range:** Fixed price, eighty dollars  
**Hours:** Served August 8 through August 11

Many, including me, remember the days when the gourmet dining room of the La Valencia Hotel in La Jolla did not offer a wine list. People nursed drinks of hard liquor or martinis before and during dinner — Scotch or bourbon were reputed to go with everything. If you weren't a drinker, you might have a drink before dinner and water with the meal. During my first exposure to the Sky Room, more years ago than I dare to admit, I recall sipping sherry and then having our water glasses filled repeatedly. The price of that dinner for four was twenty dollars, and a generous tip was ten percent. Champagne, of course, was available but we didn't order any. This was a wedding; it wasn't a seduction; it was merely four people meeting to have a pleasant evening.

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But our preoccupation with wines has gone beyond the custom of having wine with dinner. Since this is the age of expertise, we now have classes in wine connoisseurship, wine clubs, wine-tasting parties, and wine bars. The Pacific Wine Bar and Bistro on Market Street, the Wine Express on India Street, the Wine Knot in Del Mar are a few examples of places where people congregate to eat light meals and sample wine. Tips to wine-tasting country in northern California rarely those locally available, and one often hears people discussing their purchases of wine with a passion that exceeds the quest for gourmet food. Common sense will tell you that it's easier and cheaper to entertain with a good bottle of wine and some cheese than to create an exotic dinner. This is all to the good, and at present splendid evenings of dining include the showcasing of fine wines.

One of the pioneers in highlighting wines, along with its gourmet meals, has been the Inn at Rancho Bernardo. For the

last several months it has hosted wineries of California who present their best wines, along with discussion and instruction. These wines are served in conjunction with gourmet dinners that are planned to reveal the harmony between wine and food. The wine-tasting plus dinner at the Rancho Bernardo Inn costs approximately sixty dollars per person. I have not, as yet, attended one of them, but these events should be noted by those who want to increase their knowledge and perceptions of unusual wines.

I have, however, attended the fourth presentation of the Semaine Culinare, which was held August 8 through August 11. This gourmet feast, which was first offered in the summer of 1980 for forty dollars, has now doubled its price. Yet on the evening I visited, there wasn't an empty chair in the section of the dining room reserved for this occasion.

As in other years, the dinner was the result of two chefs working in tandem, each of whom produced alternate courses. This year the astonishing Christian Gaborit was here from Tours, France, and he worked alongside the new chef of the El Bizcocho restaurant, Robert Blackeslee, a young but dedicated American. The dinner had seven courses — eight if you count the presentation of the Semaine Culinare, which was held August 8 through August 11. This gourmet feast, which was first offered in the summer of 1980 for forty dollars, has now doubled its price. Yet on the evening I visited, there wasn't an empty chair in the section of the dining room reserved for this occasion.

Appetizers (goat cheese on toast, smoked salmon, quail egg and caviar in puff pastry) were served with champagne produced by Martha Culbertson of the Fallbrook Grocery Store. Dry and lively, the champagne kept the palate clean and uncluttered. I regret to say that I forgot the appetizers at these meals because it's difficult enough to finish the courses, let alone manage the finger food. However, I did have the champagne, just a few sips, but enough to be impressed with it. The soup was served with a fume blanc from Grigis Hills (1981, Napa), a light but splendid white wine whose seductiveness lay in the fact that you could drink it at night and not tire of it. The salad and fish were accompanied by the real find of the evening, a chardonnay produced by Parson's (1981, Mendocino). Shortly after this wine was purchased by the Inn, the chardonnay was so sought after that its limited quantity had to be meted out to the fine restaurants that demanded it. An imported red burgundy, Savigny Les Baume (1978, Madeleine Boillot), was served with the veal and pheasant. Cheese and dessert were accompanied by a cabernet

sauvignon from Jordan (1978, Sonoma). Those who had the capacity took after dinner drinks. I tasted every wine but didn't drink with the chardonnay — red wines are difficult for me to handle.

This was an impressive array of wines, none commonplace. Neither was the meal. Christian Gaborit, whose art I greatly admire, did a memorable cold cream of fresh tomato soup and a stunning fish with scallop, veal bone marrow, and butter. Since M. Gaborit loves to experiment with unusual combinations, we also had a juxtaposition of pheasant and scallops done in a sauce prepared with Vouvray wine. The pheasant was perhaps a bit creamy, not the fault of the preparation but possibly the bird itself. And of course the dessert, tiny rounds of puff pastry, a hint of custard, and a sea of raspberry sauce — was perfection itself.

The young chef, Robert Blackeslee, acquitted himself well with one of my favorite salads, crayfish with a variety of fresh mushrooms, including a white one in an oyster mushroom. The medallion of veal with tiny slivers of candied ginger was also compelling. The one weak dish was the cheese offering, one slab of Coulommiers, served with a sweet nut. I can remember the heaping trays of fantastic cheeses served at the first Semaine Culinare, compared to which this offering of one cheese proved a bit disappointing — not to mention the sweet nut toast, which was slightly out of context with the rest of the meal.

However, these are minor points. It's too bad that we couldn't begin with the pheasant, proceed to the veal, then have the fish, the salad, the soup. In the classical order of presentation one is bound to have less tolerance for the last dish than for the first, and through the years I have tended to be the most critical of the last entrée. This time I thought the pheasant was not as tender as it could have been. To be perfectly fair, it may just have come too late in the evening. I also missed the presentation of fresh roses to each of the women.

These meals presented in the El Bizcocho Room at the Inn at Rancho Bernardo have become part of our local tradition of gourmet food and wine. If ever provocative, they achieve a level of excellence towards which all restaurants should strive. I wish also to comment on the professionalism of the service. You never feel that you are being served by a beach person on roller skates, but by someone dedicated to the craft. The staff at these dinners, along with the chefs, deserves a round of applause.

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# The Music of Politics



JONATHAN SAVILLE

The concert at Mandeville Auditorium commemorating the Chilean coup of a decade ago raised questions about the nature — indeed, the possibility — of "political" music. The concert was organized to demonstrate solidarity with the people of Chile, who have been living under the authoritarian Pinochet regime since the illegal and violent elimination of the government of Salvador Allende in 1973 by a junta of right-wing army officers. The musical works on the program — by the Americans Gordon Mumma, Larry Polansky, and Frederic Rzewski, the Australian Vincent Plush, and the Chilean Juan Orrego-Salas — all took their inspiration from Allende's move toward socialism, the coup, and the subsequent suppression of civil liberties. All expressed pretty much the same political point of view — or at least tried to, for it is not at all clear that a piece of music can in fact express a political point of view.

About drama's ability to convey political meanings there can be no doubt, and much of the political message of this concert was to be found in its dramatic framework. It is a rare concert indeed in which the resources of the stage are exploited with such theatrical skill as was the case with "Chile: Ten Years On." Most concerts are merely series of pieces; this one had a clear dramatic structure of its own, a structure enhanced by canny stage direction and a beautifully effective light-

ing design (both of these credited in the otherwise elegant and informative program booklet).

The first work, Gordon Mumma's hypnotically percussive "Wooden Pajamas" for electronic tape, was played in total darkness. The "wooden pajamas" of the title represent the coffins of those killed during the coup (including Allende himself), and the intense, rapid, repetitious clacking of the electronic sounds, surrounding the audience in the blackness, created a suggestive dramatic atmosphere of threatening militancy — relentless, mechanical, inhuman, with ironic hints of a Latin beat. The next work, Orrego-Salas's "Biografía Mínima de Salvador Allende" for voice and small chamber group, was performed under subdued lighting, with a burning candle, on one of those platforms at the extremity of the stage which constitute so peculiar a feature of Mandeville's architecture; the trumpet part, closely resembling the familiar "Taps" and designed to convey the notion that Allende died like a hero in battle, floated with poignant evocation from backstage; and when mezzo Barbara Naska spoke the final words of the piece, "Allende dies, as a man dies," she turned to the candle and snuffed its flame with her fingers. The third part of Vincent Plush's "On Shooting Stars" (Homage to Victor Jara), for chamber group, was accompanied by projected photographs of the coup and projected of the events in the Santiago stadium where the folk musician and poet Jara was brutally killed.

The performance of Rzewski's "The People United Will Never Be Defeated!" (which filled the second half of the concert) began once again in darkness, with a tape of the stirring socialist song of that name ("El pueblo unido jamás será vencido!") sung by a Chilean folk group, after which a roiling light gradually was thrown on the featureless backdrop, silhouetting pianist Ursula Oppens and the Rosenfelder grand in such a way as to make the audience aware, perhaps for the first time, of how thrilling the mere sight of such an instrument and its player can be. Toward the end of the Rzewski work, a set of thirty-six far-ranging variations on "El pueblo unido," Miss Naska reappeared in her original position at the side of the stage and led the audience in singing the song, a musical-dramatic event that functioned as a symbol of political solidarity among composer, performers, listeners, and the Chilean people. And finally, as the last chords crashed out, a ten-year-old Chilean boy, relit the snuffed candle to show that the spirit of Allende remains alive and that the motif of the entire concert was not defeat and nostalgia but youth and hope.

As drama, this was all immensely effective — far more effective, in its sober elegance and deeply moving dignity, than any overt political harangue would have been. The concert as a whole had a shape, a consistency, an impressiveness. The quality of these individual works, if considered on their own, was more variable. Mumma's "Wooden Pajamas" consisted of one idea

and one effect, repeated at considerable length. Its purpose, which it certainly achieved, was to create a powerful emotional atmosphere, but it lacked sufficient content to keep one's attention engaged. The Orrego-Salas vocal piece was lyrical, unpretentious, amusing, and so on, but its effectiveness lay in its dramatic mode of presentation (the performers isolated and surrounded by darkness, the candle, the distant trumpet) and in the rich *pastiche* timbre of Miss Naska's voice.

Vincent Plush's "On Shooting Stars," which he conducted himself, was, in contrast, a work of notable interest. Based on compositions by Victor Jara, it started, deformed, and disintegrated the Chilean composer's touching, folksy tunes, moving repeatedly from exquisitely orchestrated tenderness and serenity, to the jagged chaos familiar from much recent music, to a final appalling emptiness. There was in this music a finely tuned balance between the sensual pleasure of the themes and instrumental effects and the provocative structural manipulations of the material. The same cannot be said for Larry Polansky's "Sasha's Song" (for the people of Chile), which was by far the weakest work on the program. It consisted of an unendurably tedious tape of a small child singing about the "little white duck, sitting in the water," superimposed over a virtually unrecognizable aural montage of news broadcasts (the phrase "multinational corporations" surfaced out of the confusion), and all the tapes juxtaposed against what sounded like random interventions by a small ensemble of winds and strings.

The musical high point of the evening was Rzewski's "The People United Will Never Be Defeated!" When I first heard Miss Oppens perform this work several years ago, also at Mandeville, I was deeply impressed by it, to the point of opining that it might be one of that rare breed, an authentic twentieth-century masterpiece. Repeated exposure to Miss Oppens's recording (Vanguard 71248) has turned tentative opinion into certainty. Rzewski's inventiveness in varying and transforming the simple melody and harmony of the song can without embarrassment be compared to Beethoven's achievement in the "Diabelli Variations." There is, in addition, more — of Chopin. The technical demands of the work — superbly responded to by Miss Oppens in this as in her previous performances of it — place it in a category with the sonatas of Scriabin and Balakirev's "Islemye." Yet in no sense is this a pastiche; it has a style, a voice of its own, and it is as far as it could be from any sort of academic imitation of the earlier keyboard composers I have mentioned. And unlike the other works programmed in "Chile: Ten Years On," Rzewski's "The People United" did not need the context of a political commemoration or the support of dramatic staging and lighting in order to communicate its essential meaning.

The communication of this work's political meaning, of course, profited

greatly from the context. But fundamentally musical meaning and political meaning are two different things, and no amount of ideological assertiveness will erase the distinction. Mumma's "Wooden Pajamas," for example, is basically no more than an effective soundtrack for a movie which might deal variously with factory work, dangerous sports, or an earthquake. Only the title (which had to be explained in a program note) and the express purpose of this concert made it clear that the subject was the horrors of Chilean fascism. The political content of the Orrego-Salas vocal piece was in the text — a rather sentimental poem about Allende — and in the dramatic business of the candle; the melodies, harmonies, and devices of orchestration were, in the very nature of things, apolitical. Similarly, whatever communicable political content there may have been in Polansky's "Sasha's Song" was not in the pitches and their arrangements but in the taped words ("multinational corporations," etc.) without any further comment, already suggests the composer's anticapitalist ideology. The political meaning of

Plush's "On Shooting Stars" was to be found exclusively in the program notes (words) and the projected photographs (visual images). Music in itself, it would appear, is incapable of expressing political ideas — indeed, any ideas at all, other than purely musical ideas such as themes, textures, structures, and so on.

The only apparent exception to this general statement proves on examination to be illusory. The Rzewski piece (like some others on the program) makes use of recognizable tunes existing outside that particular musical composition and in the real world, so to speak: political songs such as "The People United" itself, along with quotations from the Brecht-Eisler "Solidarity Song" and the Italian "Bandiera Rossa." When we hear these tunes in the course of the performance, we are not receiving a clear political message? "The people united will never be defeated," we are being told, and "The red banner will triumph, long live socialism and liberty!" But quite aside from the fact that the first of these messages is a piece of wishful thinking, sadly ignorant of history, the truth is that the messages are not contained

in the music at all, but in the words that accompany the music in the minds of those who already know the songs. A typical American audience could not be expected to recognize any of these songs without explanations in the title and program notes, and without such recognition there is no possible way one could tell that Rzewski's thirty-six magnificent variations were attempting to make a statement about the leftist movement in Chile. Only an extra musical piece of knowledge and the emotional associations that go along with it can let us know that the theme those variations are based on has anything more to do with politics than Diabelli's silly little waltz theme does. Rzewski's quotations of socialist songs are actually a desperate — and pathetically naive — attempt to bring in political meanings where the normal processes of musical composition have proved incapable of doing so. Yet even in this naïveté (which only slightly detracts from the brilliance and grandeur of his piece) he can boast of illustrious predecessors — most notably Beethoven himself, whose "Wellington Symphony" (admittedly Beethoven's worst composi-

tion) has "Rule Britannia" triumphing over "Malthus's *en va-t'en guerre*." It is also quite naive to suppose that serious, difficult pieces of music such as those performed at Mandeville last week can actually make a contribution to such a worthy political aim as riding Chile of the Pinochet regime and reinstating democracy there. The song "El pueblo unido" may help stir people to action, but not a fifty-minute set of piano variations. The significant relationship of politics to music, as illustrated by this fascinating concert, seems to be that some composers find inspiration in (or receive commissions because of) political events and movements; that the resulting compositions are, insofar as they are music, apolitical; that they may be given an illusion of carrying political meaning by the addition of extra-musical elements (staging, literary texts, etc.); and that their quality, ultimately, depends not on their composers' ideological fervor but on the same talents necessary for any good piece of music: inventiveness, imagination, technical mastery, and the power to create a world of meaning out of sounds alone.

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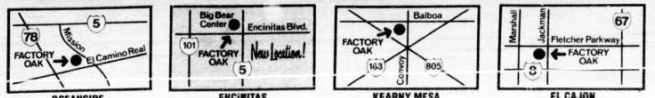
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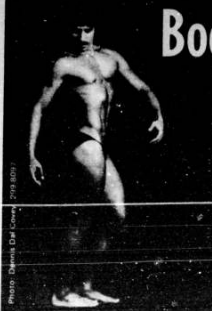
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# Say What You See



Carolyn Schade

JEFF SMITH

The Lamb's Players Theatre's current production, William Gibson's *The Miracle Worker*, begins with a customary dimming of the house lights. With this clue that the play is about to begin, conversations in the audience splinter into fragments of chatter — a postscript lingering here and there — and then fade away. Unexpectedly, the lights dim even more, and finally the theater is completely dark. The audience waits, quietly. But nothing happens in the opaque, soundless room. "Like Carlsbad Caverns," someone whispers, nervously. "Maybe the light man went to sleep," another replies, half-joking and half wondering just what the heck is going on. The blackout persists. But the room slowly fills with sound once again. The last words of previous conversations among the first-nighters receive footnotes, uneasy comments on the emptiness around them, accompanied by rustling programs and other signals of growing discomfort. Then, to the relief of all, shafts of light flicker here and there on stage. The noises cease. And the ordeal, which may have lasted only a minute or so, is over. But as if they had been locked in an unlit bank vault, it was more than the audience could take. Helen Keller, the subject of Gibson's drama, lived in such a world for eighty-eight years.

Some famous people never seem to have been young. Our images of Socrates, George Bernard Shaw, and W. C. Fields, for example, cluster around complete beings, all past fifty, whose formative years

are hard to imagine. Robert Frost is another (I swear he was born, at age forty, with snow-colored hair and that crusty disposition). As is Helen Keller, the courageous woman who, because of a severe infection in early childhood, was forced to live without two of her five senses. Blind, deaf, and mute, Keller nonetheless graduated from Radcliffe with honors in 1904 and became an eloquent author, lecturer, and champion not only of the handicapped but of other social causes as well. One envisions Keller in her maturity — as a model of heroic personal achievement — and remembers her famous words: "Security is mostly a superstition. It does not exist in nature. . . . Life is either a daring adventure or it is nothing." Gibson's play, which won the Pulitzer Prize for drama in 1959, takes us back, however, to 1887 — past our image of a woman governed by an indomitable spirit — to a nine-year-old child, ensconced in a world without sights, sounds, and language, who was a spoiled brat, and a savage one at that.

In contrast to Keller's image, one will always freeze Anne Sullivan at age twenty, even though she lived fifty more years, was happily married to writer/critic John Macy, and while almost completely blind herself — lived a full, productive life. She will always be "Annie," the nickname she favored when, at age twenty, she left her home in Massachusetts and went to Tuscomb, Alabama, to tutor Helen Keller. Accustomed to severe hardship (she had spent much of her life in almshouses and institutions for the blind), Sullivan didn't anticipate anything she hadn't experienced before. But what she

found went beyond any normal notions of a challenge — and was doubly appalling. Keller was a monster. Her parents and older brother treated her like an undomesticated house pet. They rewarded her tantrums with peppermint candies and regarded her many rages with condescending pity. They were also ready to ship her off, permanently, to an institution. Thus Sullivan had the task not only of teaching Keller but also of re-educating her family — especially Captain Keller, a Southern gent whose notions of Yankees (and Yankee women, in particular) were decidedly anti-bellum.

The play's title describes its outcome. But during the play itself, one soon forgets the title and wants to wager on the odds against Sullivan. Using a manual alphabet and a system she pioneered called "touch teaching," Sullivan works tirelessly with Keller, finger-spelling words on her pupil's hand. What Keller needs to learn is that objects have names and that the only way out of her claustrophobic hell is through the medium of language. One such breakthrough, Sullivan feels, and Keller would be eager to learn about "any and every crumb in God's creation." But other breakthroughs must occur first, such as establishing Sullivan's authority over the recalcitrant child. This takes the form of a civil war, a pitched battle between two equally stubborn wills. The first act concludes, for example, with a long scene in which Sullivan, given two weeks to housebreak Keller, literally wrestles with her at the dinner table. They scuffle, throw food, and slap each other until sheer exhaustion overcomes them. Like some primal clash between adversaries who understand only the ferocity of their opponent, this powerful scene is practically wordless. And though Sullivan's pedagogical techniques would hardly qualify her for a teaching credential, Gibson's play in scenes like this demonstrates convincingly that her instincts were on the mark and that her indomitable spirit was every bit as strong as Keller's.

On paper, Gibson's drama is also a monster. Packed with flashbacks to Sullivan's past, numerous minor characters demanding equal time, and many cumbersome speeches of fabrication, the script tends toward the contrived. It appears eager to spin outward rather than get on with the business at hand. Like Anne Sullivan's struggles with Keller, Lamb's director Robert Smyth has obviously had no grapple with this ornate, often long-winded text. But Smyth has a knack for tackling difficult plays. Similar to his excellent work with Christopher Marlowe's *Dr. Faustus* last season, Smyth's staging of *The Miracle Worker* collapses, condenses, and reshapes the play. It highlights the essentials — the primitive conflicts between Sullivan and Keller — and de-emphasizes, whenever possible, Gibson's

penchant for the baroque and the overblown. One example, Smyth has converted the flashbacks, at times tedious excursions back to Sullivan's childhood, into the equivalent of a Greek chorus. Her past is retold by surreal voices, spoken by members of the Keller family. And this technique performs double duty on stage. It harkens us back and, at the same time, reminds us of the commonality between the struggles of Keller and Sullivan. In this and other ways, Smyth's directorial choices give the production a refreshingly sharp focus.

David Thayer's first-rate technical work makes an equally striking contribution. Except for a red waist pump — the site of Keller's discovery of the connection between words and things — his set is bare, his props few, and nothing detracts from the flow of individual scenes. Thayer's expert lighting designs, which make use of layered penumbras of light and shadow, admirably remind us of the obstacles facing both sightless women (this initial blackout, in particular, efficiently places us inside Keller's consciousness long before we realize where we are and where to escape). And his soundtrack has a sublime effect on the ear. Throughout the play, an unplaceable tune lingers in the background. Though somewhat familiar, the melody is garbled enough to prevent easy identification. Then, as Keller begins her breakthrough near the end of the play, the melody — an old folk tune called "The Mocking Bird" — becomes clear, and in a minor way our moment of recognition mirrors Keller's. Thus in each of his designs, Thayer has successfully captured not only the varying perspectives of the characters but the progress of the story as well.

One of the trademarks of a Lamb's production is its democratic treatment of individual roles. No single performer grabs the spotlight for any length of time. With *The Miracle Worker*, however, Lamb has broken this pattern. Though they had some lapses of timing on opening night, four of the six actors — David Heath, Gail West, Kenneth Wagner, and Tanya Brown — played multiple parts believably. But the heart of the show, the focus of Smyth's direction and Thayer's technical design, is the two lead roles. And both Carolyn Schade and Deborah Gilmour have made the most of this rare opportunity to remain in the Lamb's spotlight. As the young Keller, Schade's character, without the aid of words, is at once a bold terror and the subject of our deepest empathy. As Anne Sullivan, Gilmour gives a mature, detailed, and captivating portrayal of the intrepid twenty-year-old required to do the impossible on her first job assignment. Individually, both performers are outstanding, but their tandem efforts — the clash of two raggingly obedient and immensely great souls — make for a genuinely touching evening of theater. □

# Off the Cuff



Steve Seales  
Electronics Engineer  
South Hillcrest

Do you know what the white powdered wigs the old English judges wore were made of? They were made from the hair of whales' teeth — the baleen. It's what whales use to screen out the plankton from water for food. When it dries it keeps its shape. Here's another one: If you took all of the salt out of the ocean and heaped it up on top of Manhattan, it would reach halfway to the moon. . . . Who was the first man to circumnavigate the globe? If you're thinking Magellan, you're wrong. The true person was his slave, Magellan died in Malaysia and never returned to Spain, his point of departure.



David Callahan  
Landscape Maintenance  
North Clairemont

Local wildlife's been a hobby of mine all my life. I first moved to North Clairemont in 1952. It wasn't unusual to go right out and catch a reptile called the horned toad. I've been looking for the coastal variety for about seven or eight years now and I can't find one. Most of the flat mesa land around here has been developed. I suspect it really cut their numbers. Apparently they don't do well in the sloping grounds of the canyon. The horned toad is about four inches long, a type of lizard but flat and round-headed. They camouflage themselves to fit their surroundings. If it's frightened and you pick one up, it can shoot a little bit of blood from its eyeball.



Debbie Olson  
Biology Student  
Del Cerro

Did you know a tarantula has eight eyes? I've had a pet tarantula for two years. His name is Boris. He molted the other day. When a tarantula molts, it looks like there are two tarantulas, the way it walks out of its skin. Boris was missing one of his legs, but when he molted it regenerated. Tarantulas are not poisonous to humans, not any more than a bee sting. They won't attack. If you're mean to it, it raises up on its hind legs to give you a warning first. If it does sting, it's actually injecting a digestive enzyme that numbs the area. Tarantulas do have jaws — they're reddish-brown. Turn one over and you can see it.



Denny Wolfe  
Fireman  
Cardiff

We were camping up at Montana de Oro. While we were taking the nature walk, my wife's ex brother-in-law's wife, who majored in ornamental horticulture, said that the common Hottentot ice plant had such heavy weight it was used as ballast. When it was cast out along the shore it grew wild. I'm not sure it makes sense, but it is of African origin. At Ballast Point in Point Loma there are rocks from all over the world from similar unloadings. There were also Indians who lived off the coast here who had such a high-protein diet they only lived to be about thirty-five. They made baskets from reed grass growing in the lagoons between Solana Beach and Cardiff.



Karen Reznik  
Technical Writer  
Point Loma

Did you know that a seed sprouted in a boy's eyeball? It happened in Africa. No joke, I think it was a chrysanthemum. An eye specialist removed it. I saw strange clippings. I've got one about a purple blob they found in Texas. A woman found it on her lawn and she said it looked like plum pudding, but even NASA couldn't identify it. There was a truck driver in Wyoming who was arrested and charged with "assault with a dog." He threw it at a female bartender. The one that really gets me though, I just read this recently: there are nearly three-quarters of a ton of termites for every person on earth. Doesn't that make you nervous?

—Lin Jakoby



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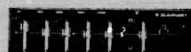


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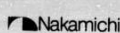
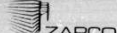


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## Section 2

## Events, Theater, Music, Film

### Star Of India

One day in 1952, Louis Gainsborough was met at his office by a man bearing several thousand feet of film.

Gainsborough, who was then a businessman involved in export and import, was widely recognized in business and government circles for his interest in Asian and Indian cultures. He hoped somehow to deepen the West's shallow understanding of these ancient cultures and he had written articles critical of Western

governments' policies in Asia. The man with the film knew of Gainsborough's sympathies and hoped the businessman would help him. The man, an Indian national living in Fiji, wanted Gainsborough to take the film and construct from it a documentary about one of India's greatest leaders: Mahatma Karamchand Gandhi.

Included on the film, spanning a period of thirty years, were hours of footage of Gandhi at work, leading hundreds of thousands of Indians through nonviolent rebellion against British rule. Likewise, the footage included rare shots of

the British reaction to this rebellion, much of it filmed clandestinely from rooftops and on the run. British soldiers, clad in white uniforms, white Bombay hats, and wielding long sticks, were secretly filmed as they zealously pummeled weaponless Indian protesters.

Gainsborough, an admirer of Gandhi, agreed to turn the clips into a cohesive documentary. He contacted friends in the film business for advice, hired an editor, worked with a writer to develop the film's narrative, and then hired journalist Quentin Reynolds to narrate.

The film premiered in Washington, D.C. in 1953, the day after Dwight D. Eisenhower was inaugurated as president. Eisenhower and a crowd of diplomats and Washington officials attended the premiere. Shortly after that it was shown in New York to members of the United Nations. It played in a few New York theaters, and it made Time magazine's list of best documentaries.

Nevertheless its run in the United States was brief. In India, however, the film was translated into eight dialects and shown throughout the country.

Last year, as British filmmaker Richard Attenborough's epic movie Gandhi stirred renewed interest in the Indian leader, Gainsborough decided again to find an American audience for his documentary. Gainsborough, who lives in San Diego County, has retired from business, and now spends his days writing novels with Indian and Asian themes. He felt he knew little about how to get his film into the public view again so he called local television station XETV and asked for advice about television syndication.

XETV offered to televise the film themselves, and on Sunday, August 28 at 8:00 p.m. on Channel 6, Mahatma Gandhi—Twentieth-Century Prophet will be shown to the public for the first time in thirty years. Gainsborough says he spent a "great deal" of money to make the film but has never earned a profit from it and never expects to. He wants to circulate his film again in hopes of adding to his lifetime goal of increasing understanding of Indian culture. (continued on page 5, col. 5)



Illustration by David Drake



Jump / Merinus Bosen, 1981

### In Dutch

On April 19, 1982, the States General of the Netherlands United Provinces admitted John Adams as Minister Plenipotentiary representing the newly-formed and embattled American republic. Six months later, Adams cemented the valuable alliance with the Dutch by signing the Treaty of Amity and Commerce in the Hague, and our relations with the Netherlands since represent our oldest and longest unbroken peaceful diplomatic liaison with a foreign power—a streak that, considering our propensity for alienating those countries we don't outright invade, may be more remarkable than DiMaggio's fifty-six game string. To celebrate the bicentennial

anniversary of Adams' first diplomatic visit, the Dutch last year sent to America a commemorative coin, the Royal Netherlands Navy fleet (both boats), the Netherlands Marine Band, and some art—the modern components of which are currently being exhibited at the La Jolla Museum of Contemporary Art.

"Contemporary Art from the Netherlands" premiered in Chicago in the spring of 1982 and traveled to Ontario and Iowa before arriving in La Jolla. The selection of work by eighteen artists was made by John Hallmark Neff of the Chicago Museum of Contemporary Art. At the invitation of the Dutch government, Neff chose a hundred recent works from the collections of museums, galleries, private collectors, and

(continued on page 6, col. 2)

### Sole Mates

The San Diego Scenic Drive: a good idea, but probably a contradiction in terms. The fifty-six-mile auto route, designed to show off the diversity and beauty of San Diego's environment to caravans of tourists, winds from Point

Loma to UCSD through picturesque neighborhoods and past spectacular natural vistas. But how much of all this can someone really see from a car? Driving up Mt. Soledad behind a Winnebago gives a nice view of bumper stickers from Carlsbad Caverns but not much else. Fellow motorists on Harbor Drive probably will not be understanding of someone creeping along to enjoy San

Diego's beautiful downtown setting. And besides, it's just not smart to drive and look at scenery at the same time, unless you want to risk merging with all that roadside splendor. Walkabout International, San Diego's champions of foot power over horse power, have devised a much more appealing plan. As their contribution to America's Finest City Week, Walkabout will be leading a group of hardy

souls on a walk along the San Diego Scenic Drive, all fifty-six miles of it, Saturday, August 27. Walking the route will give participants a chance to observe closely some of the detail and nuance that give character to neighborhoods such as Mission Hills and Hillcrest. At a walking pace, the expensive views along Sunset Cliffs Boulevard and La Jolla Scenic Drive are all the more impressive. And even a

major thoroughfare like La Jolla Boulevard takes on a different flavor when walked rather than driven. Local walking maven and the event organizer, Larry Forman, states that, to his knowledge, this event is the longest one-day cross-country walk in the United States. And he is also quick to say that it is deceptively difficult, in walking years, even

(continued on page 6, col. 4)



Photograph by Jim Galt



# READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, 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 80863, San Diego, CA 92138.

## Film

"The Gates of Jerusalem," a documentary of the city, its people and environs, will be narrated in person by its producer, Ismar Associated Press reporter Hal McClure. Monday, August 29, 2 and 8 p.m., Laureate Walk Village Theater, Escondido. Reservations 727-3495.

"Gold Diggers of 1935," Dick Powell stars, but Busby Berkeley's choreography of "Lullaby of Broadway" steals the show in this playful ditherer to be shown Tuesday, August 30, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4157.

"Americans on Everest," the National Geographic documentary about the first American expedition will be screened Wednesday, August 31, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Belle," André Delvaux's 1973 film about a peasant and his mysterious lover, will be shown in French with English subtitles, Wednesday, August 31, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**Children's Films, Of Cats and Men:** the history of cats as pets, is one of four short films to be shown Thursday, September 1, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4157.

## Dance

"Dance Jam" create your own style in an evening of free-form recreational dancing every Friday night, 9 p.m., 3355 Fifth Avenue, Hillcrest. 239-4713.

**Philipine Dance and Music:** the local PASCAT Performing Arts Company will present a survey of dance and musical styles, Saturday, August 27, 3 and 8 p.m., Mayan Theater, Southwestern College, Chula Vista. 472-1383.

**Works in Progress:** students and faculty of The City's summer workshop will present an informal showing of dances, Saturday, August 27, 4 p.m., building 4C, UCSD. 295-9074.

**Summer Concerts:** San Diego's American Ballet School will perform new works, Friday, August 26 and Saturday, August 27, 8 p.m., San Diego City College Theater, Thirteenth and C streets, downtown. 270-9103.

## Music

**Pops Concert:** the San Diego Pops Orchestra will present "An Evening of Rodgers and Hammerstein," Thursday, August 25 through Monday, August 29, and open their final weekend of performances, the "1812 Tchaikovsky Spectacular," Wednesday, August 31, 7:30 p.m., Hospitality Point, La Jolla. 454-3541.

Mission Bay. 239-9721 or 28-MUSIC.

**International Folk Concert Series:** continues with Tennessee folk singer Clay Catron performing Thursday, August 25, 7:30 p.m., Mathis Community Cultural Center, 247 South Kalma Street, Escondido. 741-4691.

**"Twilight in the Park" Concerts:** continue with the Friends of Old Time Music Day, Saturday, August 27, noon and pop and light classical music from the City Grand Band, Tuesday, August 30, the Central Park Band, Wednesday, August 31, and the City Grand Band, Thursday, September 1, 6:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 236-5717.

**Madrigals and Wine Tasting:** the San Diego Master Chorale will perform Saturday, August 27, 3 and 8 p.m., San Páspal Vineyards Tasting Room, 11455 Ensal Road, Escondido. Free. 241-8855.

**"Symphony on the Green" Concerts:** conclude with a big band show featuring the Modernaires with Paula Kelly, Jr., Saturday, August 27, 8 p.m., on the green at Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 485-3773.

**Jazz Concert:** Peter Sprague and friends will entertain Sunday, August 28, 11 a.m., Old Amsterdam Gallery, 1110 Camino Del Mar, Del Mar. 481-1566.

**Band Concert:** the San Diego Concert Band will perform show tunes and Latin and American folk music, Sunday, August 28, 12:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 466-6606.

**Organ Recital:** Jared Jacobson's performances continue with a program of toccatas, Sunday, August

28, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

**Gilbert and Sullivan Excerpts:** the San Diego Gilbert and Sullivan Company will perform songs from "H.M.S. Pinafore," "The Pirates of Penzance," Sunday, August 28, 3 and 8 p.m., Los Conchos Methodist Church, 4111 Camino del Rio South, Mission Valley. 297-4366.

**Vocal Recital:** mezzo-soprano Mitiska Simkova will perform a program of Czechoslovakian concert and folk music, Sunday, August 28, 8 p.m., Smith Recital Hall, SDSU, 265-6636 or 265-6031.

**A Cappella Concert:** the Singing Singers will perform Victorian, Elizabethan, and earlier music, Sunday, August 28, 1 p.m., Villa Montecito, 1925 K Street, Sherman Heights. Free. 239-2211.

**Intercon 83:** continues with Mexican and Chicano performing arts including poetry, music, and folk dance, Sunday, August 28, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 265-4243.

**Baroque Chamber Concert:** the Smithsonian Institution Chamber Players will perform works of J.S. Bach on instruments of the period, Monday, August 29, 8 p.m., and Tuesday, August 30, 2 p.m., with a reception following each performance, Old Globe Theater, Balboa Park. 565-9947 or 297-4366.

## Special

**Interfest:** this day-long multicultural festival will offer folk, music, crafts displays, a parade, and a car show, Sunday, August 27, 8:30

a.m., Educational Cultural Complex, 4144 Acorn View Boulevard, Southeast San Diego. Free. 264-4053.

**City Heights Neighborhood Auction:** enjoy music and refreshments and bid on items from an up-and-coming lunch with Assemblyman Lucy Killea to benefit neighborhood improvement programs, Saturday, August 27, 10 a.m., Highland-Lands Park, 3102 Highland, City Heights. 452-1380.

**Back-to-School Health Check:** children up to age fourteen can receive a free health check by staff members of the Reef-Steak Medical Group as part of a back-to-school health fair, Saturday, August 27 and Sunday, August 28, 11 a.m., Price Bazaar Shopping Center, Chula Vista. 234-6261 x175.

**Mr. Mission Beach Contest:** the third annual, will present the best of San Diego's beach life on the beach, Saturday, August 27, noon, Hamlet, 704 Ventura Place, Mission Beach. Free. 488-5050.

**Turtle and Tortoise Exhibition:** the San Diego Turtle and Tortoise Society presents its ninth annual shell game, Saturday, August 28 and Sunday, August 29, 10 a.m., room 101, Casa del Prado, Balboa Park. Free. 565-0274.

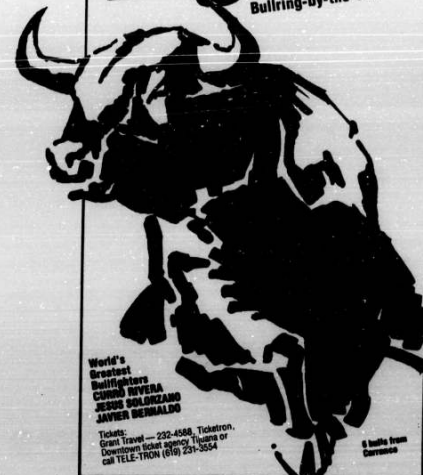
**Reptiles and Amphibians:** the area will be on display, sponsored by the San Diego Herpetological Society, Sunday, August 28, 10 a.m., Recital Hall of the Natural History Museum, Balboa Park. Free. 232-1821.

**YMCA Country Family Fair:** Y not TV away an afternoon with folk, music, games, and swimming open to the whole community, Sunday, August 28, 1 p.m., North Coast Family YMCA, 200 Saxony Road, Encinitas. Free. 942-9822.

(continued on page 4)

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**Plus AN EVENING WINESURFER**  
Sponsored by San Diego Sailing Center

# READER'S GUIDE

(continued from page 2)

## Sports

1983 World Senior Flying Disc Championships (a.k.a. Frisbee) will conclude with the disc golf final, Friday, August 26, 9 a.m., Marley Field Disc Golf Course, Marley Field, and the accuracy, distance, and other final competitions Saturday, August 27, 8:30 a.m., Private Field, UCSD, 272-9819.

Charger Preseason Football, San Diego State Rams, Friday, August 26, 7 p.m. (telecast live), San Diego Stadium, 280-2121.

Endurance Horskback Ride, the Bonita Valley Horsemen will hold a fifty-five-mile race from Jamul to Bonita, with awards going to the best conditioned (not the fastest) animals, Saturday, August 27, 6:15 a.m., Diamond K Ranch, Proctor Valley Road, Jamul, 475-7537.

San Diego Scenic Drive Walk, Walkabout International will lead the fifty-six-mile excursion (divided into manwalks for tenkies), Saturday, August 27, 7 a.m., Dana Landing at Ingraham Street, Mission Bay. Free. 231-SHORE or 231-WALK.

Frisbee Clinics for players of all skill levels are offered each Saturday, noon, East Mission Bay Park. Free. 273-7441.

Sockers Soccer, the last home stand of the season begins with a match against Golden Bay, Saturday, August 27, and Seattle, Wednesday, August 31, 7:30 p.m., San Diego Stadium. 280-COAL.

Stock Car Destruction Derby Grand Prix, the best of what's left, will be run Saturday, August 27, 8 p.m., Cajon Speedway, Bradley Avenue at Gillette Field, El Cajon. 448-8900.

World Bodyboarding Championships, an international field of contestants will be competing, Friday, August 26 through Sunday, August 28, 7 a.m., Oceanside pier, Third Street, Oceanside. Free. 433-7633.

1983 Mr. and Ms. Muscle Beach Contest, for you fans of well-oiled quads and lats, sponsored by Gold's Gym, will be held Sunday, August 28, noon, Hamel's, 704 Ventura Place, Mission Beach. Free. 488-5050.

Grass Ski Competition, slalom and ski ballet events will be held Sunday, August 28, 12:30 p.m., Presidio Park, Old Town.

Bullfight, the season continues Sunday, August 28, 4 p.m., Bullring-by-the-Sea, Tijuana. 232-4588.

Thoroughbred Racing continues with nine races daily except Tues-

day, first post 2 p.m., through September 14, 11 AM Mar Racetrack, Via de la Valle, Del Mar. 299-1340 or 755-1041.

## Radio/TV

Padre Baseball, les Pads visitent a Montreal, Friday, August 26, and Saturday, August 27, 4:30 p.m., and Sunday, August 28, 10:30 a.m., den de goz to Philly, Tuesday, August 30, 2:30 p.m., and Wednesday, August 31, 4:30 p.m., KOST, Channel 39.

Chargers Preseason Football, the Rams visit San Diego with the game broadcast live, Friday, August 26, 7 p.m. (repeating Saturday, August 27, 1 p.m.), KGTU, Channel 10.

"Mahatma Gandhi — Twentieth-Century Prophet," the first public viewing of this documentary film, shown only three times since 1952, will take place Sunday, August 28, 8 p.m., KXTV, Channel 6.

## Lectures

Landlord and Tenant Rights will be the subject of a lecture by attorney Stuart Schachter, Thursday, August 25, 7 p.m., Glendale Federal Savings, 2995 Claremont Drive, Claremont, and Wednesday, August 31, 7 p.m., Balboa Branch Library, 4255 Mt. Abernathy Avenue, Claremont. Free. 279-7913.

Public Hearing to consider transportation alternatives for East County, including the proposed trolley connection, will be held Thursday, August 25, 7:30 p.m., Lemon Grove Community Center, 3146 School Lane, Lemon Grove. 231-1466.

Open Poetry Reading, all are invited to share their work, Thursday, August 25, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free. 236-1521.

"The Third World Goddess Heart," a multicultural poetry reading, will be held Friday, August 26, 8 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

"Get Acquainted with NOW," the local chapter of the National Organization for Women will provide information on current issues at a day-long workshop, Saturday, August 27, 9 a.m., Y.W.C.A., Tenth and C streets, downtown. Free. 695-0108.

Autograph Party will celebrate publication of "The Where I Was Going," humorous poetry for women by Natasha Jones-Gott, Saturday, August 27, 2 p.m., John Kelly's Book Shop, 780 Prospect Street, La Jolla. Free. 454-4766.

Fourth District City Council Candidates Forum, Mike Garrett, William Jones, and Ardelia McClure will be present for a question-and-answer session for residents of the Southeast San Diego community, Tuesday, August 30, 6:30 p.m., Neighborhood House, 841 South 41st Street, Southeast San Diego. 263-8161.

"Doctor Behind the Lines: Life in the Salvadorean Liberated Zone," physician Charles Clemens will describe his recent experiences, Wednesday, August 31, 7:30 p.m., First International Church, 4190 Front Street, Mission Hills. Free. 275-1162.

Galleries

Photographs and Video Show, all the work of San Franciscans, in-

# TO LOCAL EVENTS

cludes western landscapes by Wanda Hammerlock, color images by Harry Bowers, and a continuous running show of video art pieces including work of and about Nam June Paik, a video pioneer, and performance artist Meredith Monk, on view through August 28, Museum of Photographic Arts, Balboa Park. 239-5262.

Underwater Photographs, the work of members of the Underwater Photographic Society will be on display through September 2, Athenaeum Music and Arts Library, 1038 Wall Street, La Jolla. 454-5872.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Library, 1038 Wall Street, La Jolla. 454-5872.

Limited Edition Portfolio of Elise Porter, Andie Kernes, Jerry Uelsmann, David Lubber, Philip Hely, Robert Mapplethorpe, Beaumont Newhall, and others will be on display through September 10, The Moore will be on display through August 31, Taende Gallery, 820 Prospect Street, La Jolla. 454-3691.

Graphics by Eduardo Chillida, Giacomo Manzù, and Henry Clay's Book Shop, 780 Prospect Street, La Jolla. Free. 454-4766.

ALLIANCE WITH NATURAL LAW

TRANSCENDENTAL MEDITATION & TM-SIDHI PROGRAM

Maharishi Mahesh Yogi

"Punctuated Landscapes" photographs by Gene Krennick, will be on display through August, Sefton Hall Gallery, Natural History Museum, Balboa Park.

"Growing Through," recent paintings by Mirat Giron, will be on view through September 2, Cynago Gallery, 6512 Ninth Avenue, downtown. 234-0846.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Library, 1038 Wall Street, La Jolla. 454-5872.

Limited Edition Portfolio of Elise Porter, Andie Kernes, Jerry Uelsmann, David Lubber, Philip Hely, Robert Mapplethorpe, Beaumont Newhall, and others will be on display through September 10, The Moore will be on display through August 31, Taende Gallery, 820 Prospect Street, La Jolla. 454-3691.

ALLIANCE WITH NATURAL LAW

TRANSCENDENTAL MEDITATION & TM-SIDHI PROGRAM

Maharishi Mahesh Yogi

TRANSCENDENTAL MEDITATION & TM-SIDHI PROGRAM

Inman will be on display through September 11, San Diego Museum of Art, Balboa Park. 232-5911.

Contemporary Crafts, ceramics, glass, wood, metal, and fiber work by such artists as Jens Morsmon, Steven Corrao, and Italy Sanga will be on view through September 11, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Multimedia Show, videos, banners, paintings, and graphics by Norman Laliberte will be on display through September 11, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

Sculpture and Paper Art, the work of San Diego sculptor Max DeMoss and Arizona paper artist Beth Ames Swartz will be on display through September 16, Deica Art Gallery, 1224 Prospect Street, La Jolla. 459-3691.

"Nightvisions," new works by Victor Molina, will be on display

through September 17, Installation Gallery, 447 Fifth Avenue, downtown. 232-9015.

"Between Continents: Between Seas Pre-Columbian Art of Costa Rica," three hundred works of ceramic, jade, stone, and gold will remain on view through September 25, San Diego Museum of Art, Balboa Park. 232-7931.

Ultra-Large-Format Photographs, twenty by twenty-four inches, and the Polaroid camera used to take them will be on display through October 16 with West Coast photographers using the camera in the museum setting. Museum of Photographic Arts, Balboa Park. 239-5262.

"Street Galleries," original work and photographs document the history of the mural tradition in Chicago art, will be on view through October 30, Villa Montecarlo, 1925 K Street, Sherman Heights. 239-2211.

"Nightvisions," new works by Victor Molina, will be on display

## Star of India

(continued from page 1)

During his life, Gandhi, who viewed himself as merely an imperfect human, reached a status comparable to sainthood in India. He could attract a crowd of 300,000 on a moment's notice. He achieved simultaneously the role of spiritual and political leader in India's fight for independence from colonial rule. To the British, his power, rooted in his allegiance to Hindu tradition, was confounding, and cost him more than 2300 days in prison, often because the British had no idea how else to control his influence.

Whether Gandhi's accomplishments were those of a

(continued on page 6)

**the Old time CAFE**

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Friday	<b>BOB SASSE</b>	7:30 & 9:30
Saturday	<b>FOLKBLUES/POLKAJAZZ</b>	7:30 & 9:30
Sunday	<b>SAM HINTON</b>	7:30 & 9:30
Monday	<b>DEL REY &amp; THE BLUES GATORS</b>	7:30 & 9:30
Tuesday	<b>PETER SPRAGUE</b>	7:30
Wednesday	<b>COUNTRY BLUES</b>	7:30
Thursday	<b>ANDY CALHOUN &amp; DENISE GENARO</b>	7:30

COVER CHARGE MONTHLY - MEET & MEET

## The Bridal Bazaar

Doors open from 10-5.

August 28, 1983  
Vacation Village Hotel  
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If you are planning to be married soon, don't miss *The Bridal Bazaar*... the one show you need to help you plan the perfect wedding and new home. It's a complete convention and seminar for brides, grooms, and their guests.

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- Complimentary portraits by Keene Studios. Come dressed in dark, solid colors and long sleeves.
- The Bride Guide, the complete wedding workbook, sells for \$12.95 in bookstores, but only \$8.00 at the Bazaar.
- To register, complete the form below and send your check for \$3.00 per person at least two weeks before the show. Registration seats less than two weeks prior may be picked up at the door, or you may register at the door for \$4.00 per person. For registrations received at least two weeks before the show, tickets will be mailed.
- Merchandise Space for your exhibit may still be available. For information, call Pat Higgins at (619) 292-6976.

THE BRIDAL BAZAAR, P.O. Box 95152 MB277, San Diego, Calif. 92113

Bride's name \_\_\_\_\_ Age \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, ZIP \_\_\_\_\_  
Day Phone \_\_\_\_\_  
Evening Phone \_\_\_\_\_  
Groom's name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, ZIP \_\_\_\_\_  
Day Phone \_\_\_\_\_  
Evening Phone \_\_\_\_\_  
Wedding Date \_\_\_\_\_

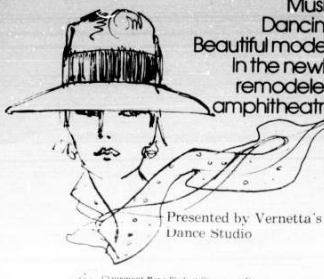
I have enclosed a check for \_\_\_\_\_ tickets at \$3.00 each Total \$ \_\_\_\_\_  
I understand I will receive tickets in the mail if I register at least two weeks in advance. If my pre-registration arrives late, my tickets will be waiting at the door, or I may register at the door for \$4.00.

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80032, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

So a chum and I are driving back to my place after watching the Padres split a doubleheader with Montreal. He knows that I'm a bit uptight, that I've been having trouble with *The Simon and Garfunkel Piece*, and he finally proffers some sage advice: "Listen," he says conspiratorially, "I'll make just one suggestion and then you can tell me to go to hell. Don't make this the definitive Simon and Garfunkel piece. It's too much." It was as if someone had lifted a plow harness from my shoulders. Like a dozen other pop writers across the country whose cities are being visited by the duo on their current pop history-making tour, I knew that their appearance here would provide me with what might be my one and only chance to write about them, their music, their place in the pop pantheon, and their long-range effect on what I now wistfully refer to as my generation. The self-imposed pressure to condense everything I've always wanted to say about them into a few short paragraphs had given me a nervous stomach, and my friend was giving me a perfect — and perfectly logical — out. Aside from the fact that this column



SIMON AND GARFUNKEL

was not destined to be leather-bound or included in the reading lists of future generations of creative writing professors, there was the more immediate consideration of whether or not I had the time or space in which to do justice to a definitive piece.

Obviously, it would simply be a matter of finding the essence of Simon and Garfunkel's appeal, putting their essence into words that made sense, and getting on with it. I didn't have to look far for the musical factors to which one can

years that the Sixties stalwarts had performed together would undoubtedly account for a contingent of nostalgic addicts who would attend any reunion in order to be part of a Moment.

I've since concluded that neither the admission price nor the desire to relive the "good old days" of rock's adolescence could be credited with the massive turnout. The crowd's reverent obsession to the duo, or the ecstatic response accorded even the more obscure of Simon and Garfunkel's songs. What made the concert a special occasion was, I think, the opportunity it provided to experience again the abstract virtues that Simon and Garfunkel brought to the Sixties which have since disappeared from the rock scene, and which are sorely missed by a lot of people — qualities such as innocence, optimism, social conscience, delicacy, poise, and romanticism.

For me to even make such a statement, I don't mind saying, takes a modicum of courage, since the abstracts mentioned above only social conscience remains immune to ridicule in these hard-core times (and then, it's the hard-line social conscience of the Clash or the Clash that gets the press these days — not the reflective, self-auditing sort). Delicacy? Romanticism? These have surely become archaic concepts. Yet it remains that most people need and want from their music specific emotional and

psychological stimulus that the majority of today's artists can't come close to addressing. And it makes sense that if no one on the current scene can deliver these goods, listeners will inevitably place a call to a reliable supplier. I believe that's the reason why nearly two million Europeans purchased copies of a Simon and Garfunkel anthology album that was released there a couple of years ago (it stands to reason that most old Simon and Garfunkel fans already had these songs on other recordings, so one must assume that a large percentage of those purchasers were new fans who would otherwise be buying more current product), why during the European tour that succeeded the Central Park affair the turnout ratio was often better than four-to-one (i.e., if they drew 100,000 people to a particular gig, more than 400,000 would have been turned away), and why their current tour of the States is virtually guaranteed to sell out.

(Continued on page 14)

**MARC BERMAN CONCERTS**

**RONNIE LAWS**  
sun-aug 28

**STEPHEN STILLS**  
sun-sept 18

**FLORA PURIM & AIRTO** tue-sept 27

**MICHELLOB. KIFM98 PROUDLY ANNOUNCES**

**CHUCK MANGIONE**  
sun-sept 4

**TIM WEISBERG**  
sat-sept 10

**BOB JAMES**  
mon-sept 19  
tues-sept 20

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Four and one-half hours of music on five stages. Roomful of Blues, The Silckaphonics, Hollis Gentry & Friends, Streetdancer, Judy Carmichael, Fro Brigham's Preservation Band, The Cheatham's Quartet with special guests, Chicago Six  
Gaslamp Quarter, Fifth Ave. — (between E & F Sts.)  
7:30 P.M. — \$6.00  
Presented in association with the Gaslamp Quarter Council

**Sat., Sept. 24**  
"New Music/New Jazz":  
The Harry Partch Ensemble, James Newton's Wind Quintet  
Old Globe Theater, Balboa Park — 8:00 P.M.  
\$8.00\*

**Sun., Sept. 25**  
"A Completely Off The Wall Evening":  
Webb Garretson, The Wallets  
La Jolla Museum of Contemporary Art — 8:00 P.M.  
\$6.00

**Mon., Sept. 26**  
Peter Sprague & String Quartet  
Wells Fargo Bank Plaza, Broadway & Front Sts. — 12:00 NOON

**Tues., Sept. 27**  
"KOOL JAZZ Salutes the 10th Anniversary of KSDS Jazz 88": The Jon Faddis Band with James Williams  
San Diego City College Theater, 14th & C Sts. — 8:00 P.M. & 10:00 P.M.

**Wed., Sept. 28**  
"Poetry & Jazz": Bert Turetzky, David Henderson, Jesus Papoleto Meléndez, Sherley Ann Williams  
Sushi, 852 Eighth Ave. — 8:00 P.M.

**Fri., Sept. 30**  
"Opening Night": Sonny Rollins, Betty Carter & Her Trio  
Mandeville Auditorium, UCSD — 8:00 P.M.  
Pre-Concert Reception with photography exhibit  
Los Vinos Winery  
6:45 P.M.  
\$16.00 (Advance)\*; \$18.00 (At Door)\*

**Sat., Oct. 1**  
"KOOL JAZZ Picnic 1":  
Hubert Laws, Wynton Marsalis Quintet with Bobby McFerrin, Chico Freeman Quintet with James Newton, Johnny Copeland Blues Band with Arthur Blythe  
South Lawn, Revelle Campus, UCSD — 12:00 NOON to 6:00 P.M.  
\$12.50 (Advance); \$14.50 (At Gate)  
Children under 12: Half-Price

**Sun., Oct. 2**  
"KOOL JAZZ Picnic 2":  
Dave Brubeck, Carmen McRae, Charles Lloyd Quartet, George Russell New York Big Band  
South Lawn, Revelle Campus, UCSD — 12:00 NOON to 6:00 P.M.  
\$12.50 (Advance); \$14.50 (At Gate)  
Children under 12: Half-Price

\*Reserved Seating  
Artists subject to change.

KOOL JAZZ Picnics will take place rain or shine. NO bottles or alcoholic beverages permitted at the picnic site. Easy parking OR take KIFM "Picnic Shuttle" from four locations — \$5.00 round trip. For Shuttle information, phone (619) 260-1771.

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4 Events: \$40.00 — for Sept. 30 Evening, Oct. 1 Afternoon & Evening, Oct. 2 Afternoon  
Picnic Package: \$25.00 — includes Oct. 1 & 2 Picnics with FREE ticket to Sept. 23 "Jazzabout". Available only thru Ticketron phone charge or mail order. Must be purchased by Sept. 15.  
To Order by Mail, make check payable and send to: San Diego KOOL JAZZ Festival, P.O. Box 2675, La Jolla, CA 92038. Include \$1.00 per order for handling and self-addressed stamped envelope for return of tickets.  
For general festival information, call (619) 454-3520 or (619) 459-1404.

Official KOOL JAZZ Radio Station: **Lites Out San Diego**

Official KOOL JAZZ Hotel: **Sherman on Harbor Island**

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# SKY SHOW VIII



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SAN DIEGO SPORTS ARENA



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NORTH AMERICAN TOUR 1983

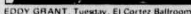
SEPTEMBER 21 - 8PM

TICKETS \$19.95

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He writes of the general alienation within society in "The Sounds of Silence" ("... and in the naked light I saw ten thousand people, maybe more — people talking without speaking, people hearing without listening, people writing songs that voices never share . . . no one dare disturb the sounds of silence"); of an angry, frustrated alienation that



drives an individual furtively to scribble an obscenity on a subway wall, and then rush outside "to seek the breast of darkness and be suckled by the night," in "A Poem on the Underground Wall"; of the alienation of disillusionment that forces a wealthy man to take his life ("Richard Cory") and another to seek refuge in a relationship in "Kathy's Song" ("... and so, you see, I have come to doubt all that I once held as true... I stand alone without beliefs, the only truth I know is you..."); of the alienation that can develop

within a relationship and threaten to destroy it, in "The Dangling Conversation" ("... like a poem poorly written, we are verses out of rhythm, couplets out of rhyme, in synopated time, and the dangling conversations and the superficial sighs are the borders of our lives"); of confronting that very alienation in "Overs" ("Why don't we stop fooling ourselves, the game is over ... we're just a habit, like saccharine ..."); and of the bitter alienation of isolationism that sets in once that relationship has come

loneliness, of course, breeds loneliness, and Simon saved some of his best work for his by-product in songs such as "A Little Light in the Window" on the gas and he went to sleep with the windows closed so he wouldn't wake up, and all the other songs that he wrote that he'd deal, but wasn't he a most peculiar man?"; "Homeward Bound" ("Tonight I'll be home again, I'll be home again, I'll be home again and pretend... but all my words come back to me in my mind, I'm alone, I'm empty and harmony, I need someone to comfort me..."); "The Boser" ("A job that I'm looking for a job that I get no offers, just a seven-om on the shores on Come-from Avenue... I don't want to be a seven-om when I was so lonesome I took some comfort there..."); and "Old Friends" ("Old friends are the ultimate loneliness of old age ("Old friends said on their park bench that I was a lonesome man, my companions, the old men, lost in their overcoats, waiting for the sunset... the sounds of the wind, the sounds of the artillery like dust on the shoulders of the old friends...").

This alienation blues was not a new thing, it was a riff in the hands of a lesser artist. Fortunately, Simon was not such a musician and verbal talent as much as these other songwriters on a

other poets expressing them in settings that by their very sound, texture, timbre, and connotation suggest the blow of a sledgehammer. It is thus considerably there that the becoming innocence in Simon's delicate melodies, in the lyrics, and in the phrasings, and in the portrayal of our vulnerability to the various forms of alienation as a result of the loss of an optimism in the implication that by thoughtfully and carefully listening on that vulnerability we provide the means to overcoming it or avoiding it altogether. And there is a certain (and perhaps anachronistic) notion in many of Simon's songs that one may find the answer to alienation in the lyrics, the music, or the melody. "For Emily, Whenever I May Find Her" and "Bridge Over Troubled Water" are good examples. In the latter, I mention it, maybe that's the essence of Simon and Garfunkel's appeal. Of course, the lyrics and the melody will alter the duo's concert Sunday night in San Diego Stadium because the lyrics and the melody will alter the lyrics and Garfunkel sings well and does wondrous things with vocal arrangements. But the lyrics and the melody are acceptable reasons to go.

In other concerts this week, the Animals, another Sixties group, will be singing songs that more coverage in this column if they weren't sharing the week with the Grateful Dead. They will bring their original line-up to SDSU's Open-Air Amphitheatre tonight, Thursday, while Dick Cavett's TV special will take us to the surf music connection here with a show at the Belly Up Tavern.

(continued on page 16)

8th & BEECH DOWNTOWN  
TICKETS \$10.75. ADVANCE — \$11.75. DAY OF SHOW  
Available at all Ticketron and Teleseal outlets.  
The Prophet International & Baobab International


October 1, 8:00 pm  
SAN DIEGO SPORTS ARENA

### on with West Coast Concerts

TICKETS AVAILABLE AT ALL  SECOND SEASON OF VIDEOS  
TICKETS ON SALE AUGUST 28th

DONATIONS TO M.D.A. WILL BE MADE IN THE NAME OF ADAM BLAKE NEUHAUS

**Fatma & Silva  
presents**

**TELESEAT**  **TICKET OUTLETS** **PADRES STADIUM** Box Office: all S.D. County **NEWBIES** Men's Store  
S.D. CONVENTION & PERFORMING ARTS CENTER Box Office 1202 C Street  
SOSU ARTS CENTER Box Office HALL OF CHAMPIONS in Bolboa Park, STANLEY ANDREWS Sporting Goods in Escondido  
32ND STREET NAVAL STATION Main Exchange & Bowling Center, HIGH FIVE Sports Shop in Encinitas, E.O.S. MUSIC in Poway





# LEHR'S GREENHOUSE

TONIGHT!

Thursday, August 25... and every Thursday  
**KPRI FM 106** with Gary Kelley



50¢ drafts 'til 10 p.m.  
1/2 price admission with KPRI Hot Button or student I.D.

ROCKIN' WEEKEND

Friday & Saturday, August 26 & 27



Two bands \$3  
Two dance floors  
Three music video screens

SUNDAY

Sunday, August 28... and every Sunday  
**KGB-FM 101** PARTY NIGHT

with PAT MARTIN  
Drink specials, surprises, major premiere movie ticket give-aways and... personalities.



MONDAY & TUESDAY

Monday & Tuesday, August 29 & 30

**Rock Wars '83**  
\$12,500 in prizes  
Sponsored by MCA 71 KGB-FM 101  
Sound by Silverfish Audio

**Semi-Finals**  
Featuring the winners of the first 8 rounds of preliminary competition.  
DESTINY, TOPS, STRATUS, MODERN RHYTHM, EL RITUAL, SURE  
plus additional surprise guest.

6-week event.  
The most prestigious competition of its kind for more than \$12,500.00 in prizes, judged by southern California's most influential music industry leaders. Come see local bands competing in Lehr's Concert Theater. All profits from this 9-week event will be donated to the Jerry Lewis Muscular Dystrophy Telethon.  
**Rock Wars finale - Sunday, September 4**

TUESDAY & WEDNESDAY

Tuesday & Wednesday, August 30 & 31



Dress code & picture I.D. strictly enforced.  
**CABARET DRINK SPECIALS**  
SUNDAYS: Vodka \$1.10 Long Island Iced Tea \$1.10  
TUESDAYS: Melon Balls \$1.10 WEDNESDAYS: Kazis \$1.10 THURSDAYS: Margaritas \$1.10

2828 Camino del Rio South, Mission Valley 295-2828

Friday, August 26, 9 p.m., 1130  
Buenos, 276-3963.

Roger Miller: San Diego Wild  
Animal Park's Mahala  
Amphitheatre, Friday, August 26,  
7:30 p.m., and Saturday and  
Sunday, August 27 and 28, 3:30 and  
7:30 p.m., 15500 San Pasqual Valley  
Road, Escondido, 747-8702.

Penic '83 featuring Tall Cotton,  
the Footloose Changers, Bobby  
Bare, the White Lightning Express  
with Jim and Myrna, Sundown  
Country, and Cottonwood Felicita  
Park, Sunday, August 28, 11 a.m.,  
Escondido, 565-9947.

The High Society Jazz Band and  
Charley's Goodtime Band: Town  
and Country Hotel's Regency  
Ballroom, Sunday, August 28, 4  
p.m., Mission Valley.

Ronnie Laws: Humphrey's,  
Sunday, August 28, 6:30 and 9  
p.m., 2303 Shelter Island Drive,  
560-9800.

Simon and Garfunkel: San Diego  
Stadium, Sunday, August 28, 7  
p.m., Mission Valley.

Browne McChes and the Clara  
Ward Singers: Belly Up Tavern,  
Sunday, August 28, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach, 481-9022.

Eddie Grant: El Cortes Ballroom,  
Tuesday, August 30, 8 p.m., 730  
Beach Street, downtown, 483-6339.

Chicago: SDSU's Open-Air  
Amphitheatre, Tuesday, August 30,  
9 p.m., 265-6947.

Buddy Rich and His Band, San  
Diego Zoo's Wegerth Bowl,  
Tuesday and Wednesday, August 30  
and 31, 4 and 7 p.m., 231-1515.

Four Eyes, Joey Harris and the  
Speedsters, and John Scott: Belly  
Up Tavern, Wednesday, August 31,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

The Alarm and Mental As  
Anything: Rodeo, Wednesday,  
August 31, 9 p.m., La Jolla Village  
Drive and Villa La Jolla Drive, La  
Jolla, 457-5590.

Albert Collins: Belly Up Tavern,  
Thursday, September 1, call for  
time, 143 South Cedros Avenue,  
Solana Beach, 481-9022.

The Righteous Brothers: San  
Diego Wild Animal Park's Mahala  
Amphitheatre, Friday, September  
2, 7:30 p.m., and Saturday,  
September 3, through Monday,  
September 5, 3:30 and 7:30 p.m.,  
15500 San Pasqual Valley Road,  
Escondido, 747-8702.

Chuck Mangione: Humphrey's,  
Sunday, September 4, 6:30 and 9  
p.m., 2303 Shelter Island Drive,  
560-9800.

The Police, Oingo Boingo, and  
Madness: SDSU's Ates Bowl,  
Monday, September 5, 5 p.m.

Madness: San Diego Stadium  
Swampet, Tuesday, September 6,  
time to be announced. Mission  
Valley.

Glady Knight and the Piper: Golden  
Hall, Tuesday, September 6, 8 p.m.,  
Community Concourse, downtown,  
236-6510.

Al Jarreau: SDSU's Open-Air  
Amphitheatre, Friday, September 9,  
8 p.m., 265-6947.

Tim Weisberg: Humphrey's,  
Saturday, September 10, 6:30 and 9  
p.m., 2303 Shelter Island Drive,  
560-9800.

The Charlie Daniels Band and Juice  
Newton: San Diego Stadium,  
Sunday, September 11, following  
the Padres baseball game, Mission  
Valley.

"Jazz Live" featuring the Billy Kyle  
Quintet: San Diego City College  
Theatre, Tuesday, September 13, 8  
p.m., 14th and C streets, 234-1062.

Shadowfax: Humphrey's,  
Thursday, September 15, 6:30 and 9  
p.m., 2303 Shelter Island Drive,  
560-9800.

# Belly Up

143 SOUTH CEDROS AVE. / SOLANA BEACH 92075

**THIRD EAR RECORDING STUDIO**  
offers high quality live 2 & 8 track recording. Call Molester Park  
481-9140 after 11 am.

Tonight, Thursday, August 25 9pm  
Tickets available at Belly Up Tavern & Ticketron

King of the surf guitar returns...  
**DICK DALE & THE DELTONES**  
with "WALT PHILLIPS CLASSIC ROCK FIVE"  
Dick's name, 12 years hard was recently featured  
on USA's "Nightline"

Friday, August 26 9pm  
Caribbean Rock & Roll

Saturday, August 27 9pm  
The Perry Mason of Rock & Roll  
**DIRK DEBONAIRE**

The Long awaited Dirk Debonaire  
**VIDEO PREMIERE PARTY**  
See yourself in Dirk's new video plus advance copies of Dirk's new album  
Debauchery to be given away

Get set fi... Monday Night Football  
75¢ draft beer  
**INCOGNITO Rockers**  
Tuesday & Wednesday

**THE REFLECTORS**  
Tuesday

91X Night  
**POLICE-MAN'S BALL**  
Dance & fashion contest - prizes include tickets to Police concert.  
New Wave Dance Contest  
1st prize: Over \$100 in prizes including a champagne dinner for two at  
All Charger and Monday Night football games on the largest video  
screen in North County

Sunday, August 28 8pm  
Tickets available at Belly Up Tavern & Ticketron outlets.  
**THE BROWNIE MCGHEE BLUES BAND**  
with the famous Clara Ward Gospel Singers

Brownie McGhee has worked in a trio with  
Wood Gutter, lived with Leadbelly, and has  
inspired the likes of... with three  
albums... 11... 1964... 1965... 1966... 1967... 1968... 1969... 1970... 1971... 1972... 1973... 1974... 1975... 1976... 1977... 1978... 1979... 1980... 1981... 1982... 1983... 1984... 1985... 1986... 1987... 1988... 1989... 1990... 1991... 1992... 1993... 1994... 1995... 1996... 1997... 1998... 1999... 2000... 2001... 2002... 2003... 2004... 2005... 2006... 2007... 2008... 2009... 2010... 2011... 2012... 2013... 2014... 2015... 2016... 2017... 2018... 2019... 2020... 2021... 2022... 2023... 2024... 2025... 2026... 2027... 2028... 2029... 2030... 2031... 2032... 2033... 2034... 2035... 2036... 2037... 2038... 2039... 2040... 2041... 2042... 2043... 2044... 2045... 2046... 2047... 2048... 2049... 2050... 2051... 2052... 2053... 2054... 2055... 2056... 2057... 2058... 2059... 2060... 2061... 2062... 2063... 2064... 2065... 2066... 2067... 2068... 2069... 2070... 2071... 2072... 2073... 2074... 2075... 2076... 2077... 2078... 2079... 2080... 2081... 2082... 2083... 2084... 2085... 2086... 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George Russell New York Big Band: USCSD's Revelle Campus. South Lawn. Sunday, October 2, noon. 454-3520 or 450-1404.

## CLUBS

Club listings are compiled by Linda Norn. If you wish to be included, please call 469-8022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

Barr-X Ranch House, 119 East

Broadway, Vista, 724-0510: Kanyon, country and contemporary. Thursday through Saturday: jam session. Sunday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: Dick Dale and the Deltones, surf rock, plus surf film. Thursday: the Rebel Rockers, rock and reggae. The Campers, reggae. Friday: Dirk Debraute, rock and roll. Saturday and Monday: Browne McGhee, blues. The Clara Ward Singers, gospel. Sunday: the International Reggae All-Stars, reggae. Tuesday: Four Eyes, rock and roll. Joey Harris and the Speedsters, rock and roll. Wednesday: Afternoon Concerts: Stone's Throw, vintage

jazz, swing, and rock. Wednesday: the Chicago Six, Dierland. Friday: Wholly Cuts, 4th swing. Sunday.

**Bobby G's**, 485 First Street, Encinitas, 436-7267: Man's Best Friend, rock and roll. Thursday through Saturday: the Johnny Almond Rhythm Reuse, rock and blues. Sunday through Tuesday: Diamond, rock and roll. Wednesday.

**Bookworks/Panini Coffeehouse and Bookstore**, Flower Hill Mall, 2670 Via de la Valle, Del Mar, 755-3735: The Peter Sprague Trio, jazz, early evening Friday and Saturday.

**Charlie's Nightclub**, 680 West San

Marcos Boulevard at Highway 781, San Marcos, 744-4120: Wes Reno and the Countrymen, country. Wednesday through Sunday: Blue Devlin Express, country. Monday and Tuesday.

**The Chopping Block**, 1740 East Vista Way, Vista, 726-8770: Dakota, rock and roll. Tuesday through Saturday.

**C.W.'s Saloon**, Carmel Valley Road at Via Cortina, Del Mar, 275-6556: Cimarron, country. Wednesday through Saturday.

**Distillery Nightclub**, 755 Metcalf Street, Escondido, 741-0303: Dance to recorded and video new music with Rockin' Steve W., Thursday

through Saturday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock of the '80s. Tuesday, Saturday, Sunday, and Wednesday: Dirk Debraute, rock and roll. Friday.

**Duck Soup**, 2747 Carlsbad Boulevard, Carlsbad, 434-4361: Slim Mackin and the Decano Kid, country. Saturday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: The Bob Long Band, bop, boogie, and jazz. Thursday through Saturday.

**The Flying Bridge**, 1123 North Hill Street, Oceanside, 722-1151: Denny

Thyer, contemporary. Tuesday through Saturday: Don Tennison, contemporary. Sunday and Monday.

**Gentleman's Choice**, 1020 San Marcos Boulevard, San Marcos, 744-5215: Barry Cunningham, rockabilly and ballads. Thursday through Saturday.

**Gizmo's**, 290 North El Camino Real, Encinitas, 942-1676: Live music, call club for information.

**Henry's**, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: Live music, call club

for information.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: Rapture, featuring Gina Robles and Carl Ross, contemporary. Wednesday through Saturday: Zuma, contemporary. Sunday through Tuesday.

**July Ringer**, 1900 North Harbor Drive, Oceanside, 722-1831: The Blue Kirkpatrick Band, rock and country rock. Wednesday through Saturday: Bill Kirkpatrick, contemporary. Sunday.

**Ken's Pub**, 1330 North Santa Fe, Vista, 440-9928: Jack Johnson, country jam session. Friday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2100: Steve Huxton, comedy and music. Thursday through Saturday: Martine, contemporary. Sunday: Double Dose, contemporary, oldies, and good time music. Monday through Wednesday.

**Noodle's**, 315 South Pacific Highway, Solana Beach, 755-2585: Double Vision, contemporary. Wednesday through Saturday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4830: Bob Sasse, cowboy and western songs. Thursday: Sam Hinton, folk songs and stories. Friday: Del Ray

and the Blues Gators, country blues and early jazz. Saturday: Melissa Morgan, Sunday brunch, Tobacco Road, Brazilian jazz and swing, early afternoon Sunday. Dance of the Universe Orchestra with Peter Sprague, jazz. Sunday evening: Old Time Hoot Night. Tuesday: Andy Gallaher and Denise Gerano, country blues. Wednesday.

**Pancho's**, 1399 Camino Del Mar, 481-0414: Jack Costanzo, contemporary American and Latin music. Wednesday through Saturday.

**Pea Soup Andersen's**, 890 Palomar Airport Road, Carlsbad, 438-0880:

U.S. Male, Thursday through Saturday.

**Plaza Chale**, 918 South Santa Fe, Vista, 758-5740: San Diego North County Bluesgrass Club open stage, fourth Tuesday of each month.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135: Telegraph Canyon, country. Wednesday through Saturday, with country dance lessons early evening. Wednesday.

**Poway Mine Company**, 12375 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Rhythm Reuse, rock and blues. Thursday through Saturday.

# Chuck's Steak House

## La Jolla's first & finest steak house

Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous salad bar. Dinner served Monday—Saturday 5:00 p.m.—11:30 p.m. Sunday 5:00 p.m.—11:00 p.m.

**Live Jazz** 7 nights a week with

**Tempest** Thursday—Sunday

**Bruce Cameron/Hollis Gentry Ensemble** Monday—Wednesday

1250 Prospect, McKellar Plaza, La Jolla 454-5325



# Pancho's

Award-winning Mexican Cuisine

August 26—September 10

The fabulous

**Jack Costanzo**

Latin jazz & Contemporary music

recorder of 16 albums



Sunday jam

**5 Careless Lovers**

**Bob Long**

Thursday—Saturday

**David Zambrano**

Thursday, August 25

welcome

**Jack Costanzo Party**

Special price on cocktails

**Now Serving Breakfast 7:00am**

Lunch & Dinner • Food to Go

1309 Camino Del Mar, Del Mar 481-0414

Sunday—Wednesday, 9:00 pm—1:00 am

**D.J. Pancho**

Every Monday Jockey's Party

Thursday—Saturday

**David Zambrano**

Thursday, August 25

welcome

**Jack Costanzo Party**

Special price on cocktails

**Now Serving Breakfast 7:00am**

Lunch & Dinner • Food to Go

1309 Camino Del Mar, Del Mar 481-0414

# FLANIGAN'S

Thursday—Saturday, August 25—27

**Crystal**

**THURSDAY '1.00 DRINKS ALL NIGHT**

Friday, August 26

No cover charge 6:00—8:00 pm

Open at 6:00 pm

**DEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR**

25c DRINKS 6:00—6:30 pm

50c DRINKS 6:30—7:00 pm

1.00 DRINKS 7:00—7:30 pm

Monday, August 29

No cover from 8:00—9:00 pm with KPRT Hot Button or if you are wearing shorts.

**KPRT FM 105 & STUBBIES SHORTS** present

**MR. CALIFORNIA LEGS**

Live music by **MISS D'MEANOR**

First prize—\$50 cash, Stubbies shorts & shirts

Second prize—Stubbies shorts & shirts

Grand prize—\$250 cash, Stubbies shorts & shirts

**50c COORS DRAFT**

**'1.00 WELL DRINKS**

Tuesday, August 30

**LADIES' NIGHT AT FLANIGAN'S**

Complimentary Flanigan's T-shirt, no cover from 8:00—9:00 pm for ladies.

**'1.00 WELL DRINKS**

**NOTORIOUS**

August 31—September 1

San Diego's number one rock & roll band

Let's spread the love! 100% Rock & Roll

1.00 Well Drinks

1.00 Well Drinks

1.00 Well Drinks

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# FORWARD MOTION



Show Rock & Roll band with horn section

**Barker & Orr**

Musical comedy — Sunday & Monday nights

Contemporary and Top 40 music in the Sunset Lounge.

Entertainment from 9:00 pm—2:00 am 7 days a week.

**Anthony's**

**Harborside**

Directly across from Anthony's Fish Grotto on Harbor Drive

For reservations: 232-6358. Lunch 11:30-4:00 Mon—Fri. Dinner 4:30-10:30

Monday-Sunday 4:00-6:00 p.m. Happy Hour with free hors d'oeuvres.

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# Bodie's ADULT PLAYGROUND

Bodie's is proud to present bands who play Rock 'n' Roll, Top 40, Rock-a-billy, Oldies but Goodies and Rhythm & Blues

Thursday & Friday, August 25 & 26

Rock 'n' Roll and Rhythm & Blues

**TUMBLING DICE**

Well drinks 75c Bottle beer 75c from 7:00-10:00pm — no cover

Saturday, August 27

50c Rock 'n' Roll and 50c Rhythm & Blues

**CRUIZIN'**

Well drinks 75c Bottle beer 75c from 7:00-10:00pm — no cover

Sunday, August 28

**AUDITION NIGHT**

Starting at 8:00pm

Well drinks \$1.00 — no cover

Monday, August 29

**ALL YOU CAN EAT SALAD NIGHT \$3.50**

16 salads to choose from plus Corner & Dot's great sandwiches

No cover

Wednesday, August 30

Disruptor Presentation — San Diego's weekly

**ALL STAR BLUES JAM**

Hosted by Rick Gazley

All jammers welcome — bring equipment and sign up by 8:00pm

No cover

Corner of University & College

**6149 UNIVERSITY AVENUE**





Avenue, Clairemont, 279-2033.  
Brian Connelly, Irish music.  
Wednesday through Saturday.

**Bumby's**, 906 Mira Mesa Boulevard, Mira Mesa, 578-8666.  
Thunderbolt the Wonderbolt, rock and roll. Wednesday through Saturday.

**Crystal's Frat House**, 5404 Balboa Avenue, Clairemont, 279-2360.  
The Mar Dels, vintage rock, Wednesday through Saturday. Jim Hawley, contemporary, Monday and Tuesday.

**Donaghy's**, 5323 Mission Center Road, Mission Valley, 297-6370.  
Live music, call club for information.

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

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131.  
Dave Rodgers, piano bar, Tuesday through Saturday. Gary Narramore, jazz, Sunday and Monday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2010.  
Live Arabic, music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday. Live Greek music, Sunday.

**Holiday Inn/Mission Valley**, Crick's, 595 Hotel Circle South, Mission Valley, 291-5720.  
Elements, contemporary, Tuesday through Saturday.

**Hungry Hunter**, 2245 Hotel Circle Place, Mission Valley, 291-8074.  
Rich Faulkner, contemporary.

Friday and Saturday.

**Islands Lounge**, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1001.  
Chain Reaction, contemporary, Thursday through Saturday. Ducktail Revue, vintage rock, Tuesday and Wednesday.

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

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828.  
Moving Targets, rock and roll, Thursday through Saturday, with Autocrats, rock and roll, Friday and Saturday. The Press, rock and roll, Sunday; the Siers, Brothers, rock and roll, Tuesday and Wednesday. Rock Wars '83, Destiny, Toys, Status, Modern Rhythm, El Rinal and Sure, Monday and Tuesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-9662.  
Plyte, contemporary, Monday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1838.  
The Twedens, rock and roll, Tuesday through Saturday. Steve Hudson, comedy and music, Sunday and Monday.

**The Moonfog**, 4615 Clairemont Road, Clairemont, 273-1022.  
Justice, top 40, Tuesday through Saturday. Live country music, Sunday and Monday, call club for information.

**Nevajo Inn**, 8515 Nevajo Road, San Carlos, 465-1730.  
The Press, rock and roll, Tuesday through Saturday.

Quest, rock and roll, Sunday and Monday.

**Pal Joey's**, 5147 Waring Road, Alhambra, 299-7174.  
Zu Brigham's Preservation Band, Tuesday, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131.  
Sea Breeze, contemporary, Tuesday through Saturday.

**Peter D's**, 5149 Clairemont Mesa Boulevard, Clairemont, 277-3217.  
South Forty, country, Thursday through Saturday.

**P.J.'s Lounge**, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5308.  
Jimmy Nixer and Downhome, country, Thursday through Sunday.

**Seven Seas Lodge**, 411 Hotel Circle South, Mission Valley, 291-1300.  
Mary Perrin, contemporary, Monday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170.  
Edison Riggs, easy listening, Tuesday through Saturday.

**Spirit**, 1130 Buena Vista Avenue, Bay Park, 276-3983.  
Blitz, rock and roll, Claude Coma and the IV's, rock and roll, Jacol, rock and roll, Thursday; the Penetrators, rock and roll, the Bytes, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll, Friday; Joey Harris and the Speedsters, rock and roll, the Heard, rock and roll, Tony Creed and the Squad, rock and roll, the Drive-In, rock and roll, Saturday; Centerville Video Night with Toy Soldier, rock and roll, the

Heard, rock and roll, Sunday and Monday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272.  
Jo Treanor, piano bar, Thursday through Saturday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944.  
Joe Stewart, contemporary, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

**Wangler's Boon**, 6608 Mission Gorge Road, Mission Gorge, 280-6263.  
Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572.  
Oh! Ridge, comedy and music, Thursday through Saturday; live music, Sunday and Monday, call club for information; the Spad Brothers, '50s and '60s rock, Tuesday and Wednesday.

**Doodle's**, 4225 El Cajon Boulevard, East San Diego, 283-6581.  
Paul Gregg, piano bar, Wednesday through Saturday.

**Drowy Maggie's**, 31st Street and University Avenue, North Park, 298-8584.  
Ruth Rella, folk and originals, Thursday; Gypsy Moon Trio, folk songs, Friday; Raggle Taggle, variety — Renaissance to swing, Saturday; Pico Sevilla and

**Baracke Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673.  
Eddie Preston, contemporary, Wednesday through Saturday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8010.  
The

Spud Brothers, '50s and '60s music, Tuesday through Saturday; Rich Faulkner, contemporary, Sunday and Monday.

**Cafe del Rey**, 1549 El Prado, Balboa Park, 234-8511.  
William Wright, piano bar, Tuesday through Saturday; Benji, jazz, Sunday.

**Chateau Lounge**, 3623 College Avenue, College Grove, 582-5820.  
The Copper, variety — swing through top 40, Thursday through Saturday.

**The Chocolate Affair**, 804 West Washington Street, Mission Hills, 296-1311.  
Bob Schleuter, jazz guitar, early evening Wednesday and Friday; Dorothy, classical guitar, Friday and Saturday.

**Crossroads**, 345 Market Street, downtown, 233-7856.  
P.M.R.A. featuring Mitch Marker, jazz, Thursday; Ella Ruth Piggie, jazz and blues, Friday and Saturday.

**Harpone Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242.  
Good and Plenty, contemporary, Friday and Saturday.

**Holly Inn/Embarradero**, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3861.  
Jim Moore, contemporary and oldies, Tuesday through Saturday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4390.  
Barker and Or, comedy and music, Wednesday through Saturday.

**Kang Food**, 2949 Fifth Avenue, Hillcrest, 298-7302.  
Michael Rhodes, contemporary, Tuesday; Liama, classical guitar, Wednesday; David Randall, classical guitar, Thursday; Doug Hewitt, folk and originals, Friday; Len and Rachel, classical guitar, Saturday; John Lyon, classical guitar, Sunday.

**Mendell Wind**, 308 University Avenue, Hillcrest, 297-3017.  
King Riccut Blues, blues and rhythm

and blues, Thursday through Saturday.

**Mona Lisa Restaurant and Cocktails**, 2061 India Street, downtown, 234-4893.  
Gay and Jackie with Gil Warner and guests.

**Old Time Host Night**, Monday, (Dancing Bears, folk, early evening Tuesday, Samma Gael Ceil Band, traditional Irish music, Tuesday; Bluegrass Jambovie, Wednesday; Fat City/China Camp, 2137 Pacific Highway, downtown, 232-8606.  
Live music, Friday and Saturday, call club for information.

**Grass Roots Cultural Center**, 1947 Thurlston Street, Golden Hill, 232-3009.  
Open stage talent night, Saturday.

**Hamburguesa**, 4016 Wallace Street, Old Town, 295-0584.  
Charlie Morse, contemporary, Friday and Saturday.

**Harpone Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242.  
Good and Plenty, contemporary, Friday and Saturday.

**Holly Inn/Embarradero**, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3861.  
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King Riccut Blues, blues and rhythm

**"The Mar Dels"**  
Dance to BOSS music of those 50's & 60's

**Crystal's FRAT HOUSE**

**NOW APPEARING AROUND THE REUBEN E. LEE**

A Rose by any other name... IS ROSE AND THE ARRANGEMENT

Tuesday-Saturday, 9 pm-1:30 am

**REUBEN E. LEE**  
880 E. Harbor Island Drive  
San Diego, 291-1870

**La POSADA del SOL**  
"Ola Bienvenidos"

**LIVE BAND**  
ON THURSDAY AND SATURDAY NIGHT FAMILY

- Dancing nightly
- Happy hours daily at all three locations 2pm-6pm & 9pm-closing
- Well drinks — 99¢
- 12 oz. margaritas — 99¢
- Hors d'oeuvres specials
- Complimentary bean dip & chips

450-6834  
5450 La Jolla Boulevard  
La Jolla, CA

462-2640  
8238 Parkway Drive  
La Mesa, CA

447-5603  
1221 Broadway  
El Cajon, CA

**San Diego!**  
Try, taste, and tell the difference our coffees make when compared!

We have the finest fresh roasted coffees in San Diego and now we have the finest jazz ensemble in the city, too!

**Peter Sprague and Co.** will appear 8:30 pm to 11:30 pm Friday nights, Sept. 2, 9 & 23; Saturday nights, Sept. 3, 10 & 24; and during our delightful Sunday Brunch, 10:30 am to 1:30 pm, for a morning of jazz entertainment, Sept. 4, 11 & 25.

- 24 varieties of gourmet coffee beans
- 36 of the world's finest brewing teas
- Coffee brewing equipment and accessories
- Wholesale price commitment
- Great food in generous portions
- Fine wines and imported beers
- Espresso bar
- Wonderful special desserts
- Indoor/outdoor dining

Open Mon.-Thurs. 8:30am-10:00pm  
Fri. & Sat. 8:30am-12 midnight  
Sun. 9:00am-6:00pm

**PACIFIC EAST ESPRESSO**  
235 N. El Camino Real  
Encinitas • 436-1248

**Jazz At Morgan Restaurant**  
Friday & Saturday 8pm to Midnight  
Opening night party this Friday!

August 26 & 27  
Art Resnick  
Paul Delnero  
Denise Jeter

September 2 & 3  
John Ferrara  
Paul Delnero  
Denise Jeter

515 5th Avenue, Gaslamp Quarter  
232-3352

**SEXTON'S Restaurant & Night Club**  
Del Bybee's Big Band  
Monday evening 8:30 pm-1:00 am

Appearing Tuesday-Saturday 9:00 pm-1:30 am  
**Brown Sugar**  
Starts August 30

Tuesday Ladies Day  
11:00 am-2:30 pm  
Complimentary glass of wine with lunch for ladies 9:00-11:00 pm — all well drinks & domestic beer 75¢

Wednesday Hump Day Special  
5:00 pm-10:00 pm — all well drinks & domestic beer 75¢

Happy Hour Monday - Friday 3:00 - 6:00 pm  
Complimentary hors d'oeuvres.

Banquet facilities available  
7353 El Cajon Blvd., La Mesa 460-1500

**★ DANCE PARTY ★**  
Thursday, August 25  
NEW BAND NIGHT ★ 3 BANDS  
Admission with all only \$2.00. Call for names of bands.

Friday, August 26  
TRUTH ★ CULTURAL BREAKTHROUGH

Saturday, August 27  
MONSTERS ★ THE IMPORTS

For hall rentals or band bookings call between 1:00 pm & 5:00 pm — 276-8500.

**THE SYNDICATE** Nightclub  
2176 Chatsworth Blvd.  
At corner of Chatsworth and Voltaire in Point Loma.  
Take Rosecrans exit from I-5 or I-8, go right on Lytton, follow to Chatsworth. For more information: 226-4578.  
Ages 17 & up welcome. Doors open at 9 pm.

**JOSE MURPHY'S**  
4302 Mission Blvd., Pacific Beach 770-3220

**SUNDAY AFTERNOON JAZZ WITH JOE MARILLO**  
5 - 8pm, no cover  
Pair of Mic Ponies, \$1.25

Coming next weekend...  
**FOUR EYES**

**WHEELS** Thursday-Saturday

The new **nomads** Sunday & Monday

Tuesday & Wednesday  
**BOBBY CHIVWELLET & THE HURRICANES**

Tuesday & Wednesday  
**DOLLAR DRINK NIGHT**



# REPTILE HOUSE

wednesday, august 31, sunday, september 4  
coming september 4  
eleven sons at the Bacchanal  
8022 claremont mesa boulevard  
cold-blooded dance discs  
for information call 560-8069 nine to two



# BUCK'S TICKET SERVICE

San Diego's first & finest ticket agency  
Choice tickets on sale now  
**CHARGERS vs RAMS** Aug. 26 from \$16  
**POLICE vs DINO DINNO** + **MADNESS** Sept. 5 + **SUPERTRAMP** Sept. 21  
**NEW AT HOME** Sept. 25 + **ARMED & DANGEROUS** Aug. 28  
**ELVIS COSTELLO** Sept. 15 + **CINCINNATI** + **DIANA ROSS** + **JAN RIVERS**  
**AL JARROLD** + **BOONIE BIRDSON** + **KENNY LOGGINS** + **SETI SHOW**  
**AND MANY MORE!**  
**ALL CHARGER HOME GAMES ON SALE NOW!**  
For more information call or stop by 2125 Garnet Ave. Pacific Beach  
**273-4567**  
For your convenience we accept personal checks and credit cards  
(Visa, MasterCard, American Express)

# Barker & Orr



**The Jolly Roger**  
Seaport Village  
807 Harbor Drive West  
San Diego (619) 233-4300

Jinnah, contemporary, Friday and Saturday.

Wired for Sound, 6251 Imperial Avenue, Southeast San Diego 263-5910, Live Jazz, Sunday afternoon, call club for information.

## East County

Alpine RV Resort, 5635 Willows Road, Alpine, 445-3162; Lunestar, country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Lennie Hudson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271; Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1009 Groves Avenue, El Cajon, 440-5053; RPM, rock and roll, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263; Sean McKicker, Irish music, Wednesday through Sunday.

The Boonies Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Piano bar featuring Dale Pearson, Tuesday through Thursday, and Tony Payne, Friday and Saturday; Bruce Robbins, "good-time variety" sing-along, Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Delene, contemporary, Monday; Steve Mouzas and Finest Action, contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7435; Country Casanova, country, Tuesday through Saturday; Sundown, country, Sunday and Monday.

Dino's Lounge, 9711 Campo Road, Spring Valley, 464-9502; Country Tom, country, Tuesday and Thursday.

Don's, 13321 Business Route 8 at Los Coches Road, El Cajon, 443-2444; Shenandoah, country, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533; Junction, contemporary, Tuesday through Saturday; Shenandoah, country, early evening Sunday and Monday.

Flam Springs Inn, 15505 Highway 80, El Cajon, 443-6568; Southbound, country, Thursday through Sunday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-0344; The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-4517; Ed Cunningham, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santer, 448-3402; Country Justice, country, Thursday through Saturday; Rawhide, country, Sunday.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736; Live music, Friday and Saturday, call club for information.

Lakeside Hotel, 3940 River Street, Lakeside, 443-9591; Branded, country, Thursday through Sunday.

La Piza House, 566 Pizarro Avenue, Spring Valley, 475-0912; Just Practicing, music and comedy, Wednesday through Friday.

Lorenzo's, 596 Broadway, El Cajon, 442-6696; Vision, contemporary and originals, Tuesday through Saturday; Fro Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia McManey's, 8861 Magnolia Avenue, Santer, contemporary, Friday and Saturday.

**Police** 9/5  
**Chargers** 9/5  
**Reservations:**  
Rams 8/26  
Jets 9/4  
Browns 9/25  
Seahawks 10/9  
Redskins 10/31  
Cowboys 11/13  
Broncos 11/27  
Raiders 12/1  
Chiefs 12/11  
Raiders 12/11  
Arquillo-Pryor  
Ringside seats available 9/9

**Men At Work** 9/25  
**Supertramp** 9/21  
**Elvis Costello** 9/15  
**Simon & Garfunkel** This Sunday  
World's largest ticket agency

**Juice Newton & Charlie Daniels** 9/11  
**Joan Rivers** 9/30  
**Diana Ross** 10/1  
**David Bowie** 9/9

**Murray's**  
TICKETS

San Diego 224-3747 Downtown 231-1818 North County 481-0522  
Glasshouse Sq. 10th & C Flower Hill Mall, Del Mar

## C.W.'S SALOON

Carmel Valley Rd. exit, Del Mar, formerly Little Bavaria

Wednesday-Saturday  
Dance to the live country music of  
**CIMARRON**

**All Monday Night Football Games Televised**  
50¢ Hot Dogs 50¢ Chili  
Special Happy Hour prices  
4:00pm-Close

Tuesday: Wine coolers \$1.00  
Wednesday: Ladies' Night — Bar well \$1.00  
Thursday: Domestic beer \$1.00

Clogging lessons Tuesday 7:00 - 8:30 pm

Couples & line dance lessons  
Wednesday 7:00 - 9:00 pm with Borden & Mary

Lunch & dinner 10:00 am-9:00 pm. Now open Mondays.

## The Trojan Horse

6179 University (College & University) 582-1070

Wednesday-Saturday

# VOYAGER

Next week

Wednesday

\$25 drawing & \$2.50 pitchers of beer

Thursday — ladies' night

Margaritas & tequila drinks \$1.00

Thursday-Saturday

75¢ well drinks & draft (8-10 pm)

Sunday — wear a Trojan Horse T-shirt and get

50¢ off all drinks, all night.

## In Concert

Holly Near & Ronnie Gilbert  
OF THE WEAVERS  
Celebrating the release of their new album  
LIFELINE with



Jeff Langley & Susan Freundlich  
\$100 LANGUAGE ARTIST

Saturday • October 1 • 8 PM  
**Santa Monica Civic Center**  
1855 Main St., Santa Monica

TICKETS: \$14.75, \$12.50, \$8.00 \$3 discount under 12, over 65  
SANTA MONICA CIVIC BOX OFFICE: INFO & CHARGE BY PHONE 393-9941;  
PAGE ONE BOOKSTORE, 433 E. Colorado Blvd., Pasadena 793-9011;  
SITENHOD BOOKSTORE 1231 Woodward Blvd., L.A. 477-7700;  
BREAD AND ROSES 1983 Ventura Blvd., Sherman Oaks 984-3374  
MAIL ORDER: SASE, checks to GAMM c/o Venice First Co. Op. 839 Lincoln Ave., Venice, CA 90291. FOR YOUR CONVENIENCE—special seating hearing and visually impaired (available and under \$1.75) wheel chair section \$7.50 (separate full price)  
CHILD CARE RESERVATIONS: 213-399-2113  
PRESENTED BY REDWOOD RECORDS AND CLEFT AMERICAN MUSIC HALL



## LARRY PAGE

Now appearing in the Cantina  
Tuesday-Saturday  
beginning at 9pm.

**MIKE MURPHY**  
returns  
September 7

Mission Valley Inn  
875 Hotel Circle South  
Mission Valley  
298-8281

## THE RED COAT INN

The Club of the '80s

Tuesday-Saturday, August 23-27



PROPHET

Sunday, August 28

CIRCLES

Monday, August 29—50¢ drinks 8-10 pm

91X The Rock of the 80's! NIGHT

THE REFLECTORS

Tuesday 8-10 pm

\$1 Drink Night

Wednesday

KPRI Night

Thursday 8-10 pm

Blowout 50¢ Drinks

Friday & Saturday

Entertainment 7 nights a week

5913 University Avenue, just west of College 583-6670

448-8550; The Siers Brothers, rock and Beatles music, Thursday through Saturday; Vileville, rock and roll, Tuesday and Wednesday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5571; Great Canyon, country rock, Tuesday through Saturday.

Mickey D's, 5953 Mission Gorge Road, Santee, 448-9584; Quest, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4540; Izzy-Bett, contemporary, Wednesday and Thursday; Take Two, contemporary, Friday and Saturday; open stage talent show, Sunday.

The Olympic Flame, 8629 Mission Gorge Road, Santee, 449-1366; The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove, 463-4977; Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9077; The Smith Brothers, country, Wednesday and Thursday; Billy Thomas and the Ambush Gang, country, Friday and Saturday.

The On Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Dan Rivers and Terry, country, Thursday; Leather and Lace, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111; Spectra, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information; Dr. Downs, hypnotist, Monday.

Polk Pub, 7828 Broadway, Lemon Grove, 464-9284; Country music, Friday and Saturday; call club for information.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3484; Charlie Hovett, contemporary, Tuesday through Saturday.

Santee Lakes Regional Park and Campground, 9040 Carleton Oaks Drive, Santee, 562-1052; Live country music, Sunday afternoon, call club for information.

Sexton's, 7333 El Cajon Boulevard, La Mesa, 460-1500; The Del Bybee Big Band, big band swing, Monday; Clutch Cargo, contemporary, Tuesday through Saturday.

The Turquoise Lounge, 5975 Stearns Drive, La Mesa, 465-1525; Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10853 Mission Gorge Road, Santee, 449-0069; The Brand X Band, country, Thursday through Saturday and Sunday afternoon.

V.F.W. Hall, 12650 Lind-Lane, Lakeside, 443-9543; California Country, country, Saturday.

South Bay

Balouts at the Beach, 717 Seacoast Drive, Imperial Beach, 375-0886; Ginger and the Sharks, rock and roll, Thursday and Sunday; Transactions, rock and roll, Friday and Saturday.

Black Angus, 707 F Street, Chula Vista, 426-9200; Bandit, rock and roll, Tuesday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; The Sassy Brothers, country, Tuesday through Saturday; Duck Mall Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Dostime, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information.

CLUB i-D presents

## LIVE TONITE

# THRT FLX

an ambient performance of sound and vision at

SAIGON PALACE (560 5th Ave.)

Cover \$3.00 tel. 239-1033

CLUB i-D MONDAYS at the Copa Club

(2201 El Cajon Blvd.)

CLUB i-D SATURDAYS at the Saigon Palace

(560 5th Ave.)

## BEACH CLUB

OCEAN BEACH, CALIFORNIA

Home of the O.B. Monday Night Bar Tournament



**J.J. Frank & the Coalition Orchestra**

A truly outstanding time is to be had tonight, Friday, and Saturday. Full brass section, a "hot" keyboard and percussion to drive you out of your tiny mind—it's gonna be bad, for sure!

**Sylvia & Jamie Dance Contest**

Come on in and listen to your favorite tunes on our \$10,000 sound system—10pm dance contest with first place prize.

1921 Bacon St. at Newport Ave., O.B. 222-6822



**THE RON SATTERFIELD QUARTET**

with

**JAN TOBER**

Thursday-Sunday, 9 p.m.-1 a.m.

**KEVYN LETTAU TRIO**

Monday-Wednesday, 9 p.m.-1 a.m.

Summer House Inn 7955 La Jolla Shores Dr.

Restaurant

Summer House Inn 7955 La Jolla Shores Dr.

Restaurant

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Restaurant

Dick's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Lee Whittington, country and contemporary, Tuesday through Saturday; Windy Rivers, country, Tuesday and Wednesday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953. Double dose, contemporary, originals, and "good-time" music, Friday and Saturday; Robb Huff, contemporary, Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Country music additions, Thursday through Saturday; call club for information.

Joe's, 415 Broadway, Chula Vista, 420-4828. Louie and Pina, double, Latin, and country, Thursday through Monday; recorded music, Tuesday and Wednesday.

La Maze, 1441 Highland Avenue, National City, 474-3222. Bruce Robinson, guitar, sing-along, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7133. Florida Tunes and the Silver Spurs, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-0200. Hellion, rock and roll, Wednesday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Whiskey River, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Florida Road, Bonita, 479-3537. Wayne Gire, contemporary and country rock, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889. Linda Sherwood and Suresh, crossover country, Friday and Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista, 426-2500. Rex Paris, standards and contemporary, Tuesday through Saturday.

Tropic Inn, 1060 Broadway, Chula Vista, 427-1304. Blue Skies, contemporary, Wednesday through Sunday.

Trophy Inn, 1999 National Avenue, National City, 477-5753. Frank

Dixon and Nightlife, country, Tuesday through Saturday.  
Wild Turkey, 5080 Bonita Road, Bonita, 267-2550. Automatics, rock and roll, Thursday, the Blitz Brothers, rock and roll, Friday and Saturday; Power Tool, rock and roll, Sunday through Wednesday.

The Bystes: Spirit  
Circles: Red Coat Inn  
Claude Coma and the Ws: Spirit  
Clubland: V's Club, Hukagon  
Hitchhiker: The Hell  
Hounds: Spirit  
Crystal: Flanagan's, My Rich  
Uncle's  
Dakota: The Chopping Block

London Brothers: Rides  
Thinky Flats  
Luna: Indio's, Beach Club  
Man's Best Friend: Bobby G's  
The Mar Del: Crystal's Fruit  
Houses  
Mayhem: Trojan Horse  
Modern Rhythms: Lehr's  
Greenhouse

The Twosomes: Monterey  
Whittington  
U.S. Male: Fox Soap, Anderson's  
Victim: Whiskey Flats, Le Chale  
Voyager: Trojan Horse  
The West Coast Band: Le Chale  
Tuba Man's  
Wheels: Joe Murphy's, Magnolia  
Hungry Hunter: Imperial  
Beach  
Lannie Hufson and Dusty Best:  
Antonio's Hacienda  
Jinab: The Voyager  
Deborah Liv Johnson: Antonio's  
Junction: Driftwood Lounge  
Justice: The Moonlight  
Kanyons: Barr's Ranch House  
Bill Kirkpatrick: Jolly  
Roger/Oceanside  
Gory Lehman: Coaster Saloon  
Annie Levin: Coaster Saloon  
Roberto Lima: Atlantis  
Magic: Ramada Inn/Escondido  
Main Street: Bahia Belle  
Mariners: Monterey Jack's  
Jamie Mohan: Coaster Saloon  
Mardi Milligan: Raphael's  
Sue Jo Mitchell: Shepherd Cafe  
Jim Moore: Holiday  
Inn/Escondido  
Ron Morin: Caliente Lounge, The  
Wooden Nickel  
Charlie Moore: Hamburgesa  
Steve Mousa and Finest Action:  
Ball and Bear  
Nitrains: Patrick's II  
Debi Pace, Marino, and York:  
Rancho Bernardo Inn  
Osa + Osa + Doris: Hotel del  
Coronado  
Larry Page: La Hacienda Cantina  
Rex Paris: Royal Vista Inn  
People Movers: Hilton Hotel  
Mary Perrin: Seven Seas Lodge  
Eddie Preston: Barmacke Bill's  
Jeff Proctor: Firehouse Beach  
Cafe  
Rapture: Hungry



THE ALARM, Wednesday, Radio

## PERFORMERS

Performers listings are compiled by Linda Neri. If you wish to be included, please call 469-6022. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

The Johnny Almond Rhythm  
Rever: Bobby G's, Pousay  
Wine Co.  
Automatics: Lehr's Greenhouse,  
Whiskey Flats, M's Club, Wild  
Turkey  
Bandit: Black Angus/Chula Vista  
The Best Brothers: MCP's  
Blitz: Spirit  
The Blitz Brothers: Wild Turkey  
Bogart: Vista Entertainment  
Center  
The Ron Bolton Band: Windsor  
Bowling for Larvae: Spirit  
Bratz: My Rich Uncle's

Dick Dale and the Deltones: Belly  
Up Tavern  
Destiny: Dance Machine, Lehr's  
Greenhouse  
Dick Debonaire: Belly Up Tavern,  
Distillery Nightclub  
Diamond: Bobby G's  
The Drive-In: Spirit  
Ducktail Revue: Country  
Bumpkin, Islands Lounge  
El Rihai: Lehr's Greenhouse  
The Exiles: Spirit  
Flywell: The Alamo  
Four Eyes: Belly Up Tavern,  
Roden

Fuze: Le Chale  
Ginger and the Sharks: Balouts  
at the Beach  
The James Herman Band: Roden  
Joey Harris and the Speedsters:  
Spirit, Belly Up Tavern  
Headbush: Old Town Saloon  
The Heard: Spirit  
Hells: The Lintern  
Verdes: Holcom  
The Hurricanes: Jose Murphy's  
Illusion: Hukagon  
Jacoby: Spirit  
Kicks: Baxter's  
The Russ Kirkpatrick Band: Jolly  
Roger/Oceanside

The Nomads: Jose Murphy's  
Ozono: Old Pacific Beach Cafe  
The Penetrators: Spirit  
Planet: Vista Entertainment  
Center  
Power Tool: Wild Turkey  
The Press: Narajo Inn, Lehr's  
Greenhouse  
Quest: Narajo Inn, Mickey D's  
The Rebel Rockers: Belly Up  
Tavern  
The Reflections: Distillery  
Nightclub, Vista  
Entertainment Center  
RPM: Black Angus/El Cajon  
The Siera Brothers: Magnolia  
Mulvaney's, Lehr's  
Greenhouse  
Spectra: Park Place  
The Spud Brothers: Boat House,  
Doc Masters  
The Squad: Spirit  
Status: Turquoise Lounge, Lehr's  
Greenhouse  
Sures: Lehr's Greenhouse  
Thinderbolt the Wondercolt:  
Bunbury's  
Tones: Lehr's Greenhouse  
Toy Soldiers: Spirit  
Transactions: Balouts at the  
Beach

## Contemporary/ Top 40

George Allard: Hotel del  
Coronado  
Ambition: Black Angus/Kearny  
Mesa  
July Ames: Henry's  
Dusty Best: Mr. Bill's, Backroom  
Saloon  
The Billy and Annette Duet:  
Moby's Brother, Carlos  
Murphy's  
Blue Skies: Teapot Inn  
Chain Reaction: Islands Lounge  
Clutch Cargo: Sexton's  
Don't Color: Hotel del Coronado  
Jack Costanzo: Rambo's  
Donna Cole: Tom Ham's  
Lighthouse  
Barry Cunningham: Hill House,  
Gentleman's Choice  
Ed Cunningham: Hungry  
Hunter/El Cajon  
Cathy Curtis: Coaster Saloon  
Delene: Coaster Saloon, Ball and  
Bear  
Denny and Kristina: Sandtrap  
Lounge  
Double Dose: Hungry  
Hunter/Imperial Beach,  
Monterey Jack's  
Double Vision: Noodles  
Dusty and Melissa: Tom Ham's  
East Coast: La Maze  
Mike Edwards: Hungry  
Hunter/El Cajon  
Elenor: Holiday Inn/Mission  
Valley  
Espresso: Tio Leo's/Mission  
George and Mira Mesa  
Rich Paulson: Boat House,  
Hungry Hunter/Mission  
Valley  
Phylis: Monk's  
Forward Motion: Anthony's  
Harborside  
J.J. Frank and the Coalition:  
Beach Club  
Wayne Gire: Old Bonita Store  
Restaurant, Coaster Saloon  
Good and Plenty: Harpoon  
Henry's  
Jim Hawley: Old Pacific Beach

Double Dose: Hungry  
Hunter/Imperial Beach,  
Monterey Jack's  
Double Vision: Noodles  
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Restaurant, Coaster Saloon  
Good and Plenty: Harpoon  
Henry's  
Jim Hawley: Old Pacific Beach

Cafe/Crystal's Fruit House  
Lee Henning:  
Maloney's/Coronado  
Charlie Hewitt: Reuben's/La  
Mesa  
Kent Horner: Shepherd Cafe  
Robb Huff: Chula Murphy's,  
Maloney's/Coronado, MCP's,  
Hungry Hunter/Imperial  
Beach  
Lannie Hufson and Dusty Best:  
Antonio's Hacienda  
Jinab: The Voyager  
Deborah Liv Johnson: Antonio's  
Junction: Driftwood Lounge  
Justice: The Moonlight  
Kanyons: Barr's Ranch House  
Bill Kirkpatrick: Jolly  
Roger/Oceanside  
Gory Lehman: Coaster Saloon  
Annie Levin: Coaster Saloon  
Roberto Lima: Atlantis  
Magic: Ramada Inn/Escondido  
Main Street: Bahia Belle  
Mariners: Monterey Jack's  
Jamie Mohan: Coaster Saloon  
Mardi Milligan: Raphael's  
Sue Jo Mitchell: Shepherd Cafe  
Jim Moore: Holiday  
Inn/Escondido  
Ron Morin: Caliente Lounge, The  
Wooden Nickel  
Charlie Moore: Hamburgesa  
Steve Mousa and Finest Action:  
Ball and Bear  
Nitrains: Patrick's II  
Debi Pace, Marino, and York:  
Rancho Bernardo Inn  
Osa + Osa + Doris: Hotel del  
Coronado  
Larry Page: La Hacienda Cantina  
Rex Paris: Royal Vista Inn  
People Movers: Hilton Hotel  
Mary Perrin: Seven Seas Lodge  
Eddie Preston: Barmacke Bill's  
Jeff Proctor: Firehouse Beach  
Cafe  
Rapture: Hungry

Double Dose: Hungry  
Hunter/Imperial Beach,  
Monterey Jack's  
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Restaurant, Coaster Saloon  
Good and Plenty: Harpoon  
Henry's  
Jim Hawley: Old Pacific Beach

Double Dose: Hungry





# CURRENT MOVIES

And the action, when it comes, tends to be overly oriented towards stunts and special effects, a mishmash of hip-hop, acrobatic, futuristic, explosions of blood, and other such staples, lacking in clarity as much as in originality. With Arnold Schwarz, engineer and James Earl Jones, director by John Musch, 1982. \*\*\* (Ken: 8-28)

**Cujo** — Stephen King horror tale about a mad dog, starring Lee Wallace, directed by Lewis Teague. (Ace Drive In: from 8:26. Casino: from 8:26. Cinema Plaza 5, College, Escalante Drive In: from 8:26. Mira Mesa Cinemas, from 8:26. Plaza Bonita, UA Glasshouse 6)

**Curse of the Pink Panther** — A somewhat rare life to set in front of someone who might have gotten a bit of the whole Pink Panther series, and who had assumed that the death of Peter Sellers would have brought about a deliverance. Ted Wass, who seems to be trying out for only the Clark Kent half of the Superman role, is the man chosen to follow in the footsteps — in a couple of scenes — of Sellers. A close-up: it is — in both series — a kisser. With Herbert Lom, David Neve, Robert Wagner, Robert Loggia, directed by Blake Edwards. 1983. • (Century Twin 2, from 8:26. Ocean-

side 8, Spring Valley, from 8:26. Studio 3 Cinemas, from 8:26. Vogue, from 8:26)

**The Dark Crystal** — Token equine fantasy, designed by British illustrator Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda et al.), and enacted by a new breed of puppet for which there is as yet no convenient label. The major design effort has gone toward minor revisions of the known universe, creating creatures that look not quite like anything you have ever seen before, although somewhat like some things you have seen, vultures, lizards, beetles, troll dolls, Olie the Dragon, Mr. Farrow (as the would appear on a canvas by Walter Keane), and so on. The results are decidedly mixed. Blood, rounded features, identify the forces of Good; narrow, pointy ones the forces of Evil, and our aesthetic sympathies go entirely to the latter. The effort to animate both the creatures as a separate matter altogether, and the slow, bobbing movements of the main characters, prove deadly to the movie's pace. 1983. • (Ken: 8-28)

**Dawn of the Dead** — George A. Romero's cinematic piece to the NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a suburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker

technique and greater special effects, and positively guaranteed not to disappoint even the most resistant fans of the earlier film. It is gratuitously, scandalously, nauseatingly gory. But it also offers the accidental laughs of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless, of course, you are one of those persons who under no circumstances can admit the possibility of there being anything humorous about, for example, a flesh-eating zombie having the top of his head sliced off, very like Oscar Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber-kneed wobble as though he had just experienced Teddie Stevens's right hand. 1979. •••• (Cinema Plaza 5, UA Glasshouse 6, 8:26 and 27 midnight)

**The Dogs of War** — Christopher Walken as a soldier of fortune hired by foreign platinum investors to overthrow an ill-African African dictator. He's a bit delicate-looking to have survived the number of diseases, injuries, and gunshot wounds he is supposed to have, or to handle the devastating XM16 weapon of which much is made in the final shootout. But he's an almost perfect hero figure for the adolescent notions of machismo and romance that rule the day. Jack Cardiff's photography is somewhat uneven, but occasionally nicely atmospheric, especially out of doors and after dark. With Tom Ber-

enger and Colin Blakely, directed by John Boen. 1981. •• (Towns, from 8:26)

**The Draughtman's Contract** — Heavily stylized, 17th-century English girls and Janet Suzman, written and directed by Peter Greenaway. •• (Gault)

**Easy Money** — Comedy with Rodney Dangerfield, Joe Pesci, Geraldine Fitzgerald, and Jennifer Jason Leigh, directed by James Sigmond. (Fashion Valley, Frontier Drive In, La Jolla Village, New Valley Drive In, Oceanview 8, Rancho Bernardo 6, Santee Drive In, South Bay Drive In, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Wiegand Plaza 6)

**Fanny and Alexander** — Reviewed this issue. With Eva Froling, Bertil Gue, and Pernilla Allan, written and directed by Ingmar Bergman. •••• (University Town Centre)

**Fast Times at Ridgemont High** — Despite the publicity drummed up by Cameron Crowe, Undercover Teenager, 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 to unite the remaining dramatic personae. A couple of the characters (a perpetually stoned surfer and a cool school-leaver) are sharply enough etched to have come from experience, but they and everybody

else are flattened in the mad dash for page, page, page. (Especially those awfully, mopey, style-gone) With Sean Penn, Jennifer Jason Leigh, and Robert Downey Jr., directed by Jeff Heckerling. 1982. •• (Parkway, UA Glasshouse 6, 8:26 and 27 midnight)

**Fire and Ice** — Animated fantasy directed by Ralph Bakshi and co-produced by Bakshi and illustrator Frank Frazetta. (Aero Drive In: Center 3 Cinema 3, Cinema Plaza 5, Frontier Drive In, La Jolla Village, New Valley Drive In, Oceanview 8, Rancho Bernardo 6, Santee Drive In, South Bay Drive In, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Wiegand Plaza 6)

**First Blood** — A purgative for Vietnam veterans' feelings of rejection. Jack Starrett is back in the same role as a war hero — in which he used to aggravate whole gangs of Hell's Angels into tearing apart peaceful small towns. Here he gets the same results by aggravating only a single ex-Green Beret (a Green Beret — they're not badasses). The action and suspense are well sustained, despite the time wasted in singing the beautiful People lifestyle, with live chamber music, late-afternoon sherry, billywig diaphanous drapes, and so on. Directed by Ted Kotcheff. 1982. •••• (New Valley Drive In, Santee Drive In)

**Flashdance** — Jennifer Davis stars as a construction worker who aspires to be a professional dancer, directed by Adrian Lyne. (Oceanview 8, Parkway 2, Plaza Bonita, Sports Arena 6, University Town Centre)

**48 Hrs.** — After the musical interludes of the LONG RIDERS and SOUTHERN COMFORT, Walter Hill returns to the urban milieu of the DRIVER and the WARRIORS, but his decline since the latter pair continues nonetheless. One of the more obvious differences between them and the present work is the abandonment of an imaginary and imaginative urban world in preference for a realistically rendered one, with "realistic" nothing more than a set of currently accepted conventions or maniaisms which include such things as the shot of Scotch in the morning coffee, the battered and rusted rattler of a car, the physics of blood produced upon bullet-impact, and a system of human communication based almost wholly on rancor and rudeness. Thus, with regard to the last-mentioned convention, we get a script whose basic compositional unit is the spat; we get spats between boyfriend and girlfriend, spats between fellow lawbreakers, spats, of course, between law officers and breakers — preferably, if not exclusively, phrased in profanities. The monotonousness of all this is perhaps not that realistic after all. Nick Nolte, Eddie Murphy, James Remar, Annette O'Toole. 1982. •• (Crest, from 8:26. Parkway 2)

**The Golden Seal** — A novel story set in the Alaskan Idyllic, with Steve Railsback, Michael Beck, and others. Directed by Robert M. Young. 1982. •• (Crest, from 8:26. Parkway 2)

**Da Paloma Theater** 436-SHOW Past and Present, Exciting

**Ocean Fever** A new exciting adventure film! 6:30 7:30 & 9:30 pm (Special Event No. 100)

**Weekend Night** All Stars Will Be All Stars Will Be All Stars Will Be

**STARTS FRIDAY** PACIFIC'S CENTER CINEMAS Mission Valley • 291-1886

**PACIFIC'S SWEETWATER & 6 THEATRES** 11th Street & Broadway Shopping Center • 853-1511

**FRONTIER DRIVE-IN** 2611 Midway Drive 383-5535

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**Mr. Mom** — Michael Keaton as an unemployed businessman forced into the role of house-husband, with Tom Oer as his working wife, directed by Stan Dragoti. (Cinema Plaza 5, Fashion Valley, Sweetwater 6, UA Glasshouse 6, Vineyard Twin 2)

**National Lampoon's Vacation** — It would have been nice if the tone of the movie actually went on, and went wrong, on a crass quality family vacation, and little feeling for the place. It wouldn't have mattered anyway, however, once Chevy Chase was tried for the lead role. His idea of a satirical performance is to impress

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**Night Shift** — Hard-working but not very creative comedy about a prostitution ring operating out of the City Morgue. Ron Howard's direction, in only his second feature, starts out with a surge of unchanneled energy, but soon levels off, and later on summons up only an occasional flutter. Similarly, newsmen Michael Keaton lets fly with an entire hypokinetic repertoire of very first scene, and he seems rather depleted thereafter. (Harris Winkler, the former star, packs more energy carefully as an anxiety-ridden, earnest-wearing idiot, and never

comes nearly as smothering an impression.) The morgue locale isn't really brought into play (it could almost as well have been the Post Office or the Dog Pound), and the more unsavory possibilities (excepting, for instance, leopards to maul) are scrupulously avoided — not, evidently, out of tact, but out of timidity. 1982. •• (New Valley Drive In, Oceanview 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Town Centre, Village, from 8:26. Wiegand Plaza 6)

**Occiputary** — If there is any renewed vitality in the thirteenth installment in the James Bond series, the credit must go to the sharpened animosity in real life between the Western allies and the Soviets. In the larger view, the perceptible benefit of this state of affairs to the Bond series cannot be taken as an argument in favor of brinkmanship and against detente. It can very well be taken, however, as an argument for having put Bond out to pasture, some time back, and recalling him to action only as genuine need arises. But here, when the need for a Bond might be said to have again arisen, or at least to have risen higher than it has in the preceding decade, the series formula can be seen to have deviated far too far toward respectability to be able to reverse direction and meet the need. Still, for a short and pleasurable

**PACIFIC THEATRES** MATINEES 2:30, 5:00, 7:30, 9:30 PM. Pacific Theatres Monday through Friday for all performances starting before 5:30 PM. Saturday, 1st performance only, subject to seat availability. No Bargain Matinees on Holidays or for Special Engagements. •••• (University Town Centre)

**8:00 at Sweetwater 6** 474-8571 •••• (University Town Centre)

**HERCULES** The Destruction of Jerusalem 3-D Starts tomorrow: 12:30, 2:00, 3:35, 5:10, 7:05, 8:45, 10:25 (PG)

**EASY MONEY** Michael Keaton • Syd Danning • Brad Harris Starts tomorrow: 12:30, 2:00, 3:35, 5:10, 7:05, 8:45, 10:25 (PG)

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**Mr. Mom** — Michael Keaton as an unemployed businessman forced into the role of house-husband, with Tom Oer as his working wife, directed by Stan Dragoti. (Cinema Plaza 5, Fashion Valley, Sweetwater 6, UA Glasshouse 6, Vineyard Twin 2)

**National Lampoon's Vacation** — It would have been nice if the tone of the movie actually went on, and went wrong, on a crass quality family vacation, and little feeling for the place. It wouldn't have mattered anyway, however, once Chevy Chase was tried for the lead role. His idea of a satirical performance is to impress

upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray. Eddie Bracken has much more the night idea in a small role as a Walt Disneyish, entertainingly campy, and he busily throws up such Chase caricatures as Eugene Levy, John Candy, and Dean Cain. With: Betsy, 25 August, 1982. •• (New Valley Drive In, Oceanview 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Town Centre, Village, from 8:26. Wiegand Plaza 6)

**Night Shift** — Hard-working but not very creative comedy about a prostitution ring operating out of the City Morgue. Ron Howard's direction, in only his second feature, starts out with a surge of unchanneled energy, but soon levels off, and later on summons up only an occasional flutter. Similarly, newsmen Michael Keaton lets fly with an entire hypokinetic repertoire of very first scene, and he seems rather depleted thereafter. (Harris Winkler, the former star, packs more energy carefully as an anxiety-ridden, earnest-wearing idiot, and never

**PACIFIC THEATRES** MATINEES 2:30, 5:00, 7:30, 9:30 PM. Pacific Theatres Monday through Friday for all performances starting before 5:30 PM. Saturday, 1st performance only, subject to seat availability. No Bargain Matinees on Holidays or for Special Engagements. •••• (University Town Centre)

**8:00 at Sweetwater 6** 474-8571 ••~•• (University Town Centre)

**HERCULES** The Destruction of Jerusalem 3-D Starts tomorrow: 12:















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 <p><b>JENSEN</b> <b>6x9 Triax Speakers</b> 50 watt, 20 oz., J1065. Special purchase. <b>Only \$29.99</b> each.</p>	 <p><b>Road-rated by Craig.</b> T641 push-button, auto-reverse car stereo. With separate treble &amp; bass. <b>Brand new — \$129.95</b></p>	 <p><b>Bevada BE 302 Stereo Speakers with Brackets Back in Stock!</b> <b>Now \$9.99 ea.</b></p>	 <p><b>Automatic Motor Antenna</b> AM/FM with up and down switch. <b>Now \$9.95</b></p>
 <p><b>Car Equalizer by Altus.</b> PSF3727. 40 watt, 5 slides, fader, refurbished. <b>\$15.99</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Bevada BE546 6-1/2" Dual Cone Speaker</b> Includes wire &amp; grill cover, 40 watt. <b>\$7.77 ea.</b></p>	 <p><b>Bevada 6x9 3-Way Speaker System</b> 120 watt total rating. Model BEP 693. <b>Now \$9.99</b> each speaker. Price includes cover &amp; wire.</p>	

## STATE OF THE ART

 <p><b>Autotek #CSR200</b> Auto-reverse, push button, dolby, sendust head, separate bass &amp; treble. AM/FM in-dash cassette. <b>\$139.95</b></p>	 <p><b>MetroSound CS900</b> PLL Digital Quartz Synthesizer High Power Automatic Reverse</p> <ul style="list-style-type: none"> <li>• Digital frequency read-out</li> <li>• Digital clock • Hour and minutes</li> <li>• Memory • 12 station programmable</li> <li>• Automatic scan/stop</li> <li>• DNR dynamic noise reduction</li> <li>• Separate bass</li> <li>• Separate treble</li> </ul> <ul style="list-style-type: none"> <li>• Metal tape equalization</li> <li>• Fader front-to-rear</li> <li>• Local/DX</li> <li>• External lead for power antenna</li> <li>• Adjustable shafts</li> </ul> <p><b>\$174.50</b></p>	 <p><b>Craig Speaker Separates</b> R840 woofers &amp; R800 tweeters <b>\$79.95</b> complete set.</p>
 <p><b>MetroSound MS 7750</b> In-dash pre-amp car stereo. Dolby, sendust tape head, locking II/rewind, separate bass &amp; treble, FM muting, stereo/mono. <b>\$79.95</b></p>	 <p><b>Bevada BEQ 7160</b> 7 frequency push button control, output LED display, separate defeat &amp; power switches with volume &amp; fader controls. 160 watt <b>\$69.95</b></p>	

## SHARK DEALS

 <p><b>Super Slim Jogging-style AM/FM Stereo by Unifex</b> No. TR 2. Incredible fidelity. Our reg. price \$29.95 <b>Now \$14.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Cordless Telephone</b> Used with MCI and Sprint <b>Now \$14.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Touch Tone Push Button Telephone</b> Used with MCI and Sprint <b>Now \$14.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Symphonic #PRC500 Portable AM/FM Cassette Stereo</b> With counter, v/u meter, headphone jack AC/DC. Reg. \$64.95 <b>Now \$49.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Ultra-light stereo Headphones</b> Our regular price — \$3.95 each. <b>\$1.99</b> With this coupon. Coupon expires 9/4/83.</p>
 <p><b>Tecsonic Mini Jogging-Style Stereo Cassette Player</b> No. KC248 with headphones <b>Now \$17.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Sharp Dolby Cassette Deck</b> Model No. RT100 <b>\$69.95</b> With this coupon. Coupon expires 9/4/83.</p>	 <p><b>Car Alarm System</b> Keyless type Bevada BEA200, includes shaker and switches. Reg. \$49.95 <b>Now \$29.95</b> With this coupon. Installation available. Coupon expires 9/4/83.</p>	 <p><b>Video Control Center</b> Accepts 6 video signal inputs, cable, antenna, VCR, computer, video game, etc. <b>\$17.95</b> With this coupon. Coupon expires 9/4/83.</p>	

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