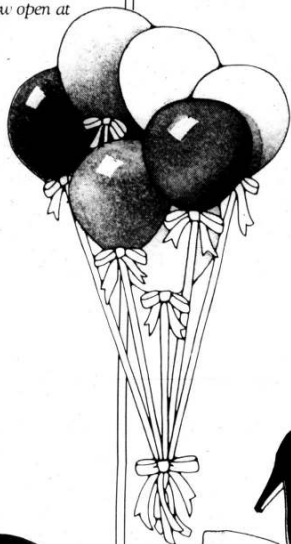


THE GOOD LIFE JUST GOT BETTER

Take a look at Nordstrom and 31 new stores now open at UTC.



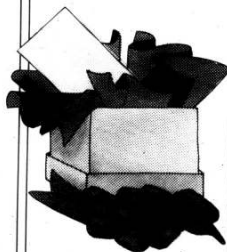
Be dazzled by UTC's growing collection of jewelry. Sparkle with Ben Bridge, Gem Galleria, Weisfield's, Jessops and Dream Station.



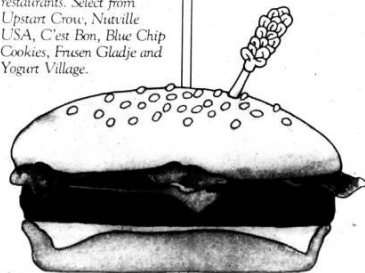
Step out in style as a great selection of shoes get even better. Step into G.H. Bass and Streichers/Florsheim.



Rounding out the picture for gifts, home and special services are 60 Minute Photo, Musicland, Brookstone, Wooden Bird, OPTOMETRY, Dr. Tartaglia, O.D., Pathmark/Realty World, the Sunglass Hut, Personalized Treasures and Crystal Chalice.



Experiment with UTC's expanded menu of restaurants. Select from Upstart Crow, Nutville USA, C'est Bon, Blue Chip Cookies, Frasen Gladje and Yogurt Village.



Picture fashions to suit your personal style. Joining the UTC fashion picture are Daniel's, Jaymar Sansabell, Benetton, Brady's, Levante, Plaza Swimwear, Victoria's Secret, Germaine's, Saturdays, The Limited and The Lamb Shoppe.

**University
Towne
Centre**

Located on La Jolla Village Drive between I-5 and I-805.

READER

VOLUME 13, NO. 40, OCT. 11, 1984 SAN DIEGO'S WEEKLY



People's Food collective

Anyone who's ever thought of running a grocery store ought to know there's a way to do so without investing any money. This is possible at the Ocean Beach People's Food Store, located just off the intersection of Voltaire Street and Sunset Cliffs Boulevard in Ocean Beach. Within a few months it is possible to advance from "volunteer" to "collective member," and as a collective member, you're in charge. You get to decide how much to pay yourself and when someone should be fired and which products the store will carry at what price. You get to decide, for example, such questions as whether it is morally acceptable to sell fertile chicken eggs.

This was one of the items on the agenda of the last general meeting, held on a sultry Sunday night in August. Some of the collective members were privately betting that a protracted debate would commence when Jacqueline, a doe-eyed, ethereal blonde took the floor. In a soft voice, Jacqueline pointed out that unlike the eggs sold in most commercial food stores, fertile eggs (like some of those sold by People's Food) contain tiny chicken embryos which have begun developing. Yet the store was founded a dozen years ago with the resolve never to sell any dead animal products. "For that policy alone, I don't think we should sell dead chicken embryos," Jacqueline said softly. A low murmur swept the dozen young men and women assembled around the two front cash registers.

Another young woman interjected a word of explanation. People's Food had carried fertile eggs for a long, long time, she said, as a reaction against the abominable practices of commercial (infertile) egg farming — practices which include restricting the hen's movement so severely that their legs become deformed. Across the room, a bare-chested young man with waist-length blond hair pointed out that the store already was carrying one brand of nonfertile eggs, those of a San Pas-

(Continued on page 8)

Absolutely No Preservatives

Somehow the O.B. People's Food Store has managed to survive the years, the squabbles, and the Safeways.

By Jeannette DeWyze

Photographs by Jim Curt

City Lights

We Have Ways Of Making You Talk

The statement of purpose on the inside page of sixteen-year-old Daniel Glusenkamp's underground newspaper *Hatchet Job* said that "freedom can no longer be defined as lack of government control; it has become, especially in the young people of today, a state of mind and an essence of being. It can be expressed as doing your own thing, or as having the choice to do or not to do." Glusenkamp had that choice, but not for long. Two weeks ago, because he distributed an underground newspaper at Fallbrook Union High School without permission, he was suspended for five days and threatened with permanent expulsion if he refused to name the other students who helped him produce the paper.

Glusenkamp and four of his friends had been trying for two years with the idea of starting their own paper. He had read *Abbie Hoffman's Soul On Fire* and had been impressed by Hoffman's espousal of the need of young people to have a forum for their own ideas, without adult approval. So in mid-August he started working with eight of his friends to produce the paper.

In order to raise money, they contacted six Fallbrook businesses to see if they would be interested in advertising. Goodies Galore, Car's Auto Parts, and Jody's Golden Dreams Jewelry and Lining Salon each paid twenty dollars for a full-page ad, and Backstage Records and Tapes opted for a ten-dollar,

half-page notice. With the aid of a friend's mother's copy machine, Glusenkamp and his friends began to put together the *Hatchet Job*. There were about twenty stories in that first issue, including a movie review of *The Adventures of Buckaroo Banzai*, a book review of Robert Heinlein's *Job: A Comedy of Justice*, and an opinion essay on freedom and idealism. A "teen thoughts" column by a student who identifies himself as OJ Pappy Smear advised,

"Michael Jackson, Moral Majority, Boy George, Twisted Sister, Ronald Wilson Reagan, Jesse Jackson, posers, trendies, school, fuck you, Lebanon, oil prices, urine erection, political convention, homosexual prostitution, parents who care, teenage death... Right now somebody's dying, and you're upset because your school picture turned out bad. Open your eyes."

At 3:00 a.m. on September 24, Glusenkamp left his home to distribute forty of the 325 printed copies under the doors of the school library and various classrooms. By 10:30 that morning, Glusenkamp says that teachers were reading his paper aloud in class and students were trying to buy copies from each other. The school's administration, however, was not thrilled with the paper's apparent success. Glusenkamp was removed from his third-period American literature class and taken to a meeting with the school's principal, Hank Woessner, and two other administrators. The principal asked the boy if he had anything to do with the

(continued on page 42, col. 1)



Bahia Belle

Belle's Toll

The late Mission Bay hotelier Bill Evans began making plans two years ago to add a second cruise boat to the one already plying the waters of Mission Bay between the two hotels he owns there, the Bahia and the Catamaran. The original boat, the *Bahia Belle*, had been making the hour-long nighttime bay cruises since 1963, and as the beach area became more popular over the years, the demand began to exceed the boat's 200-passenger capacity. (The cruises are free for hotel guests; \$4.50 for the general public.)

In the ensuing two years, recalls Evans's wife, Anne Evans, the project went through a succession of "round-table talks" with designers at National Steel and Shipbuilding, Campbell Industries, and San Diego Shipbuilding; in addition, an

environmental impact report was completed. And while still in the conceptual stages, plans for the *Bahia Belle II* call for the vessel to be built in a style similar to the original *Bahia Belle*, which is a replica of a Mississippi riverboat. Designers are leaning toward making it a side wheeler rather than a stern wheeler, it would be of a larger size (ninety-eight feet long as opposed to the *Bahia Belle's* sixty-five-foot length) and thus hold 350 people, and it would have a full on-board kitchen. The Evans family—son Bill and daughter Grace Cherashore help mother Anne run both hotels—hopes to have the boat on the water by the start of next summer.

There's one hitch, though, at a recent meeting of the Mission Beach Precise Plan Committee, president Kathy Caputo,

herself a long-time Mission Beach resident, told members that pending further study, when the project comes up before the committee, she would recommend the planning group vote against the project due to parking problems and congestion created by the additional use of Bahia facilities. Anne Evans, however, says those worries are unwarranted, since a parking study that was part of the environmental impact report found that resurfacing the two parking lots adjacent to the Bahia would create an additional 190 spaces, more than would be needed.

Caputo, however, isn't so sure that resurfacing would solve the matter. "The gist is that the Bahia hotel already has a parking problem," she says, "and before anything else happens, it should be taken care of in some way."

T.K.A.

Slapped Slaps Suit On Slapper

To read a certain case filed at the county courthouse downtown is to glimpse, in part, the discord plaguing Mexican-American activists in San Diego and the costly, lengthy litigation that such divisiveness can bring. Daniel Muñoz is the publisher of what is perhaps San Diego's only Mexican-American newspaper of substantial editorial content, *La Prensa*. In mid-July of last year, he filed a personal injury suit against Rachael Ortiz, executive director of Barrio Youth Center in Logan Heights. In his suit, Muñoz states that on May 6, 1983 he and his wife attended a social function at the Casa Bonita restaurant in National City. At approximately 8:30 p.m., as he stood talking with friends, someone told him that a woman was calling him from across the room. It was Rachael Ortiz. Muñoz's suit claims that she made obscene gestures at him with both hands and then came over and stood in front of him and addressed him at length in "very vulgar language." She then reached

up and slapped him. "Why don't you act like a lady," he claims to have said while retrieving his glasses from the floor. She slapped him again. Muñoz and his wife decided to leave the restaurant. Active sat in their 1987 Camaro, preparing to leave. Ortiz appeared in front of the car with a long, black metal flashlight. The suit alleges she then proceeded to hit the car's front windshield, break the mirror on the right side, and knock out the two rear taillights. On August 5, 1983, Ortiz's attorney filed a denial of Muñoz's suit and asked for, and was granted, time to gather information to file a cross-complaint of his own. The tensions that led to the Ortiz/Muñoz incident at the Casa Bonita restaurant had been building for some time, and had generally centered around the Chicano Park issue. In his paper, Muñoz had often printed editorials favorable to the work being done by a group known as the Harbor View Community Council to obtain a full 5.7 acres of land for Chicano Park, and had also

made statements linking Ortiz with negotiations between the Chicano Park Steering Committee and the port commission for a compromise portion of 2.7 acres. As such, it is not surprising when in May of this year Ortiz filed a cross-complaint alleging libel and conspiracy on the part of Daniel Muñoz as well as his attorney, Denise Morano Ducheny and her husband Alan Ducheny, both of whom

(continued on page 42, col. 2)



Daniel Muñoz



Daniel Glusenkamp

City Lights

Copper To Be Policed

For one hundred years the bottom of San Diego Bay has been showered with copper. The metal retards the growth of algae and is therefore added to the paint used on ships' hulls, and it's so prevalent in the bay that it has been detected by instruments on Pt. Loma as it moves in and out with the tide. Though the metal is toxic to marine life and to humans, the plants and animals in the bay have become accustomed to the higher "background level" of copper, which remains fairly constant due to a leaching process in the bottom sediments. But early last summer the state Water Quality Control Board discovered a significant surge in the level of copper in the bay near National City.

Routine checks of mussels throughout the bay provided the first sign of increased copper contamination. Divers were sent down to take sediment samples, which are still being analyzed, but which showed the copper was at a heavier level to a dock where a firm named Paco Terminals loads refined copper concentrate onto ships bound for Japan. "It's a heavy metal, and you can't discharge heavy metals into the bay," explains David Barker, a senior engineer with the water quality board. "But I don't think

there's a danger to public health at this time." The copper concentrate has been put through one stage of the refining process. It looks like fine-grained dirt, and is considered by the state to be a hazardous substance. Paco, which has been operating in National City (about a half mile south of the Coronado bridge) since 1978, loads about 200,000 tons of the copper per year, filling a ship every six weeks. While awaiting shipment, the copper sits in mountainous piles on a port district dock at the end of Twenty-fourth Street in National City. State officials figure the copper enters the bay in three ways: blown by the wind, washed by the rain, or spilled by the crane that picks up and deposits the material into the holds of ships.

James Mathewson, an environmental chemist at San Diego State University, has studied the bay near National City. He says that ten years ago the sediments showed a copper concentration of one thousand parts per million. "If they [the state] have found levels higher than that, they've got a low-grade ore," he says of the bay's bottom sediment. Mathewson says that the bay is relatively rich in sea life, and that since the bay is tidally flushed, any higher concentration of copper would affect sea life throughout the bay. Still, most of the metal is

(continued on page 42, col. 4)



They've Got Us Covered

Now that the Padres have actually made it into the World Series, expect more international media attention to be concentrated on San Diego than ever before, at least as far as most local authorities can remember. According to Padres employee Dave Maloney, who's in charge of furnishing press facts and credentials, more than 800 reporters and photographers from all over the world will be in attendance at the four World Series games scheduled to be held at San Diego Jack Murphy Stadium this week and next.

The just-completed playoffs, which Maloney says drew 425 press representatives to the stadium from last Thursday through last Sunday, ranked second in events that have temporarily increased the media population in San Diego.

Before that, nearly as many press people—just about 350—came to San Diego in the wake of the September 1978 mutant collision of the PNA jetliner and a Cessna that at the time was the single worst air disaster in U.S. history. Visiting reporters came from as far away as Germany and China to cover the crash. It wasn't until nearly six years later that another tragedy attracted another 300 press people to San Diego, police department spokesman Bill

Robinson says, at the time of the McDonald's massacre that left more than twenty people dead on July 18, many reporters from all over the world were on their way home from the Democratic National Convention in San Francisco, and when they heard of the shootings, they simply came down to see it in person. "Otherwise, I doubt it would have attracted as much attention as it did," Robinson says. "Rounding up the top tip in local media attractions, according to police statistics, was the visit to San Diego by Queen Elizabeth of England in late February of 1983, which drew about 250 press people, most of them from Europe, who had accompanied the English monarch on her entire world trip."

T.K.A.

Crusade

Pablo Cruz, a Mixtec Indian living in Tijuana's Colonia Obrera, won't be celebrating next month's Festival of the Dead. In his native Oaxaca he participated in Mexico's Halloween (a combination of Catholic and indigenous Indian festivals) every year, "like my father and his ancestors before him," but not anymore. Pablo Cruz recently turned away from the country's predominant religion, Catholicism, and became a Jehovah's Witness.

Cruz, who was interviewed by the weekly newspaper *Zeis*, says that the festival is "materialistic, and leaves broken homes, empty pockets, painful hangovers, and sin." (The celebration involves three days of eating, drinking, and dancing.) To the consternation of the Tijuana press, the Catholic bishop, the city's educators, and some local anthropologists, Cruz exemplifies the casualties in a newly emerging battle with the Jehovah's Witnesses. "The

problem is creating a group of Mexicans who don't want to be involved in anything, especially social activities," warns Mexican anthropologist Victor Clark, who has been studying the Mixtecs. But the bishop himself, Emilio Berlie Belanzaur, views the problem in even graver terms. "Jehovah's Witnesses take advantage of the people in the poorest neighborhoods," the bishop told *Zeis*, "particularly those who can't read or write... They manipulate them, and only make things worse by converting the new



"Social Monday" at J. Martinez's school, Tijuana

believers and brainwashing them."



Tijuana schoolchildren

counted last June in Mexico was a twenty-two percent increase over the number of Mexican Witnesses counted the previous June. "Mexico's Witnesses in Tijuana, and at least 150,000 in all of Mexico. A recent issue of *Watchtower*, the ubiquitous pamphlet of the Witnesses, claims that 148,844 "ministers" (as all members of the faith are called)

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"The Mexicans are real receptive to talking about the Bible. And the people are beginning to wake up to how they've been taken advantage of. You go in the churches down there and they're filled with gold. But the people are so poor, they have nothing." Mexican Catholics say the Witnesses intentionally exploit that state of poverty. Witnesses say they proselytize in Tijuana the same as in any other city throughout the world. "We're organized into sections, like everywhere else," says Romero. "Blacks, distraught and congregations. But in Mexico a section might be worked twice a month, rather than once a month like up here, because they're going so strong down there."

The actions of the evangelists have become so effective that Catholic and government leaders perceive them as gringo conspirators.

bent on weakening Mexico. "They're Americans who are coming down and leaving these people without faith or nation," says Eduardo Martinez, the bishop's spokesman. "We don't have proof. But we think that's their objective."

The government of Mexico, which restricts religious freedom (Catholic priests are not allowed to wear religious garb outside of church; the government owns all church property), does not recognize the Jehovah's Witnesses as a religion. Though the Witnesses are allowed to go door-to-door with the Bible, they cannot pass out their pamphlets in public; they must be invited inside a home before they can offer the *Watchtower*. And it is against the law to pray in their "Kingdom Halls," their churches, which are camouflaged as houses throughout the city. But the Mexican government draws an especially hard line when the issue involves nationalistic symbols. The Witnesses refuse to pledge allegiance to any country's flag, and therefore children of the Mexican converts will not salute the Mexican flag at school. Last year both the Catholics and the Witnesses say many children were expelled from Tijuana schools for this becoming the national honor. Ramon Evangelista, an inspector in the elementary schools, says that

(continued on page 42, col. 5)

Straight from the Hip

Dear Matthew Alice:

Many of the older phonographs had turntables that could be adjusted to speeds of 16, 33-1/3, 45, and 78 rpm. In all my days as a record collector, though, I have never seen or heard of a 16 rpm disc. Was there ever such a record manufactured, or was this rpm setting just for playing Beatles records at slow speeds, or what?

Lewis Russell

El Capon
Your question is too easy, Lewis. I've got a better one: Given that there are two major speeds for records, 33 1/3 and 45, what is the relationship of these to each other and to the other speeds (16 and 78)? It's like those questions on the IQ tests where you are given a series of numbers and, calculating the relationship between them, are required to predict the next in the sequence. Fortunately I was never asked this question, because I'm unable to discern any mathematical connection among the speeds.

But the move to produce 16 rpm discs in the late Fifties and early Sixties had a kind of logic behind it. After all, you can get more music on a slower-spinning platter, and the listener has to turn it over less often. No major record companies were involved in the scheme, but a few smaller labels did release 16 rpm recordings. One, for example, was the Audio Book Company, which undoubtedly went straight to the bottom of the charts with its release of the entire New Testament, plus the Book of Psalms, all at 16 rpm. There were also recordings of Shakespeare's plays, and some classical music, but the listener's selections were not overwhelming. (My old friend in Los Angeles, Dr. Denotto, has some of these records, so they do exist, Lewis; the good doctor also supplied me with much of the information for this answer.) Three types of 16 rpm records were issued: a twelve-inch disc that played one



Illustration by Rick Geary

hour per side; a seven-inch, fifteen-minute-per-side platter; and a seven-inch record with a larger-than-normal center hole (whose purpose is now unfathomable). But the most imaginative use of 16 rpm was a brief experiment called "high-way hi-fi," in which '56 and '57 Chryslers were outfitted with phonographs that played seven-inch, 16 rpm records. The public didn't like its music with that much bounce, and the experiment failed.

For a brief time it looked as if 16 rpm might catch on — phonograph manufacturers were obviously prepared for the move, as our dusty old record players from the Sixties show — but it proved to be an idea whose time never came. The failure was a reprise of the earlier battle between 33 1/3 and 45 rpm. The standard record speed for decades had been 78 rpm, until Columbia Records decided to introduce the 33 1/3 long-playing record in 1948. The new phonograph records were sturdier, cheaper, and held more music per disc — the 78s had to be flipped over every four

minutes, a distinct annoyance when listening to classical music. Columbia's rival, RCA Victor, had its own ideas, however, and in a move to remain the number-one label the company released, six months later, a library of 45 rpm recordings. The industry held its breath, awaiting the winner in the battle of speeds, but to everyone's surprise both were accepted by the public. RCA did concede some territory, when in 1950 it announced it was releasing classical music at 33 1/3, but the dichotomy was firmly established and persists to this day.

Dear Matthew Alice:

Why are the centers of the green lights on traffic signals suddenly turning black everywhere?

David Kenney

La Jolla

Traditionalists, conservatives, old wavers, and similar nostalgia-drenched fogies who will have to be dragged kicking and screaming into the Twenty-first Cen-

tury will all be pleased to learn that the Age of Plastic is showing a few abrasions and tears around the edges. Even our traffic signals have fallen victim to the imperfection of modern technology, as Mr. Kenney so astutely brings to our attention. About five years ago manufacturers came out with a new polycarbon lens for traffic signals, one that was intended to make obsolete the glass lenses we've all been staring at for so many years. It made sense: the cars we drive are becoming plastic, so why not the signals that govern the cars' movements? The city began switching to the new polycarbon lenses, and all was going well until a couple of years later, when the first signs of trouble cast a dingy pall over our city streets. The traffic lights were showing disturbing discolorations! Things got progressively worse, until the undeniable became obvious. The centers of the signal lenses (green on main streets, red on side streets, according to which signal stays on longer) are being burned by the heat from the bulbs inside and the signals will have to be replaced.

Fortunately for the pocketbooks, not all the signals at the approximately 800 intersections with traffic lights are outfitted with the polycarbon lenses, which cost ten or fifteen dollars apiece. Even as I write this, traffic personnel are busy themselves with switching the lenses at the intersections whose signals are the darkest, and steps are being taken to prevent further dimming of our guiding lights. From now on the city's contracts will specify that only glass lenses can be used in traffic signals.

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

Ballerina BOOtique

Ballerinas, Devils, Angels, French, Mold, Clowns, even ballerinas! Halloween, you can find it all!

Halloween

The Total Dance Store

Ballerina Boutique

University Towne Centre
The Village, Escondido
Oceanside, El Camino North Center
924 Broadway, Carlsbad
Grossmont Center
Mission Valley Center
Coppola, 3010 Rm Ave.

UNIVERSITY TOWNE CENTRE EIGHT YEARS OLD AND GETTING BETTER



UTC celebrates its Eighth Anniversary with a commitment to serve your shopping needs from The Broadway, Robinson's, Sears... plus a new Nordstrom and 176 stores, restaurants and services.



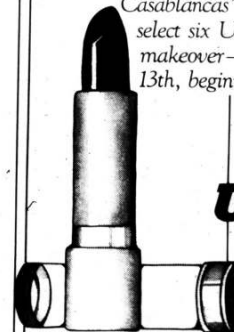
OKTOBERFEST

The San Diego Symphony previews its upcoming Oktoberfest benefit—Sunday, October 14th at 1pm to 3pm on the centre stage.



KC NOT HERE and John Casablancas Model Center host the final competition of "Going Places '84—A Model Search" Saturday, October 13th at 12:30pm in the centre mall. See new Fall Fashions as aspiring models compete to win a trip to New York to be tested by the world's largest modeling agency—John Casablancas.

Discover your own beauty formula. John Casablancas' beauty experts will select six UTC customers for a makeover—Saturday, October 13th, beginning at 12:30pm.



University Towne Centre

Located on La Jolla Village Drive between I-5 and I-805.

People's

(continued from page 1)
qual firm called Veg-A-Pro. "Do we know about the conditions of the Veg-A-Pro chickens? Or do we have to worry about chicken abuse with them?"

No, no, someone assured the group. A collective member had inspected Veg-A-Pro's premises and had found chickens walking around, unhobbled. Another person questioned why the store shouldn't continue to carry both the fertile and nonfertile eggs, and erect a sign to warn purists of the presence of the chicken embryos in the fertile ones. This drew a testy rebuke from Rick, a three-year collective member, who reminded the group of a similar compromise in which a majority of collective members had decided to carry baked goods containing highly processed gluten and gluten flour, at the same time posting a notice which alerts customers that the store recommends gluten-free products. This approach was offensive, Rick argued. "You can say that we should let the customer make the decision, but a lot of times the decision starts with the right attitude," he asserted. "We could put up signs about everything, but if we're the most progressive people, we have to start by taking a stance." Swept by this logic, the collective voted unanimously to discontinue carrying the fertile eggs and to double-check on the Veg-A-Pro hens, just to make sure the store wasn't abetting chicken cripples.

This is what it's like to "run" the Ocean Beach People's Food Store — nothing at all like managing a Safeway, where a corporate vice president might ponder a question, voice his decision, and oversee his minions as they scurry to carry out his directives. At People's Food the workers, as a body, are the bosses, and the store itself is organized as a nonprofit institution. People's claim to distinction is that — somehow — it has survived longer than any other such collective in San Diego. "It's a real magic little spot here in the middle of Middle America," says one of the collective members.

Once, not so long ago, it would have seemed strange to hear Ocean Beach described as "Middle America." But one by one the activists have left and the countercultural landmarks have



Jo Ann Diehl

passed away: the OB Rag, the OB Free School, the Community School. The Left Bank, once a cauldron of leftist idealism, has been reincarnated as Peninsula Bank. Only the venerable Newport Avenue head shop, the Black, and People's Food have survived, remnants of an earlier ethos, a style whose time has passed.

Today the food store wears that style like a costume, even the building exterior has a period look, with the sun and a yin/yang symbol on the façade, and the side wall graced by a visionary mural which features scenes of pastoral nature and outer space. Inside the front doors, People's Food is a hobbler hole of a business, dark and cozy and fragrant, a cornucopia of various products competing for shelf space. Here, electronic scanners that beep or drone in robot voices would intrude like aliens. Instead, a crude wooden board is posted on the wall near the cash registers; on the board, store workers daily change the hanging numbers which signify the prices of both the organic and "commercial" (nonorganic) produce.

Nonorganic fruits and vegetables are relegated to second-class status, tolerated only when the organic alternatives aren't available or cost much more. ("Organic" foods are cultivated without synthetic chemical fertilizers or pesticides.) People's Food sells more produce than anything else, but it shelves also hold an amazing range of other items. Customers in the dairy section can find some fifteen to twenty varieties of raw or rennetless cheeses,

and more than just whole wheat bread is offered in the dimly lit baked goods section: also crammed into that corner are "wheatberry" and "squaw" and "amadama" and "granola pullman" breads. A plethora of pastries, packaged in hand-lettered labels and plastic wrap, looks homemade, like the offerings at a PTA bake sale. The cooking oils shelf down the aisle from the baked goods holds safflower, sesame, sunflower, corn, peanut, almond, avocado, apricot kernel, walnut, soy, linseed, coconut, and olive oils. At the same time, shoppers can stock up on all-natural, no-preservative barbecue sauce (fourteen ounces for \$6.71), and instant vegetable bouillon imported from Switzerland, and "yomogi mochi with mugwort herb" (traditional Japanese sweet brown rice "cakes"). They can fill their baskets with herbal nasal sprays, and toothbrushes made with "pure natural bristles," and for their cats they can buy "natural and organic cheese snacks."

Once upon a time, such a variety of products was not available, according to Jo Ann Diehl. Although all the collective members share equal responsibility in making policy decisions, Diehl fills a special role within the organization. She's the only one of the original founders who remains active in the store, and "she really is the glue that has held everything together," another collective member says. "Unlike the rest of us, she made this [working at the store] a career." Yet Diehl says a career in the gro-

cery business was not at all her intention back in 1971 when she moved with her husband and three small children from Erie, Pennsylvania to San Diego. She was immediately attracted to the small-town atmosphere of Ocean Beach, with its many services and community activities within walking distance of each other. The family settled there, and soon Diehl began volunteering at the Free School, having taught fourth- and fifth-grade children back East. Associated with the school was a food-buying club. "It was based in someone's garage, and you had to order what you wanted a week in advance. You also had to pay in advance and you were limited to a small number of goods such as zucchini and rice. It wasn't a real satisfactory way to shop because you couldn't run out and get your milk and eggs when you needed them," Diehl recalls. About the same time, she says, activists at the school became interested in identifying basic human needs and trying to find ways to help fill those needs in Ocean Beach; gradually the notion took shape of starting a store which would supplant the buying club and advance the cause of "getting good food to people."

Diehl says the organizers started with maybe ten donations ranging from twenty-five to five hundred dollars, money which went to buy the first goods and pay the rent on a one-bedroom house in the 4800 block of Voltaire, just across the street from the Free School. The organizers' naivete actually worked as an asset in some ways, Diehl indicates, since no one knew how a food store should be run, everyone improvised, uninhibited. Bins of nuts, dried fruit, rice, granola, and a tiny selection of beans moved into the living room, where a counter near the front door held the store's first "register" — a muffin tin with dimes, nickels, and quarters apportioned to the various cups. Someone donated an aging copper-colored refrigerator, "where we kept our ice cream and cheese. Customers had to go inside it and help themselves."

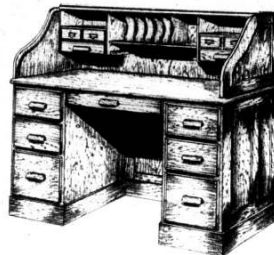
When the store opened its doors on August 19, 1972, a similar self-serve philosophy prevailed in the dry goods sections, where shoppers bagged and weighed their selections, computed the price, and marked that figure on the outside of the bag. "We had one scale," Diehl says. "I can still see it against the wall." The single bedroom

(continued on page 10)

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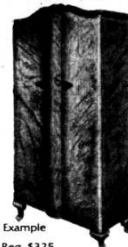


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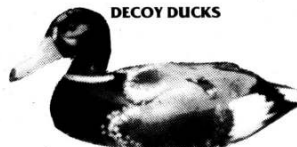
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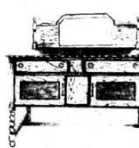
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People's

(continued from page 8)

became the office, with one closet storing rice and beans and another holding eggs. In the kitchen area, workers cut and wrapped cheese and packaged nuts. More creative, says Diehl, was the biweekly concocting of the trail mix sold by the store. "Different people would make it up, and because everyone had different tastes it would be different all the time. One person would like raisins, so they'd load up on them, then the next week another person would go heavy on the walnuts. We'd stir it up with big paddles."

"A lot of people were volunteering help because they really liked the store," Diehl says. In fact, she was one of only four workers who received any pay, one hundred dollars a month for a four-day-on, four-day-off schedule in which the "on" days often stretched to ten or more hours. Even Diehl's free hours soon became bound to the store, when she and her family moved into a small house on the back of the property, often people would knock on her door after store hours, asking if Diehl would mind opening the store to allow for the purchase of an emergency carton of milk or some other vital commodities. Yet Diehl today sounds as if she enjoyed the wacky unconventionality of the lifestyle and the philosophical issues which confronted the four collective members almost from the start of the store's existence. "I remember at one point one of the members wanted us to stop carrying any mucus-causing foods such as cheese." The other three members prevailed in insisting on at least a modicum of accommodation to consumer demand.

Diehl says she herself never held any puritanical notions about diet back in the early days. In fact, she recalls driving out through Ramona shortly after arriving in San Diego County and stopping at a health food store when she and her children became very thirsty. "I remember seeing that they had strawberry kefir [a fermented milk drink much esteemed by health food connoisseurs] and wondering if it was anything like Strawberry Instant Quik." Diehl bought a container and took a large swig, only to shudder at



the taste. "I still don't like kefir to this day."

A short, slender woman whose candor sometimes verges on the blunt, Diehl is one of the few collective members who admit to eating meat on rare occasions. "I believe moderation is probably the best thing in all ways. If you have an urge to eat chocolate, I believe you should eat it." Today she recalls some of the more fanatic collective members trying to convince her of the exclusive virtues of one dietary philosophy after another, sometimes the same person advocating a succession of three different, even conflicting, philosophies. Rather than tending toward such extremism, Diehl says, "I just consider myself a good, common-sense woman... just trying to do things right without hurting others or the Earth."

Bolstered by some of that common sense, and subsidized by the cheap labor, the store operated profitably right from the start. Store records show that after six months of operation People's Food was taking in about \$450 a day. "We've always had a reputation for paying our bills on time, unlike some stores who string along their distributors for thirty or sixty days, or more," Diehl says. Before very long, the store got so crowded it became impossible for workers to restock during business hours, and after about three years, the collective began eyeing a rental property one block south of the first location.

"If [the larger building] had started

as a family billiards den, then it went to regular billiards, then it had become a bar," says Diehl. Although some members of the community warned that any move would destroy the old-time, rustic feeling, Diehl says the need for more space was crucial, though she adds that the worst period in the history of People's Food came while the collective members were renovating the new building and continuing to pay rent on and operate out of the first location. To raise extra cash, Diehl even took to stationing her two young sons in front of the store, selling its first avocado sandwiches. For months after the store finally made the move (in November of 1975), the workers would periodically push all the shelves and produce displays to the back of the building, in order to stage fundraising community dances.

By then the collective governing body had grown to encompass between ten and fifteen members, most of whom earned about \$140 a month. "The customers who were walking in the door were making five times as much as we were," says one member associated with the store during that period. "But we felt guilty about receiving any pay, and also I think we were afraid we would be 'corrupted.'"

This particular former member, Jackie Sanders, showed up at the food store shortly after arriving in Ocean Beach from New York, having heard that People's Food was a good place to find work. "Lot of people got their start that way," he says. "Course,

we got some real riffraff too. A lot of times we had to tell people, 'You're not touchin' the food until you take a shower.' Sanders worked with the collective for a year and a half.

Almost eight years have passed since then, and he now looks back on his tenure at the store with a mixture of affection and disillusionment. "As a collective structure, we were all equals and nobody could tell anyone else what to do. But the problem was there was also a lack of respect for some of the responsibilities that went along with the privileges. . . . There were a lot of people who didn't pull their share, who just wanted to argue or to naysay when you wanted to do anything. If a worker failed to show up for a shift or took a three-hour lunch, not unusual occurrences — it was difficult or uncomfortable for anyone to voice a word of reprimand."

Sanders blames his own self-righteousness for causing some problems during that period. He recalls, for example, how he organized an in-store referendum in response to efforts by other collective members to broaden the base of products sold. Customers were greeted with a five-page, typed "ballot argument" that questioned, "Should we give up our role of being an alternative to Safeway . . . in order to raise some quick capital?" In the document Sanders asserted that among the arguments against carrying Hunt's tomato sauce and tomato paste was the fact that "they were made by Hunt's. Many people do not want to see us carrying anything made by a big pig such as Hunt's." Chocolate milk was "a rip-off" and "dangerous," he charged. "It says milk on the label but it isn't very nutritious at all. It contains artificial flavor, as if you need more chemicals, and carageenan, which is under investigation for its link to peptic ulcers." With similar arguments, he inveighed against red pistachio nuts, yellow cheese, potassium sorbate, Comet, Ajax, raw sugar, and egg nog — and handily secured the banishment of each of them from the premises.

Other times he chafed at the difficulty of effecting change when consensus was required on every decision. For example, workers had always used Magic Markers to write the prices on various items, but people commonly lost the caps, causing the pens to dry out, a small but steady source of waste start that way," he says. "Course,

(continued on page 12)

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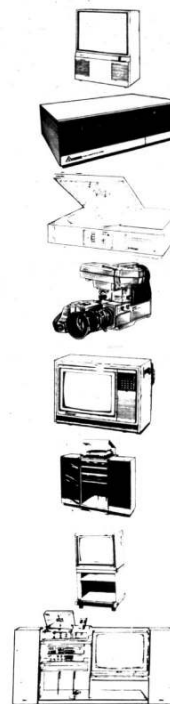
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People's

(continued from page 10)

Sanders says he suggested the purchase of a Dymo marking gun as a cost-saving measure, but it took him months of researching and arguing before the group finally agreed to spend the necessary \$167. "That was a big capital expenditure for us," Sanders says. He enjoyed less success in convincing people that the store needed to be cleaned nightly. "It's a food store! But they'd say, 'Well, if you want to do it, you do it.' So I'd wind up working eighty hours a week, doing my regular jobs and cleaning the store after hours." He says cash controls were terrible; register workers would find themselves short of up to a hundred dollars at the end of a day because they used a collective "till," rather than the standard practice of making each checker responsible for his or her own errors. "But to suggest that we shouldn't use a community till would have smacked of bureaucracy. Or that we didn't trust each other, that someone might be stealing. Only the problem wasn't stealing—it was mistakes or incompetence!"

"Things were so loose eight years

ago when I started that people were working in the store and living up on the roof," recalls Alana Leeper, who today has worked at the store longer than anyone except Jo Ann Diehl. Like Sanders, she recalls that in the days shortly after moving to the current location, irresponsibility on the part of some workers was rampant. Yet this drawback never seriously discouraged Leeper; she says the first time she herself walked into People's Food to buy a carton of yogurt, "I knew immediately this is where I wanted to be and this is what I wanted to do. . . . It felt so different from walking into a Safeway or a Mayfair or even a regular health food store—they always have that sterile, white-walled look." That first day, Leeper walked up to a worker and asked if she could help out. She began by bagging cheese for fifty cents an hour in food credits. A month and a half later she secured a full-time job.

A gentle woman who eschews red meat and practices tai chi, Leeper today extols the freedom afforded by her work at People's Food, which has

encompassed everything from managing the herb department to running one of the registers. "We've always made a point of allowing ourselves breaks when we need them. There's a lot of space for rejuvenation and recovery."

In practical terms, she tries to take three weeks of vacation about twice a year. She also praises the store's policy of a thirty-hour workweek, which has been in force for some years. "We feel forty hours a week is too much stress." Along with several other current collective members, Leeper seems to approve of the changes that have reshaped those unrestrained years of the collective's youth—changes toward more rules and structure. Today, she asserts, "If you're goofing off, you're hurting someone else and most of us are pretty bold about saying something. . . . We usually don't let that slide by for very long. Even though there's no boss to come down on someone, there are twenty-nine other people."

Other structures have evolved unpredictably, sometimes meeting initial resistance with only deferred acceptance. One change first attempted years ago was the use of a half-dozen "focalizers," a new-age euphemism for department managers. Although Diehl says the arrangement worked well, she says it stopped because the store lost some of the focalizers and the remaining workers were less ex-



People's Food original site

earlier this year to open his own natural foods store in North Park, Jimbo's, but well before his departure Diehl stepped into his shoes as manager. She emphasizes that the title is far looser than in most conventional supermarkets; the collective as a whole still holds review power over every decision she makes as manager. Yet the position streamlines operations. She says she personally lobbied for another step to that end two years ago when she argued that collective members should be required to attend a certain minimum number of meetings or lose their voting privileges. Prior to that Diehl says it was common for collective members to show up at a meeting and question some decision they had missed at a previous meeting—forcing a repeat of often exhaustive discussions. "That was a case where I was really fed up with the way things had been going."

For all these changes, the managerial process at People's Food still seems an enterprise requiring patience. For example, the fertile-egg question at the last collective meeting apparently was resolved with surprising ease, but in fact subsequent investigation revealed that the Veg-A-Pro chickens were cooped, not running free, a discovery that will undoubtedly prompt further debate. Another agenda item demonstrated how tough it can be to reach a consen-

sus among the fourteen people who now hold voting rights.

The item in question concerned an outside business consultant who had begun advising the collective some months ago. Alana Leeper had met the fellow at a tai chi camp and had confided some of the problems the collective was having with setting salaries. Fascinated by the alternative business structure, the consultant had offered free advice in exchange for the opportunity to learn about the collective. Several months had passed, and now he had suggested he would like to make his services available on call in exchange for a retainer of seventy-five dollars a month, plus seventy-five dollars' worth of monthly food credits. Shelly Miles, the meeting leader, and Leeper (both of whom had been working closely with the consultant) felt this would be money well spent. What did everyone else think?

One member immediately questioned why the consultant couldn't instead be paid for services rendered, rather than given a salary. Another

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People's

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young man bristled at the notion of receiving advice from someone grounded in traditional business structures. "We really gotta get the cooperative perspective on things. That's what makes us so unique. It's just very different from what he's probably used to."

The bare chested, long-haired blond reminded the group of the thousands of dollars spent over the years on inventory reports, documents from which the collective members had derived little benefit. "We could have not gotten the inventory done ever since the very beginning and nothing would have changed," he complained. "I just really hate the thought of us spending money on these things. Other businesses have quarterly reports — but they do something with 'em. We don't!"

Once again, someone repeated the suggestion that the consultant only be paid by the hour for things he actually did. Then another young man took the floor. "I think if this guy [the consultant] is so into being a brother, he oughta get down to our level and get a

wage similar to what we're paying ourselves. I'm always wary of people coming into our routine and saying how groovy it is, and then a month later, they're taking money. I mean, how many times has that happened to us?"

"I really think we should be telling him this to his face," suggested Miles with good grace, considering her strong support for the suggested pay arrangement. This decision could wait until the consultant could attend a future meeting and hear the members' concerns.

Miles and Leeper later both privately expressed their belief that the consultant could particularly help by giving advice on worker salaries. "It's been one of the most difficult things for us," according to Leeper, with one arrangement after another proving unsatisfactory. She says at one time in the past, all workers received the same hourly wage, but that caused discontent because "some people were putting in much more time and energy than other people." So currently the payment structure consists of multiple levels. Anyone interested in working at the food store must first serve as a volunteer, earning two dollars an hour in food credits. The length of such volunteer stints can vary from a week

up to several months, depending upon when a paying job becomes available. When one does, the newcomer must work for \$3.85 an hour (slightly more than minimum wage) until he/she has logged 250 hours over a three-month period, and then the person becomes eligible for status as a "collective worker" — a process which requires a vote of approval from the fourths of the collective members. Collective workers get regular pay raises that, over four years, can take them to a salary of seven dollars an hour (and the group expects that figure will soon rise to nine dollars). Furthermore, after another 250 hours as a collective worker, individuals can be voted in as "collective members," status which brings them the power to vote on issues.

Now this convoluted system is causing grumbles because it allows for all collective workers to earn the same salary after a certain amount of time with the store. (The exceptions to this are the localizers, who earn slightly more, and Jo Ann Diehl, who earns \$2.75 more per hour.) "It means that someone who's working the register all day might be earning only \$4.75 an hour, while someone else is getting six bucks an hour for making salads," complains Rick Foreman. "A clean cut

young man whose intensity sometimes comes across as anger, Foreman first discovered People's Food back at the end of 1972, after returning wounded from Vietnam. "I couldn't even walk into a Safeway or a Mayfair — because of the vibes," he says. In contrast, he says People's Food seemed "scattered, but that's what you needed because it was indicative of the times. The world was scattered." He shopped but didn't work at the food store for many years; instead he eventually wound up in an aeronautical engineering job at Rohr Industries, where he earned almost \$40,000 a year and supervised 180 people. When Rohr's links with the military began to trouble Foreman's conscience too much, he abruptly quit one day, and soon afterward began accepting two dollars an hour in food credits from People's Food. Today, among other chores, he serves as localizer for the register workers and is widely acknowledged to have one of the most stressful tasks in the store. "You gotta deal with things like the O.B. Spaceman walking in with his cigarettes and bad vibes, and throwing up his hands and yelling, 'I'd like to say something.' Sometimes we'll have ten different types of melons and ten different types of squash,

(continued on page 19)

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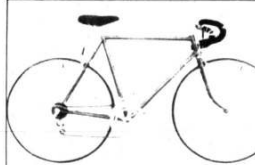
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People's

(continued from page 14)
and the price of each of them might be different."

Despite his prowess in the register work, Foreman's first love is nutrition and healing. In addition to working at the food store, he's a full-time acupuncture student and his diet nowadays is "more macrobiotic than anything else. Although in the past I went for years without touching cheese or dairy, I'm an extremist. I like many of the collective members. Foreman takes in immediate pride in the purity and integrity of the store's products. "People can come in here and buy stuff basically with their eyes closed." He tells how he lobbied about a year ago to ban the sale of organic coffee. "Some people were saying that because it was organic we were doing something groovy," but Foreman says his well-prepared arguments about the

harmful effects of any kind of coffee prevailed. Other such examples abound. A few summers ago one of the other members charged with the job of buying commercial produce noticed signs at the downtown produce market warning that certain fruits had been sprayed with the chemical EDB, which can cause sterility. That worker researched the chemical and soon persuaded the collective to stop carrying any commercial mangoes or pineapples. In yet another instance, one of the bagging-department workers learned that one supplier was using Mexican vanilla (which is commonly laced by a dangerous pesticide) to flavor his soy products. People's Food persuaded the supplier to have his vanilla chemically tested, and the test showed it to be pure. "But we tested the lab analysis to assure our customers about the quality. And once that supplier ran out of that batch of the Mexican vanilla, he switched to domestic sources."

For all the puritanical retrench-

ments, People's Food has seen its share of dietary concessions over the years, outlawing organic coffee here but condoning organic potato chips there; eliminating commercial mangoes but tolerating the invasion of dairy products in the store's deli. "At first we were really idealistic in the deli," says one of the pioneers in that department. He explains that the deli took shape after an in-store restaurant took up too much floor space. This worker says at first the deli loftily spurned the use of any dairy products or cheeses. "A lot of times, we [deli workers] would all be at a stage where we just wanted to do all raw foods. . . . But gradually we learned that you just can't make things that are too bizarre or else people simply won't buy them. And then they don't do any one any good."

Today the deli seems the least ascetic section of the food store. Early each morning four workers converge in an area barely three feet wide and no more than twenty feet long to juggle bowls

and cutlery—chopping, peeling, slicing, mixing a daily supply of hummus, tabouleh, tofu salad, organic salsa and guacamole, sandwiches, and desserts. Over a long wooden counter, cardboard stars and planets and crystal amulets dangle from a homemade skylight; offbeat items such as posters of Gopal Krishna and various beach scenes survey the culinary crush from a vantage point on the wall over the spices. Oils now season the salads (though to this day no oils lighten the baked goods because the workers believe the oils break down in an unhealthy manner when heated). The cakes and cookies contain malt syrup because, as one worker explains with chagrin, "If you're gonna do baked goods, you have to use some sugar. We didn't want to, but that's just the way it is."

Among the rest of the workers, the deli has the reputation for being the flightiest, most anarchic section of the store. It's the deli workers who sneak

(continued on page 18)

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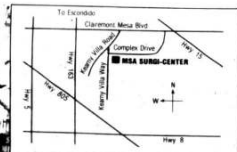
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People's

(continued from page 14)

out and turn up the stereo after the cash register workers have lowered the volume. In addition to the standard items the deli produces daily, the workers also whip up an unpredictable array of other dishes. One recent morning one woman was seized with the urge to create an enchilada casserole, Japanese tofu noodles, and an amaranth-millet salad. The day's baker, inspired by a plethora of fast-ripening peaches in the store's produce section, was battling for space in the aging Tappan oven to bake peach cookies and peach cake.

The deli workers figure out how much to charge for all these products with a system that seems childishly, charmingly simple. When one of the workers, for example, decided to make Greek salad, she grabbed a red shopping basket and dashed through

the produce aisles, selecting the necessary spinach, red onion, onions, broccoli, and other ingredients. Then she logged the retail cost of each item in a weathered notebook. Later she would take the total, add six dollars for each hour of work to produce the salad, multiply by 1.3, then divide by the number of salads produced, to get the price — \$1.10 for a one-cup serving. Ragat as it may seem, the system has seen the deli grow from one worker making a half-dozen sandwiches, some cookies, and a few salads each day, to a bustling attraction which brought in nearly \$90,000 in gross revenues last year.

The thirty-percent markup on deli products is about the median for People's Food, according to Diehl. She says the store has always tried to add the lowest markup to those items that customers need on a daily basis. Thus the wholesale dairy product prices are increased by only about fifteen percent, while customers pay about twenty percent more for baked

goods than the price for which the store procures those goods. Diehl says the markup on produce is roughly thirty percent; that for packaged goods is thirty-five percent, with bulk goods like rice absorbing a slightly higher increment to cover spillage. The store makes its greatest gross profit on the "taxable goods," all those items such as the herbal shampoos and natural dental flosses, on which People's Food adds a fifty-percent markup. Under that price structure, the store grossed about \$1.5 million dollars last year, which provided enough capital to allow the collective at last to purchase the well-worn building on Voltaire Street which has housed the store for the last eight and a half years.

Diehl says People's Food had gradually won the heart of the building's former owners (who happen to run the neighboring appliance rental business). They encouraged the collective members to buy the building for \$290,000, rather than take on a new lease, and Diehl says the former owners

helped make the sale possible by accepting a low down payment and agreeing to carry the mortgage. "It turned out our payments were only about \$1000 more per month than the new lease would have been."

The collective members uniformly assert that the purchase of the building has revitalized the store. A new refrigerated storage room which workers had wanted for years finally was installed last month, and the collective at long last is planning to replace the building's leaky old roof, jars asking patrons for donations to help cover the \$15,000 expense recently appeared next to the cash registers. Yet this burst of enthusiastic activity shouldn't obscure the very real financial restrictions on the food store's growth. Because they lack a warehouse or large storage facilities, workers can't buy in bulk at the kind of prices that allow supermarket chains to charge low prices. Similarly, People's Food isn't big enough to buy most of its non-

(continued on page 20)

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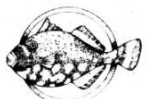
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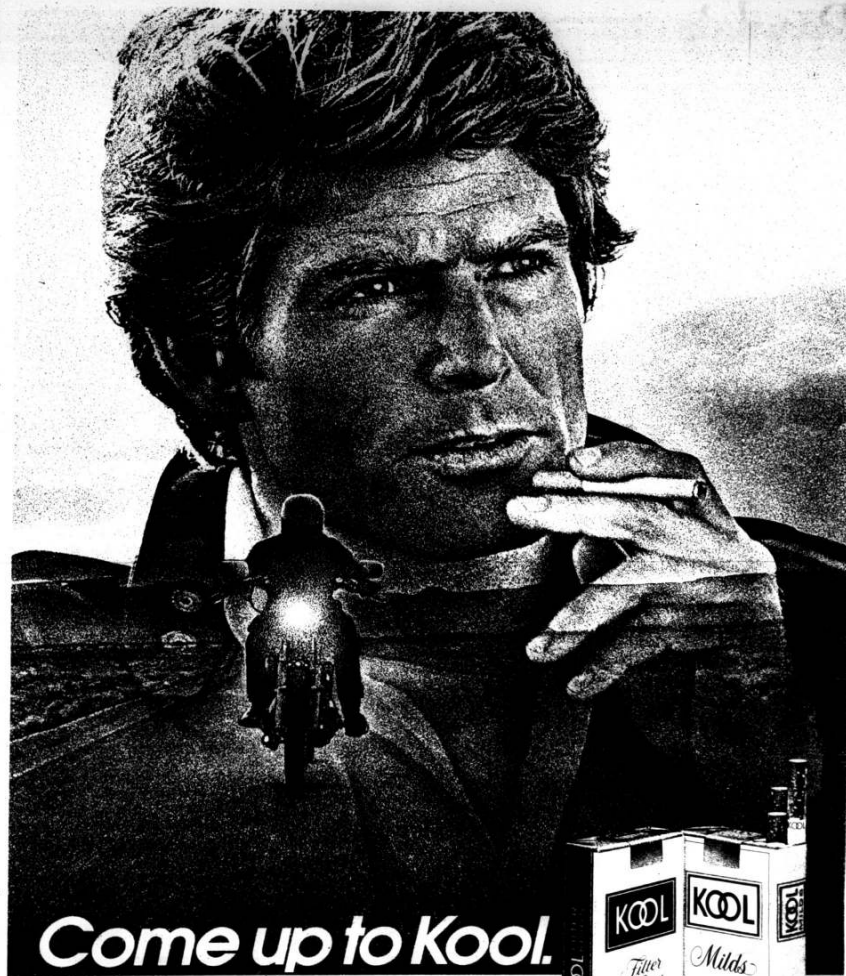
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People's

(continued from page 18)

ganic produce from the farmers themselves (as the chain stores do), but instead must buy through produce middlemen downtown. Then, too, the collective's ethics often reduce profits to less than they would be in another enterprise. Rick Foreman points out, for example, that People's Food carries only a limited vitamin selection because the store believes that nutrients are best obtained from "whole foods." With a certain perverse pride, he notes that "the vitamin sections support most health food stores," but not the Ocean Beach institution.

The soul of People's Food seems to lie in its extensive produce department, and at no time does that soul seem so charged with vitality as on Saturday morning, long before the front doors open at 10:00 a.m. "There's something really Zen about Saturday at People's," affirms Trent Weston, upon whose head falls primary responsibility for most of the food store's organic produce supply. Weston states frankly that he came to People's Food at a time when he was

"down and out." After graduating in 1972 from Cal Western with a sociology degree, he had traveled for a while then worked at a Mission Beach natural foods store. Five years ago, when he walked into People's Food and volunteered to sort avocados in exchange for a dollar-an-hour food credit, Weston says he knew he "had no skills except in this type of menial work." He soon joined the paid staff, and now he says the primary bond that holds him to People's Food is the affection he feels for all the store regulars. Almost diffidently he adds, "I don't like the idea of working for one boss who would be making money off my labors. I prefer working for humanity."

By 8:00 a.m. on this particular Saturday morning, close to a dozen workers are on the premises and an old Beatles album is blasting over the sound system. In the commercial produce section, Jacqueline, the fertile eggs opponent, is piling up peaches that are so large they fill the entire palm of her hand. Another worker, the long-haired blond man, bought the peaches before dawn the day before from one of the produce wholesalers on Sixth Avenue downtown. Once, several years ago when the collective's

truck broke down, the workers tried phoning in their orders to the downtown wholesalers and having the goods delivered, as do the vast majority of the restaurants and small markets. "But you just can't depend on the workers," says one of the workers. "If you call and say you want eight boxes of tomatoes, they'll take the first eight boxes off the stack." But on any given day at any given wholesaler's the state of tomato ripeness can vary wildly from one box to another. "A lot of times I'll pick through eight pallets of tomatoes just to get eight boxes that are right for us," the collective's commercial buyer says. Ironically, he himself subsists primarily on a diet of organic avocados, yet that preference doesn't inhibit him from fussily scrutinizing the nonorganic fruits and vegetables. In the sweet-scented warehouses, he hefts boxes of lettuce to divine which contain the weightiest, densest heads. He squeezes dozens of avocados in search of those just on the verge of breaking into ripeness. He fingers the surface of bell peppers in an effort to avoid those coated with various suspicious oils. "It might be fish oil or some petroleum derivative. They use them to keep the vegetables from dehydrating."

Because the collective buys its commercial produce on Monday, Wednesday, and Friday mornings, the workers have time to arrange virtually all those nonorganic fruits and vegetables long before the busy Saturday-morning openings. Many of the organic produce bins are still empty on this particular morning, however, one consequence of the dearth of organic food distributors. Trent Weston says when he began working with organic produce about three years ago, four different distributors served People's Food. But a few dropped out; one major Los Angeles-based distributor just collapsed within the past few weeks. Now Weston must depend primarily upon one San Diego man who distributes the produce of local organic farmers, and upon Veritable Vegetable, a San Francisco-based women's collective which trucks organic loads down to San Diego twice a week. On the Thursday before this particular Saturday, Weston conferred by phone with the San Francisco vegetable dealers, learning what products they would be gathering from statewide farmers; then Weston had alerted the collective's commercial buyer as to what gaps would have to be filled by

(continued on page 22)

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People's

(continued from page 20)
nongranic purchases. This Saturday morning the Veritable Vegetable semitrailer, as usual, is due in at 8:30 a.m., "but they almost never show up until 9:30, sometimes much later," Weston says resignedly.

Some of the bins around him already have been filled with products grown by local people. One holds purple basil grown by a North County woman who also cultivates a small crop of exotic

lettuces and specialty vegetables, which she sells to the Golden Door health spa and various restaurants around the county. "We've got some nice Red Delicious apples from Dr. Johnson, who has a farm in Valley Center. . . . Here's some kabachi squash grown by Phil Arena, a long-time organic grower up in Escondido, and today we've got three types of peppers from Hugh McCoy in Alpine. He's in his seventies and he also brings in figs, too. Also elephant garlic and some organic corn."

Besides the small-time farmers, Weston seems to take a special

delight in buying excess fruit from the trees of people in the neighborhood; someone will bring in ten pounds of pomegranates, for example, or a few boxes of sapotes. "We ask them if they've used any spray, and we're pleased to accept it even if they have, but our customers do at least want to know one way or the other."

Weston says he himself prefers to buy organic produce, though like several other collective members he seems most strongly moved by sociopolitical sympathies for the small independent operators struggling to produce their crops with ecologically

balanced techniques. "Some people come into the store and say they can taste the pesticides [in commercial produce]. But I've never been able to taste a pesticide in my life," Weston says mildly. He also states that "just because something is organic that doesn't necessarily mean that it's better tasting. . . . I can see an organic peach that's flavorless and a commercial peach that's ripe and juicy, and I'll buy the commercial." However, Weston claims that over time he's concluded that organic products generally are superior to their nonorganic counterparts. "There's less water, more

taste. They don't rot as fast. It's just a stronger, healthier product." While commercial produce most often costs from a few cents to many times less than its organic alternatives, Weston says exceptions occur more often than one might expect. "For example, we recently had locally grown organic tomatoes for sixty-nine cents a pound, while the commercial ones were seventy-nine. . . . Local produce in season is the best buy."

While waiting for the organic truckload to arrive, Weston picks out cucumbers too withered to be salable, bell peppers which have obviously

passed their prime. These he will add to the "free box" just inside the food store door, where store patrons are welcome to still-edible goods which nonetheless can't be sold. At that moment, a deli worker waits past Weston and inspects the barren shelves of the deli case. She moans, "Yesterday this was completely packed! We're gonna have to make so much stuff today." Over at the deli counter, another young man with shoulder-length hair works at juicing Thompson seedless grapes and Crenshaw melons on the verge of being overripe. "This would just be waste in a regular store," he

says proudly.

One worker behind the counter pipes up that he just heard how grapes dissolve deleterious "hard stuff" lining the walls of human intestines. "Oh yeah," the grape-juicer replies. "Among different kinds of fasts, grape juice fasts are right up there."

It's almost 9:50 a.m. by the time one can hear the hiss of the semitrailer's brakes. Up in the cab ride two broad-shouldered young women, both extremely short-haired, clad in shorts and running shoes. First they toss out boxes of raw and rennetless cheese, which a collective worker loads onto a

dolly and wheels in the front door of the store, bawling. "We got mucus! Get your mucus!" By the time the truckers begin unloading the fruits and vegetables, ten o'clock has struck and a varied group of shoppers has gathered before the front doors. In they stream, blue-tinted matrons and young couples and wind-blown beach people, who now must weave between the ingress of items from the truck: 180 ears of organic corn, two boxes of Concord grapes, a box of Asian pears, five types of melons, four varieties of plums, and pears, and peaches, and peppers, and potatoes, and more. □

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HUSTLING THE VOTE



Tony Matthews, Karen Mitchell

One busy day on the streets with Tony and Karen

Paychecks are distributed on Wednesday, so everybody shows up promptly at 10:30 a.m. Mostly black, mostly young, a few Chicanos, and an elderly white man, they sit around the long table inside the Twenty-eighth and Imperial Avenue headquarters of San Diego Project Vote, listening to organizer Greg Akili talk up Project Vote's goal of securing 10,000 new Democratic voter registrations by October 9, nearly three weeks away.

"We've got to have the welfare office covered; unemployment, too," Akili tells his platoon of thirteen canvassers. "If each of you gets out there and does the best you can, we'll make it."

As a special enticement, Akili's group of vote canvassers will receive \$1.10 for every new voter they register as a Democrat, ten cents more than the usual one dollar per registration. If they snag more than twenty-five new registrations a day, they'll be paid \$1.25 for each. This money comes from the state Democratic Party, which pays Project Vote \$1.55 for each valid Democratic registration its canvassers secure. Akili uses the

remaining money to pay rent, expenses, and small salaries for the Project Vote office staff. It's an expensive way to boost Democratic voter rolls: Akili claims one of every thirty newly registered Democrats will vote in November, but other party insiders admit that the ratio may be as low as one vote for every fifty-nine new registrations.

Akili, a fixture in the leftist, "progressive" political community, has just singled out some of Project Vote's more effective canvassers for praise and is talking about the "social importance" of registering new voters when a small, slender black man walks quietly through the front door. Akili cracks a big grin and proudly introduces Tony Matthews as "the guy who's got more registrations than anyone out there," having signed up nearly 400 new voters in just two weeks. "The best until we found Jenoveva Garcia," Akili jokes. Matthews, who's known Akili since the two were kids in Southeast San Diego, is puzzled by the mention of Garcia's name, but keeps smiling. Akili leads the group in a "solidarity" clap—unison hand clapping that gets faster and louder, ending in raucous cheers—and the group breaks up to collect their paychecks from the

By Paul Krueger
Photographs by Joe Alton

Project Vote bookkeeper. Everyone is smiling as they head out the door to register more voters, but Tony catches fellow canvasser Karen Mitchell by the door.

"Hey, Karen," he says, half seriously, "who is this Jenoveva?"

Karen reassures. "She only got all those signatures 'cause she set up at the welfare office at eight-thirty and stayed there until four in the afternoon. You and me, Toney, we be bookin' today."

They agree it's too late to establish an outpost at the Forty-seventh and Market Street welfare office, and decide instead to spend the day "floating" around Southeast, downtown, and Golden Hill in search of the unregistered. Tony prefers the Thrifty shopping center on Division and Euclid, where he had especially good luck last week, but Karen convinces him that a better destination is City College, where she and other canvassers have been doing well.

They drive up to the campus and park across from City's plaza entrance on Twelfth and A. Tony

springs from his seat and quick-steps across the intersection through a red light. "Nothin' wrong with a little cheating," he grins impishly. He's already forgotten that the destination was City College, and instead strides toward two men entering the McDonald's restaurant. Tony's first pitch of the day is a score; neither man is registered and both consent to spend several minutes filling out the registration forms. They even mark the "Democratic Party" box without any cajoling from Tony, who smiles while one of the new registrants talks about how canvassers in Chicago crib names and addresses from the telephone book, make up a date and place of birth for the new voter, and forge a signature. The three laugh, and Tony says aloud what they all knew: the forgers got caught. Having just been released from Soledad State Prison, where he served a two-year term for selling drugs, Tony's not even tempted to try these Chicago-style tricks.

Karen is meanwhile moving down a row of restaurant tables, asking diners if they're registered to vote. If they answer yes, she follows up by

asking if they've moved since they registered. She can register those with new addresses. Three are registered and haven't moved, a fourth is a foreigner ineligible to vote. The fifth is a bulky Asian dressed in blue jeans and a windbreaker, reading a textbook and munching a burger. He's not registered and agrees to answer Karen's questions while she fills in the registration form, which is held by rubber bands to her aluminum clipboard. She asks his name and address and fills in the appropriate blanks, then casually asks, "You are a Democrat, aren't you?"

"No, I'm not," he replies. "I'm a Republican, and I'll vote for Reagan, because he's given us a big increase." Karen looks at his neatly trimmed hair and realizes her mistake: he's in the Navy. She tries weakly to convince him he should vote for Mondale, but gets nowhere.

"Well, I only get paid for registering Democrats, but I gotta register you, too," she banters good-naturedly.

"You are entitled to your own opinion, even if it does suck." Later she confides that "I can talk people

out of registering Republican all the time, but not these Navy guys."

Karen, Tony, and the other canvassers at City College because there are so many people under twenty-five. Three weeks on the streets have taught these canvassers that young people are more likely not to be registered, more willing to register if they're not, and more likely to affiliate with the Democrats when they do register. Many of the students come from lower-income families receiving some form of government aid, so they listen when Tony and Karen talk about the horrors of state Proposition 41, a ballot measure which could drastically reduce Medi-Cal and welfare payments.

Tony has notched three more registrations before a McDonald's employee tells them to leave the restaurant. Dashing across the street to the college, they point their pens at prospective additions to their lists and urgently ask if they're registered to vote. Many respond that they're not citizens, twenty percent can't speak English, and a good number

(continued on page 29)

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VOTE

(continued from page 25)

can't hear the question because their Walkman stereos are so loud. While Toney catches an eligible but unregistered voter, Karen has hooked a dour young man who admits he's not registered but has no intention of signing up because he's "made a commitment to myself not to vote." Karen can't resist the challenge. "Not voting is like voting for Reagan," she implores. "Tell me, you like Reagan?" The young black admits he doesn't, and Karen tells him, "You got to send him back to the ranch, got to stop him." But the man is sullen, unimpressed. "How can you sit here telling me you don't like him and still refuse to vote?" she asks. In frustration, Karen calls out to a woman on a nearby bench whom Toney has just registered. "Hey, sister, this brother don't want to vote. Tell him he's wrong." The woman complies, and the man relents. "See, it wasn't even no big deal," Karen says later. "I just nag 'em and nag 'em until they say, 'I can't get rid of this chick, and I can't kill her, so I just have to register.'"

She and Toney walk toward the cafeteria, waking up a student napping on a concrete bench and hailing the drivers of campus vehicles to ask if they're registered. They both "book" a few new voters, but the lunching students are more impressed with the political buttons plastered to Toney's baggy cotton shirt. He sells for fifty cents

each two buttons picturing Reagan's face crossed with a red line, the international "prohibited" symbol. Toney makes no profit on the transaction, since the money will be used to buy more of the buttons, which are stocked at the Project Vote headquarters.

At the campus library they rummage through the reading rooms and the stacks, soliciting registrations in a loud whisper from students who don't seem to mind the interruption. Back outside, Toney stops a professional-looking black man. He turns out to be registered as a Republican, and he wants to talk politics. Toney's not interested, but it takes him five minutes to disengage from the one-sided discussion about F-14 aircraft with front-mounted ailerons and the Soviet threat to peace. He takes that as a sign that it's time to leave the campus. Toney has booked eighteen registrations in less than an hour; Karen, nine.

On the way to their next stop in Golden Hill, Karen, dressed in red nylon shorts and a nylon-mesh top, recounts how she recently carried her clipboard and pens into the Oasis, a black nightclub on Thirty-first and Market streets. "The manager said it was okay, so I danced, sold some buttons, and got seventeen registers. I'll be back there tonight." Toney boasts of signing twenty new voters at the Greater Jackson Memorial Church of God in Christ on a recent Sunday, but promises Karen that the area they're headed for now—Twenty-fifth Street and Broadway—is "definitely a very hot corner. There's a bus stop, plenty of people, and it's ethnically balanced, people

are always talking about financial and political things."

Toney's right. He and Karen sign up cabbies parked in front of the Kentucky Fried Chicken and delivery men at the Jaroco Market. Toney does well with the seniors waiting for the bus, politely telling them, "I'm registering Democrats today, and I know you don't like Reagan." Always moving, Toney intercepts an overweight woman as she waddles toward the Beacon Market. "I can't believe I'm doing this, I've never registered," she says as she fills out the form. She pauses at the blank that asks her occupation. "I'm unemployed," she tells Toney. "How do you spell that?"

"Just put 'un dash e-m-p-l-o-y-e-d,'" he responds.

A muscular Latino pedals by on a chrome endurance bicycle. "You registered to vote?" Toney yells. The man shakes his head and tells Toney he doesn't speak English.

"You a citizen?" Toney inquires.

"Yes."

"Well, let's talk." Toney speaks no Spanish, but helps Roberto fill in the blanks by pointing to the Spanish-language captions printed in italics on the bilingual registration form. But when they get to the blank that asks political affiliation, the twenty-seven-year-old Honduran can suddenly speak English. "I don't know what party," he tells Toney.

"Hey, Mondale-Ferraro, man, Mondale-Ferraro," Toney answers, pointing to one of the campaign buttons on his shirt that boosts the running mates. "Democratic, Democratic," he says, making a fist and pushing his arm in the air triumphantly. Roberto is not

convinced. Toney points to another campaign button with Reagan's picture. "This is Reagan. No good. Mondale-Ferraro is *exelente*. Democrats."

"What happened to Jesse Jackson?" Roberto asks.

Toney rolls his eyes. "He lost in primary. Lost. Now is just Mondale-Ferraro." Toney points to a third button pinned to his shirt which reads, "Con Su Voto . . . Register and Vote Democrat." Roberto checks the blank to register in the Democratic Party.

Karen is doing well at the Laundromat across the street until she asks a listless patron if he's registered. Staring hypnotically at his wash as it tumbles around inside the dryer, he tells her that he hasn't eaten in three days, that he's drunk all the time, and is considering suicide. Karen knows he's not joking and tries to cheer him up. "Man, you're on the right track today," she tells him. "You're here right now, aren't you? Gettin' it together, doing your wash? You ain't drunk now."

"But I am," protests the bearded man, whose red eyes and constricted pupils show he's been drinking. He talks more about suicide, how he won't be around to hurt his family and friends anymore. Karen asks if he's ever been to the county mental health center in Hillcrest. "They just fill you with pills," the man protests.

"No, I been there twice," Karen confides. "They made me see there was nothing wrong. My emotions just got the best of me. They'll tell you you're okay." Karen urges him to get something to eat after he finishes his laundry, promises he'll feel better if he does.

(continued on page 28)

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VOTE

(Continued from page 27)
As she walks back to the car, Karen muses about how she probably could have persuaded the man to register. "You know, I could have asked him to do it for me. But that wouldn't have been right. He was seriously in trouble." She pauses and adds, "I shouldn't be telling people about myself, but I have been there."
She and Toney count their

registration stubs. Karen logged six in Golden Hill, for a total of fifteen. Toney has eight new registrations for a total of twenty-four. "Damn, Toney," Karen laughs, "while I was listenin' to all those stories, you was bookin' double."
"That's okay," he says, "you've done your good deed for the day." They decide to swing over to the welfare office on Forty-seventh and Market streets to check for unregistered voters, but stop in front of the Hot Spot restaurant/barbecue on Forty-first Street when they see a knot of neighborhood residents

hanging out on the corner. Between them, Karen and Toney—who both grew up in Southeast—know half the people. They shake hands and say hello, but everyone who is eligible has already registered.
"Pookie done got here first and signed us up," someone tells them. Toney, a vegetarian, walks across the street to the Our Time restaurant in search of a bean pie. Waiting at the counter of the Spartan but spotlessly clean diner is an intimidating black man dressed in his bathrobe, bedroom slippers, and a pair of slacks, his hair fashioned in

cornrows.
Toney knows him and asks if he's registered to vote. The man is waiting for his fish sandwich, staring intently at the two pieces of wheat bread slathered with tartar sauce, but he agrees to do Toney the favor.
Then the cook tells Toney he can't register voters inside the restaurant, and the potential new voter has no plans to leave without his fish sandwich. Toney doesn't want to waste more time, but once outside he and Karen see Amos Muhammad, the restaurant owner. They mention that the cook asked them to leave

and Muhammad, a middle-age man with strong, clear eyes and silky white hair, makes it clear that he doesn't support the Democratic Party's voter registration efforts.
"I'm voting for Reagan," he tells Toney. "Reagan is the best thing that ever happened for black people, because four more years of him and our people are really going to come together. And when people like you get your heads screwed on right, he's gonna be the last president. Black people gonna run this world then."
Karen nods her head with interest. "Reagan is gonna win," she says,

"and maybe that man is right."
At the welfare office a few blocks away a crowd of applicants, mostly young mothers and their children, is waiting for their numbers to be called over the loudspeaker. But the prospect of more registrations quickly fades when Toney and Karen see that Washington "Pookie" Thomas, who's canvassing for the Rainbow Coalition voter registration project, has a clipboard piled high with registration stubs. Pookie says he's been there since 10:30 and has signed up sixty-five new voters.
"I told you this was the place to

be," Karen tells Toney. "Didn't I tell you I came here before and really booked 'em up? No use staying around here. Toney, 'cause Pookie done booked our asses."
Toney is unimpressed. He reminds Karen that they didn't work as long, and both remember they took a break for lunch and stopped by the Sawaya Brothers Market on Thirtieth Street to cash Karen's check. Toney also points out that Pookie will probably split his pay with at least one helper, and they know that the Rainbow Coalition pays a straight one dollar per registration, with no bonus paid

until one hundred signatures are gathered. If he and Karen combine their registrations as a team, their three and one-half hours of work will yield thirty-nine registrations worth \$1.25 each.
They're satisfied they've had a shorter, more productive day, and agree to call it quits until tomorrow. Toney can't resist taunting the competition. Dashing across busy Market Street, he turns and yells, "Pookie, if you was with us today, you'd really be bookin' 'em. Count 'em at \$1.25 each and see how much you'd have made!"

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How's the Family?



Thom Murray, Jo Ann Reeves, Mitchell Edmonds, Tavis Ross

JONATHAN SAVILLE

Following their charming *Ah, Wilderness!* San Diego Rep is continuing its ambitious tribute to Eugene O'Neill with a production of his masterpiece, *Long Day's Journey Into Night*. The two plays will be performed in repertory throughout this month (*Long Day's Journey* then goes on alone until mid-November), so that the audience is evidently being asked to note the similarities and differences between the two plays. A comparison of the two productions is also inevitable.

Ah, Wilderness! shows us the archetypal happy family: affectionate, optimistic, tolerant of its members' weaknesses, supportive of their aspirations, an environment in which to fulfill oneself. In *Long Day's Journey* we see the archetypal unhappy family. Each of its members is thwarted and tormented. Mary Tyrone is a morphine addict. Her husband, James, has

prostituted his great acting talent by doing easy, remunerative roles. Their older son, James Jr., is an actor of little talent, a coarse womanizer, and an alcoholic. The younger son, Edmund, has the makings of a poet, but he is suffering from tuberculosis. There is intense love in this family, intense compassion, and intense hatred. No one has been murdered and no one has committed adultery, but in the closeness, fury, and agony of these family relationships the Tyrone family declares its affinities with the families of Agamemnon and Hamlet.

What is strong in *Long Day's Journey*, as in *Ah, Wilderness!*, is its human truth. The characters of this family tragedy, before us on stage for a very long period of time, take on the solidity of real people. Their sense of guilt and their tendency to mutual recrimination (immediately withdrawn and denied) create an atmosphere of emotional torment that suffuses the theater and engulfs the audience. Everyone can

recognize echoes of these traits in his own life, in his own family, and can identify with the intricately mixed feelings of love and anger between husband and wife, parents and children, brother and brother. But as usual in O'Neill, the tremendous fidelity to what people are really like is embodied in a theatrical form of far less satisfactoriness. In the present case, the form is a naturalistic drama of immense length and repetitiveness, in which the same traits and the same conflicts are shown to us again and again and again, with scarcely any variety of incident. There is little overt action, and little development of the feelings and relationships. What forward momentum there is is supplied by the progressive revelation, usually in lengthy confessional speeches, of how these good, weak, suffering, innocent, guilty people have become what they are. The length of the individual speeches and of the play as a whole is an intentional device to pound into us the experience of life as the Tyrone

family experiences it: characters incapable of changing, victims of their past, imprisoned in their present, hopeless about their future, and always the same, hour after hour and year after year. It is a device that works powerfully, relentlessly, irresistibly on the perceptions of the audience; but the price we — and O'Neill — pay is exhaustion and boredom.

Part of the exhaustion comes from constant exposure to this family's emotional ambivalence. A typical conversation in *Long Day's Journey* consists of an affectionate interchange of ideas, an outburst of wounding anger, regrets, apologies, a tender reconciliation, an affectionate interchange of ideas, an outburst of wounding anger... and so on, seemingly ad infinitum. The quicksilver transformations from tenderness to rage and back again, the way mother, father, and sons alternately caress and batter each other's self-esteem, makes us feel, first, "That is what they are like," and then, "There they go again," and finally, "How much more of this can we stand?"

There is an even more disconcerting problem in the form of this play, and consequently in the audience's reaction to it. *Long Day's Journey* evidently belongs in the category of realistic drama: we look in through an invisible fourth wall on the day-to-day activities of seemingly real contemporary people in their seemingly real social setting. Down deep, however, it bears an uncanny resemblance to a form of theater that is at the opposite remove from realism — *opera seria*. This seventeenth- and eighteenth-century operatic form deals with lofty figures of history and legend, quite unlike the Tyrones in their Connecticut summer home, but the structure of Handel's *Giulio Cesare* or Gluck's *Alceste* is not fundamentally dissimilar to that of *Long Day's Journey*. In *opera seria*, the action is carried on in recitatives, conversations exposing the situations and the conflicts that motivate them. But the movement of the action is regularly stopped for arias, elaborate musical-dramatic statements by one or another of the characters of his or her own state of mind at that moment. These operas are

long, and their pace is slow; little may happen, but feelings (of love, rage, grief) are at a high pitch; and the alternation of conversation and aria produces a suspended quality in the audience's sense of duration, as though the flow of time were continually being consumed by great, blazing, static conflagrations of passion.

That is what happens in *Long Day's Journey*, too. Each of the characters has one or more huge arias, in which he or she narrates events of the past, relives lost feelings, and traces the course of his or her personal history up to the imprisoned agencies of the present moment. To perform these speeches, a production needs the equivalent of great opera singers. The filmed version of the play offered just such a group of virtuosos, brilliant technicians, and charismatic personalities, including Katharine Hepburn as the mother, Ralph Richardson as the father, and Jason Robards as the older son (Bradford Dillman, as young Edmund, was the one flaw in the casting). San Diego Rep's cast is of course

not of this star quality. The players who are also in *Ah, Wilderness!* (JoAnn Reeves, Tavis Ross, and Thom Murray) cope considerably better with that warm nostalgic comedy than with the much more daunting demands of O'Neill's painfully truthful autobiographical drama. This is not to say that they — and Mitchell Edmonds, who plays James Tyrone, Sr. — do a bad job in *Long Day's Journey*. It is simply that at the level of accomplishment required by that production and those performances seems just right; while in *Long Day's Journey* the cast's best — which is very good indeed — is frequently not quite good enough. It is instructive that the only performance in *Long Day's Journey* in which no defects or weaknesses are detectable is that of Darla Cash as the maid, a small comic role that comes right out of the atmosphere of *Ah, Wilderness!*

The major actors are at their best in the "recitatives," and under Sam Wood-

house's sensitive and canny direction they often make these loving and hostile conversations deeply moving. But even the best of the "arias" — Mr. Edmonds' touching lament about the elder Tyrone's career and Mr. Ross's intense performance of Jamie's confession to his brother — seem unconsciously long, lacking as they do the consummate authority demanded by these tours de force of acting. Mr. Murray, a fine young actor (who, with his mustache, astonishingly resembles the young O'Neill himself), has tough going with Edmund's purple-prose ramble about his life at sea, for in this aria the playwright's stylistic ineptitudes present any actor with an almost insuperable challenge. Mr. Murray might manage better if he conveyed more of the darkness in his character, the brooding pity and painfulness of spirit that made Edmund Tyrone (Eugene O'Neill) eventually capable of authoring this play. As it is, he seems little different, in his voice, movements, and projected inner life, from the charmingly jejune young

hero, Richard, whom he plays so delightfully in *Ah, Wilderness!*

Miss Reeves, who plays the central role in *Long Day's Journey*, the role on which the whole emotional and dramatic economy of the play chiefly depends, suffers from being far too young to have gone through what Mary Tyrone has gone through, as well as from a genial good humor that is evidently part of the actress's own character and that keeps shining obtrusively through the heroine's misery. Miss Reeves smiles much too much — her happy smile and her sardonic smile are indistinguishable, and both seem shallow — and her physical signs of inner conflict (nervous gestures, trembling hands) are perceptibly inauthentic. Mary's numerous elaborate arias (she has more of them than anyone) are conscientiously and intelligently performed, but Miss Reeves's emotional resources seem, at the present stage of her career and life, to be inadequate for what is perhaps the most difficult role in the American theater.

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Like They Don't Make Them Anymore



Metropolis
DUNCAN SHEPHERD

For the critic who has seen *Metropolis* a few times in its pre-"reconstructed" form, it will naturally seem most urgent to start out with what's new and different. Which will mean, not as naturally, to start out in a carping mode. One knew nothing before this about the qualifications of Giorgio Moroder as a film scholar, archivist, restorer, etc. But one would have supposed that even a mere musical scorer, as which his qualifications would by now seem to be beyond dispute, should not need to be reminded that film, in common with music, is a temporal medium, with its own determined rhythms and inflections and whatnot. And I can do no better than blend in with the crescendoing critical chorus and affirm that Moroder's new soundtrack, excepting the occasional instrumental underlining of some such image as a factory whistle going off, dispenses nothing but clashing rhythms and misplaced emphases—an effect which any viewer could have achieved for himself by attending the movie in a Walkman headset.



The Leopard

At the same time, I must admit that the supplementary song lyrics, delivered by such MTV favorites as Adam Ant, Loverboy, Pat Benatar, and Billy Squier, proved to be a surprisingly small distraction for someone as practiced as I am at blocking out, or not noticing, or not understanding, pop lyrics. (One snatch that did penetrate, perhaps because repeated so many times: "What's going on, I wanna know.") When what was going on seemed perfectly straightforward to me I somewhere along here it needs to be admitted, too, that the musical accompaniment to a silent movie is not an inevitable, being, as it was, at the mercy of the individual local accompanist. (Who, if at all merciful, would at least be keeping an eye on the action and attempting to follow, not taking the lead, forgetting to look over his shoulder, and straying off with Moroder in another direction entirely. I am a long ways myself from the sort of purism that held sway at the Anthology Film Archives in New York, where silent movies would be shown, as they were never intended to be, in total, eyelid-battering silence. But you can be a long ways from purism and still not condone the depravity of Moroder.

A hardly less shocking modernism is the employment of subtitles in place of old-fashioned title cards. (The former are used only for dialogue; the latter remain in place for narrative passages.) I have forgotten the technical rationale, if I ever heard it, for why silent movies did not themselves make use of subtitles. But whatever the reason for it, the effect was to add to the cinematic lexicon a now-outmoded transitional device to go with such other outmoded ones as the iris and (not so far outmoded) the fade, the wipe, and the dissolve. It is safe to say that without that device movies would not have been shot and edited quite as they were. (Hence the "experimental" audacity of Murnau's *The Last Laugh* in doing away with title cards.) It is even safe to say that many movies nowadays would be improved by the intermittent insertion of title cards, so that the image-flow could start afresh and be relieved of the burden of having to preserve continuity. Only rarely in the new version of *Metropolis* did I notice obvious glitches in the editing, where title cards had evidently been snipped out and replaced with subtitles. But on the other hand I should admit that I don't know the movie well enough to testify to what extent the conversion to subtitles might have throwing off the overall rhythm of the movie or dictated any liberties taken in the editing of it.

I must trust in such matters to the proverbially trustworthy (as indicated in the movie's discussion above) Giovanni Moroder. And this would be the proper place to confess to some puzzlement over the final running time. Sources at my fingertips list the movie at either ninety-five minutes or 130-some, depending on whether projected at standard twenty-four-frames-per-second sound speed or eighteen-frames-per-second silent speed (with punts, of course, inclining toward the latter). Moroder's "reconstruction" of it is listed at eighty-seven minutes in the publicity handbook, but was clocked by my Times at a mere eighty-two minutes. (I remember some time ago, while lamenting the disuse and even disrepute into which black-and-white has fallen, foreseeing the possibility that someone someday might want to go through old black-and-white movies as if they were coloring books, but I thought at the time I was envisioning something that could only come true in such sci-fi satires as *Metropolis*. One can overlook as well the one stretch in the current print where a missing scene has been filled in, as in the restored version of *A Star Is Born*, with still photos. At that point the movie stops being an entertainment and starts being a study object of interest only to scholars.

Fortunately *Metropolis* survives as something more than just a study object; and all quibbles in the final analysis will be overruled by the simple fact of its renewed

availability, not just to scholars and devotees, but to a new and broader audience. The possible enlistment of new devotees, with perhaps an awakened curiosity about silent movies as a whole, from among the fans of Adam Ant, Loverboy, et al., may seem in itself an almost science-fictional prospect. But science fiction can be a genre of optimism as well as of doom.

Some of the oft-chronicle naïvetés of the movie, far from being (as some newcomers may suppose) the accepted thing in 1926, were actually less tolerable then than now. As with the naïvetés of Jules Verne, they have been transformed in the meantime into sources of actual charm. Much else in the movie, however, such as the aforementioned flashlight pursuit, retains a nightmarish (or just dreamlike) quality that circumvents the tides of fashion, and needs no such apology. It is there, in the direct, uninhibited, nonrealistic mode of expression worked up partly as compensation for the absence of sound, that silent cinema can still get through to the primal inner ear in a way that the talking cinema has largely forgotten how.

Metropolis continues indefinitely at the Fine Arts.

Luchino Visconti's *The Leopard*, beginning tomorrow at the Cove for one week only, is a rather different candidate for restoration, in that its mutilation was much noted at the time and was felt to have somewhat harmed its reputation. Here

availability, not just to scholars and devotees, but to a new and broader audience. The possible enlistment of new devotees, with perhaps an awakened curiosity about silent movies as a whole, from among the fans of Adam Ant, Loverboy, et al., may seem in itself an almost science-fictional prospect. But science fiction can be a genre of optimism as well as of doom.

My previous experience with the movie, in its English-dubbed version, was in one way unforgettable. This was at the Liberty Theater on 42nd Street, in the small hours of the morning. It was easy, there and then, to jump to the conclusion that most of the paying customers had taken advantage of the Open All Night policy and \$1.75 admission as a reasonable alternative to a flopshow. But at the end of the almost three hours, without intermission, this audience whom I had assumed had been asleep erupted into spontaneous applause—an occurrence worthy of note in that I never heard anything quite like it in scores and scores of moviegoing visits to 42nd Street, and have never been taken by surprise in thousands and thousands of moviegoing visits anywhere. (42nd Street, to enlighten the outsider, is not Radio City Music Hall, where applause can be set going by a row of Rockettes twirling phosphorescent ribbons in unison.) I remember the curtain-closing part of the experience much better than I remember anything preceding it. And con-

sequently, most of the restored 185 minutes — excepting the occasional blurring such as the embarrassed priest having to hand a towel to the Sicilian prince emerging from his bath or the two fiancées eluding their chaperone in a dilapidated palazzo — seem to me like new. It is not hard to see how someone might have felt that some of these minutes might be cuttable without anyone noticing that anything is missing. But on the other hand I would testify that I personally could have happily sat still for twenty minutes more. And I would not want to be the one to say how many minutes, and which ones, could be sacrificed without diminishing the impact of that magnificent climactic ball (almost a movie in itself), or of the interlude therein, in front of a death-bed painting on the library wall, of serene meditation on youth and death, the past and the future. Nor can I say if the impact of this on me now is the result of the added minutes or of the added years: the departed Visconti, thus brought back onto the current film scene, seems more precious than ever, as does the particular type of film.

The Leopard, a sort of Italian *Gone with the Wind*, albeit with an appeal somewhat higher-brow, is very much a part of the "roadshow" mentality that ran wild in the early Sixties. These were the years of *Cleopatra* (243 minutes), *Lawrence of Arabia* (222), *London* (213), *Spartacus* (196), *The Alamo* (193). And the mind reels at the prospective price tag nowadays

on a production of the scope of *The Leopard*. Heaven's Gate cubed. Undoubtedly that mentality, and the financial involvement of 20th Century-Fox, had something to do with turning over the title role to Burt Lancaster, who was roundly chastised at the time for not being Italian. A subsequent appearance in a similar role as aging Italian patriarch (in Bernardo Bertolucci's 1990) may or may not have strengthened his claim in retrospect. In any event, the current version is the original Italian-language one, so we now have a dubbed Burt Lancaster instead of a dubbed supporting cast. (We still have a dubbed Alain Delon, who must sound like himself only in France.) A Burt Lancaster with somebody else's voice will possibly be a new source of annoyance for some. But Visconti's first and foremost works through and for the eye, as the first scene alone will be sufficient to prove. (Notice, for a minor example, the number of different angles taken on that flapping lace curtain, carried as a visual motif throughout the scene.) *The Leopard* is no less a movie of sets and décor than was *Metropolis*, without the visionary quality, to be sure, but with a much more precisely descriptive and evocative one. The opulent, painstaking, passionate, and sympathetic period recreation tells us just what we need to know about the way of life imperilled by Garibaldi and his Red Shirts, a full century before Visconti came along to commemorate it.

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Story of a Song



JEFF SMITH

El Teatro Campesino's terrific production of *Corridos*, which opened last week at the Old Globe Theatre, begins with actor Henry Darrow strumming a guitar on stage. "I am the *corrido*," he proclaims with pride. "I sing of tragedy and melancholy, but also of happiness." Struck by the magnitude of his accomplishments, Darrow's voice rises and he boasts, "I sing of all the ways to love and dream on this spinning earth." A *corrido*, he says, is a ballad, a song story that has captured the imagination of the Mexican people. "And I wrote them all!" he wants to add. But suddenly Darrow, who narrates the evening, drops his guise as the proud poet of

the nine songs to follow and makes a rueful confession. These ballads, he says, come from the oral tradition of Mexico. No one knows who wrote them. Darrow seems to shrink before his eyes. The curse of the balladeer, he claims, is anonymity. He can sing of love and death in unforgettable ways, but the better his songs are, the more they live in the hearts of his people, the less will their author be remembered. Darrow's modest rise and fall in the introductory number reflects in miniature the arc, and the emotional range, of the songs that follow. Ballads traditionally describe a moment when a line has been crossed, when someone ventures beyond the code of acceptable living. In the second number, for example, young Rosita Alvarez goes to a dance against her mother's wishes. One of Rosita's partners is a demon of

death. In the *corrido* of Cornelio Vega, a Robin Hood figure who robs from the rich and gives to the poor, Vega downs a bottle of mecal and commits a tragic falling. To prove his manhood and demonstrate his superiority, he steals away the wife of a peasant man, thus breaking his own code by robbing from the poor. For Rosita, Vega, and the other trespassers in these songs, the penalties are swift: death for the vile (and often the innocent as well), and a life forever altered for those who remain alive.

Corridos offers audiences a vivid tapestry of these moments. Written and directed by Luis Valdez (author of *Zoot Suit* and the founder of El Teatro Campesino nineteen years ago), the show features a variety of songs, some tragic, some comic, and most a deft mixture of both. With an impressive, minimalist economy of means, while at the same time utilizing the full resources of the stage, Valdez has staged his bilingual folk musical multidimensionally (including a slide screen that projects English translations of the Spanish songs) — and with the dialogue alternating between the two languages. The production combines the music with dance, mime, fine ensemble acting and singing, and dramatic techniques as far apart as melodrama and surrealism. Henry Darrow's poet-narrator does cross the line by wanting to claim the evening as his own, because the show is actually a festive celebration of the *corrido* itself — that pesky, durable, and, in this joyous production, still-vital form that shows us the danger (and the lure) of life beyond the boundaries.

What inspires a *corrido*? The narrator — who, like the production itself, alternates between tragic and comic masks — claims that the impetus could be anything from the deaths of mankind to just too much tequila. Usually it is an extraordinary occasion, like the day the electric light came to Mexico and prompted *El Corrido de la Luz Eléctrica*. And often it seems from the lives of people caught up in a historical event ("Politics plus love," the narrator says, "equals history"). The *corrido* of Doña Elena and the Frenchman, which concludes the first act, tells the touching story of a woman whose husband, Don Benito, has gone off to fight with Juárez against the French. In her husband's absence Doña Elena is wooed by Ferdinand, a French officer occupying her lands. She resists, for a while. But she does accept a lovely gown from the man and, when her husband returns from the war, he assumes that the gown signifies infidelity — and thus a shameful loss of his manhood. Bodies litter the stage.

Typical of ballads in general, a *corrido* is unafraid to sing about the forbidden. In *Delgadina*, one of the oldest of the *corridos*, the theme is incest. A prosperous father falls in love with his beautiful daughter. Stunned by the thought, Delgadina refuses her father's advances, and he looks her away. When she begs for water, her brother, sister, and mother not only deny her a sip, they also deny that she is a legitimate member of their family. Delgadina's refusal to commit a domestic crime surprisingly and tragically results in her expulsion from the family. Typical of El Teatro Campesino's production, Valdez's staging of this powerful story combines tragic and comic elements. The father and the daughter, played well by Henry Darrow and Lettie Ibarra, are purely in the tragic mode. But Valdez has surrounded their conflict with comic touches, such as the impish Sal Lopez, at once a butler and a beaming, half-naked angel of death, and a dinner scene in which slides projected above the table comically reveal the inner thoughts of the family. With so many different elements on stage at once, it would seem inevitable that a blurring would occur, a muddle of generic taggings among the music and the variety of dramatic modes, with each calling attention to itself. But one of the major strengths of this production is the clarity of Valdez's staging. The director has integrated these elements into a crisp, fluid harmony so expertly that the comic, even the slapstick, touches actually sharpen rather than detract from the tragedy of the

corrido. *Delgadina* is one of the most moving vignettes in the production. Ironically, it is also one of the funniest.

Valdez achieves another dual perspective in his arrangement of the songs in the show. A program note says that *Corridos* takes place in the present and the past, with the latter being a period between 1865 and 1925, when a French officer occupying her lands. She resists, for a while. But she does accept a lovely gown from the man and, when her husband returns from the war, he assumes that the gown signifies infidelity — and thus a shameful loss of his manhood. Bodies litter the stage.

perspective of the courageous women who followed their men into battle and fought alongside them.

Valdez emphasizes this shift of attitudes by placing at the beginning and the ending of the program two *corridos* that echo each other. In the second song, Rosita Alvarez went to the dance, rejected an admirer, and he shot her (she was lucky, the song says with cruel humor, since only one of the three bullets was fatal). The same situation occurs in the production's finale, *Conchita, La Viuda Alegre* (the "merry widow"), which was written in 1925 by Conchita Castro. It's New Year's Eve in Hollywood, and Conchita wants to dance the Charleston. Over my dead body, her husband says. So Conchita, played by a whirl of energy named Ada Marrs, becomes an instant widow and dances the Charleston — over the dead body of her husband and, symbolically, over the macho tradition of the *corrido*. Like Rosita Alvarez, Conchita is tried in court

for her crime, only this time the judge is Groucho Marx. Conchita goes to jail but, flapper ablaze, she dances the Charleston nonetheless.

This lively *corrido* shows not only how its own traditions have become reversed, it also serves as a curtain call for the designers of the production. Miguel Delgado's choreography, a positive factor all evening, combines the basic steps of the Charleston with hints of the fandango and other dance styles in a show-stopping routine. Frank Gonzalez's musical direction, another beneficial force, embraces a variety of musical forms in this number. Eddie Martinez's spare, multileveled set is an ideal vehicle for the director's fertile imagination. And Kim Simon's accurate and appealing costumes remind us that her work has been on the mark throughout the production. They have established the different periods of each *corrido* and have consistently enhanced their comic and tragic dimensions as well.

Conchita, La Viuda Alegre also reminds us of the remarkable skills of the ensemble players. El Teatro Campesino boasts strong singing voices (Robert Vega and Linda Lopez), polished acting (Darrow, Diane Rodriguez, and Enrique Castillo), and dancing (take your pick). One performance, which demonstrates all of these skills, deserves special mention. Jorge Galvan is a theatrical chameleon, able to alter his lanky shape, voice, and acting style to fit any occasion. In comic roles, Galvan plays the lusty admirer of Rosita Alvarez as if his libido just received a "Get out of jail free" card. He also plays a horse (both ends). Death, an antsy footman, and Groucho Marx, this last named in the sped-up, flickering style of silent films. Galvan is equally strong in two of the production's more serious parts, the Frenchman Ferdinand and John Reed in *Soldados*. In each of his many characterizations, Galvan is a winner. So is this production.

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Hotel Checked Out



Illustration by Shag Sorenson

ELEANOR WIDMER

The Restaurant: Lael's
The Location: Hotel Inter-Continental,
333 West Harbor Drive (234-5555)
Type of Food: Fish and seafood
Price Range: Entrées à la carte: \$11.75 to \$26.50

Hours: Closed Sunday. Lunch, Monday through Friday, 11:30 a.m. to 2:00 p.m.; dinner, Monday through Saturday, 6:30 p.m. to 10:00 p.m.

Major hotels can be exciting places to dine. Knowing that you are at a hotel creates a break with routine and sets in motion a liberating mood of adventure. Yet with the exception of the Rancho Bernardo Inn, which strives for high-quality gourmet food, the atmosphere of most hotels far exceeds what is put on the table. The

Crown Room at the Hotel del Coronado remains architecturally breathtaking; the food is banal at best. And La Valencia Hotel in La Jolla is so secure in its long-standing pattern that it seems content to serve the same kinds of meals with which it has been identified for the last quarter of a century.

Of the newer hotels the Sheraton Harbor Island East tries the hardest; their Shepard's restaurant really attempts to be a first-class dining room and succeeds in its quality control, a major problem at most hotels because their chefs come and go. But unless a hotel restaurant can draw upon diners from the city itself, the hotel tends to lose its motivation to maintain quality. The creation of good meals is an art, and this art becomes bastardized in hotels that pander to people on expense accounts, who often assume that if the meals cost enough, they must be good.

The dining rooms at the Hotel Inter-Continental, downtown San Diego Harbor Drive, purport to be first-rate dining rooms. In the hotel itself, there's a large coffee shop, but to gain access to the two main dining rooms you have to leave the hotel and walk outside — beyond the swimming pools and over paved walks. Since the walkways are not covered over, what one would do in a downpour is run between the raindrops, presumably. But it's not necessary to enter the hotel at all — we made this mistake the first time.

Your best bet, after you've parked your car, is to look for a building that resembles a glass tower. At street level is a large lounge-bar, but up one flight of stairs, with its gorgeous brass railing, are the two dining rooms. One is Lael's, a fish and seafood restaurant, and the other, Maison AnnMarie, offering French cuisine. Both restaurants are in fact in one long room, and are separated from each other only by simple screens. The tables are placed at two levels: above, on a narrow balcony, and a few steps below, arranged along the glass windows. The view, created in part by man, is charming, because you see small inlets which lead to the wider expanse of harbor. One night we saw a paddle boat cruising close by, and another night we followed the rise of a quarter-moon that seemed to hang in our window like a paper cutout. So you won't be disappointed by the setting or the vista.

The tables at Lael's are appointed handsomely. Each holds an African violet, a brass lamp, and a thin, decorative china plate in the form of a shell. This initial plate is whisked away when the food is served, but the shell motif is also carried out in the regular china. I was especially impressed with the thin cups and saucers etched with gold lines to simulate shells. I tried not to think of the cost of the china, if broken.

The seafood menu is ambitious — thirteen items on the regular menu plus two nightly specials. The prices range from \$11.75 for grilled halibut to \$26.50 for a lobster either braised, baked, or Thermidor-style (with sauce). The prices

for the entrées themselves are not extravagant, but soups and salads are à la carte: a Boston and red lettuce salad with avocado and asparagus spears is \$4.50, and Bibb lettuce salad is \$4.00. Soups are \$3.50 to \$4.00, and appetizers cost \$5.75 to \$10.25. Desserts are \$3.50 to \$5.00, and one glass of Kenwood wine will let you back \$4.00. It's the extras, rather than the entrées themselves, that escalate the cost of dining at Lael's.

During my initial visit, my friend and I shared the lobster bisque (four dollars). Lael's is gracious about dividing portions, and we each had more than enough soup. The problem was that neither of us could eat the lobster soup — it was salty beyond all reasonableness. We simply left the soup in our plates, but when the waiter inquired, we told him why we couldn't eat it. Within a few minutes the assistant maître d' came over to us. We repeated what we had said to the waiter. The assistant maître d' replied, "I tasted the soup and it was perfect. Maybe you're not used to this soup."

I thought, Shades of the Westgate Hotel's Fontainebleau restaurant, where the diner is often treated with condescension instead of respect. The appropriate and simple answer should have been, "Would you like to try another soup?" rather than, "Maybe you're not used to this soup." Therefore, I had the impression that the management assumed the diners were transients, to whom this careless service could make small difference.

The rest of the dinner was uneventful in every sense. I had the broiled swordfish, with a curry Hollandaise and deep-fried bananas (\$13.50); this consisted of a large piece of fresh swordfish, some nicely prepared fresh vegetables, and two pieces of somewhat greasy deep-fried banana. Competent, but not fantastic. My friend's entrée was more exciting: a basket of steamed clams, oysters, mussels, and lobster (\$17.25). The shellfish was fresh, tender, and of high quality, and there was no skimping on the size of the portions.

We splurged on two desserts from the pastry cart, a chocolate cake with Grand Marnier, which was overwhelmed by the

liqueur and lacked subtlety, and a nice fresh-fruit tart — although not as good as the one prepared at the French Gourmet bakery (\$3.50 for each dessert). Cost of this dinner with one glass of wine (there is no wine by the glass cheaper than four dollars), one soup, two entrées, and two desserts, was forty-four dollars, without tip.

Now I really hesitated about returning to Lael's because of the assistant maître d's condescending tone on my first visit, as if we, not the establishment, were at fault in the matter of the salty soup. But return I did. I have already mentioned that the dining room is divided in two with screens separating the French restaurant from the seafood restaurant. My friend and I were

barely seated when the maître d' from the French side looked over and approached me — we had had occasion a year ago to be seated at the same table at a gourmet dinner. I relate this to be absolutely scrupulous about what follows because the maître d' Mr. Mellah advised us with our orders, rather than our deciding what to order straight from the menu.

We had an appetizer of seafood crepe in lobster sauce that was brimming with seafood (\$6.75), a delightful red lettuce salad (\$4.25) and two really fine entrées: the special of the night, fresh and well-prepared turbot (\$18.75), and a most unusual one, steamed fillet of bass placed over couscous (\$12.25). Couscous, a national dish in Morocco, is prepared by

steaming grains of wheat flour. Craig Claiborne has called couscous one of the dozen great dishes of the world, and I for one could eat it every day of the week. This particular dish was the highlight of both evenings of dining because it was unique. The couscous was well prepared and the sea bass, arranged in a mound, proved tender and flaky. The price of \$12.25 for such a generous entrée served in lovely surroundings could not be faulted. We had excellent and attentive service the second time around.

The major question the restaurants at the Hotel Inter-Continental have to face is whether they will be committed to building a steady clientele of San Diegans. To do this, they will have to have consistently

good food and fine service — the ambiance and the view are splendid. The hotel itself, a maze of long hallways and lots of marble, struck me as impersonal and lacking warmth. But since the restaurants are housed in a separate building, they can serve the dining public as if they were autonomous.

San Diego diners are generous of spirit and eager to try new dining establishments. They are even willing to pay high prices for dinners. But they must have consistently good chefs and well-informed personnel to provide them with quality meals. Lael's is still in a period of development. It's worth a try, if you keep in mind that it is still attempting to reach its peak.

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QUARTER NOTES

BY JONATHAN SAVILE



MARTHA GRAHAM

The blessed San Diego Arts Foundation, brain child of Danah Fayman and energetically administered by Suzanne Townsend, reached the high point of its young but dazzling life when it presented the Martha Graham Dance Company at the Spreckels Theatre. Miss Graham, who celebrated her ninetieth birthday this year, was with the company, taking bows in her dazzling Halston gowns and regally receiving admirers at an elegant supper for dancers and Arts Foundation supporters at Pret's in the Imperial Bank Building. She sat at her table, listening, smiling, touching hands with those who came up to her, a small, self-contained, radiant, and immensely powerful woman, her confidence in her own personal and artistic powers undiminished by age. It was a privilege to find oneself in the presence of this wonderful artist. But of course one was

even more in her presence at the three dance concerts, where moment by moment one was given insight into the operations of her imagination and her passions.

A sign of Miss Graham's unflagging creativity was her decision to choreograph for the first time Stravinsky's seventy-one-year-old score, *The Rite of Spring*, which she herself had danced to (in the Massine choreography) some five decades ago. It also is a measure of Miss Graham's incredible longevity to note that when *The Rite of Spring* was premiered, in 1913, she was already nineteen years old. Stravinsky's inspiration for this composition came in the form of a sudden vision: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. This scenario has been the foundation of almost all choreographies of the score of the exceptions—indeed, the boldest attempt to re-create the work free of the composer's vision—was Walt Disney's version in *Fantasia*, where Stravinsky's primitive ritual was transformed into the primeval history of the earth and the saga of the dinosaurs. Miss Graham follows the principal lines of this scenario, revising them in terms of her own private mythology. The maiden—danced with almost frightening emotional intensity by Terese Capucilli at the performance I saw—becomes a typical Martha Graham

heroine, the anxiety-ridden female confronted with a necessary, brutal, and tragic task, and expressing her anguish in the language Miss Graham has devised for such states of mind (contractions, falls, gestures of terror and pleading). The elders are fused into a single male dancer, the mysterious, perhaps supernatural authority figure seen so frequently in Graham dances. He was danced here with austere power by George White, Jr., who was also cast in similar roles in *Phaedra's Dream* ("The Stranger") and *El Penitente* (as Christ). The fascination with primitivism, which was so prominent in the early years of this century and which Miss Graham has never lost, results in the earthy, threatening, violently energetic athletics of the Graham young men, less heavily built than in her earlier companies but still powerfully masculine. All these are, with various disguises and displacements, the dramatic personae of *Cybele*, *Night Journey*, or *Cave of the Heart*, those essential expressions of Miss Graham's ideas about women, men, and the tragic burden.

By personalizing *The Rite of Spring*, Miss Graham has given it psychological resonances that all lovers of her work will respond to. But at the same time she has had to give up certain crucial elements in Stravinsky's concept, which remains the most cogent visualization of the music. The notion of a spring ritual designed to influence the

profound forces of nature has been weakened to the point of invisibility. The terror of the chosen victim is brilliantly imagined (and danced), this becoming the dramatic center of the dance-drama. But the sacrificial dance itself seems somehow an afterthought, and it has not called up Miss Graham's greatest inventive powers. This *Rite of Spring* is an exciting work, but it does not quite attain the stature of the music it is based on.



ANNA BJARNSON-CARSON

The unfortunate illness of the scheduled recitalist in the San Diego Public Library's music series did have to hear an excellent substitute, soprano Anna Bjarnson-Carson, accompanied by pianist Daniel Copenhaver. Miss Bjarnson-Carson offered a well-chosen program of German *Lieder*, French *chansons*, and Israeli popular and folk songs, capped by two operatic arias. Looking like a diaphanous princess in a pre-Raphaelite

painting, Melisande by the well, the singer displayed a voice of great loveliness, with a particularly enchanting floating quality in the midrange where much of this repertoire lies. Limpid and smooth are other words I would use to describe the voice and singing style, with the long, suavely inflected line perhaps the most prominent characteristic. Miss Bjarnson-Carson also demonstrated a pleasing emotional identification with the moods of the songs on her program: the magical moonlit dream-world of Schubert's "Nacht und Träume," the charming Romantic love-longing of the same composer's "Seligkeit," the hushed phantasmagoric ecstasy of the Debussy-Verlaine "Clair de lune," the voluptuous luxury of the Duparc-Baudelaire "L'Invitation au voyage." The most affecting of these performances were those in which music and text floated away from the earth into some statically poised empyrean—an emotional journey which Miss Bjarnson-Carson's vocal style can convey with special lucidity and grace.

In spite of all these virtues, however, I did not feel that I wanted the relatively short program extended, for Miss Bjarnson-Carson is rather deficient in something crucially necessary for sustaining a concert of art-songs to any substantial length: consonants. To achieve that exquisite floating tone and that silky, unimpeded vocal line, she reduces the consonants of the

texts to the slightest touches, sometimes virtually imperceptible. We hear, essentially, a flow of vowels rippling over submerged fricatives, the energy of the beautiful sound never dimmed up momentarily by a recalcitrant plosive. This is a technique reminiscent of Joan Sutherland's, whose words, in whatever language she is singing, are notoriously unintelligible. But Joan Sutherland does not sing *Lieder*. In opera, the loss or near-loss of the words seems to be less damaging than it is in the performance of art-songs, and what might be acceptable on the opera stage (especially with a voice of great sensual attractiveness) is very hard to take in the recital hall.

The *Lied*, or *chanson*, after all, is a fusion of a poem and a musical setting, and the poem is the raison d'être of the entire piece, dictating its form, its phrases, its expressive devices. The art-song singer ought, ideally, to be able to recite the poem without the music and to convey its meanings and feelings through the words alone. The music intensifies these meanings and feelings, but it does not replace them. The great *Lieder* singers have always known this—Fischer-Dieskau, Lehmann, Süss, Baker—and they do not hesitate to understate a consonant or even to dwell on a consonant cluster in order to bring the emotion and idea across. They sing, and sing beautifully, but as they sing, they are also speaking. Miss Bjarnson-Carson only sings—

and for musical works of this sort, mere singing, however lovely, is just not enough. The delicate flow of vowels rippling over submerged fricatives, the energy of the beautiful sound never dimmed up momentarily by a recalcitrant plosive. This is a technique reminiscent of Joan Sutherland's, whose words, in whatever language she is singing, are notoriously unintelligible. But Joan Sutherland does not sing *Lieder*. In opera, the loss or near-loss of the words seems to be less damaging than it is in the performance of art-songs, and what might be acceptable on the opera stage (especially with a voice of great sensual attractiveness) is very hard to take in the recital hall.

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broad-mindedness and love of experiment that he was drawn to a choreographer whose attitudes toward dance differ so radically from those he was brought up with. Their 1976 collaboration, *Push Comes to Shove*, showed Baryshnikov's talents in a new light, revealing the dancer's humor, his acting skills, and his capacity for mastering movements antithetical to the whole spirit of classical ballet. Ballet was the foundation of Baryshnikov's training, and his symphony No. 82, and Baryshnikov was given the opportunity to show off his astonishing lightness and grace, along with some of his immitable stunts (for example, his turns when apparently standing in midair). But there was added to the mix, in Joseph Lamb, and the ballet movements throughout were given the special Tharp signature: the wry, offhand *port de bras*, the unexpected breaking of concentration when

the dancer looks puzzled and his body slumps, the casual, stinky, lazy walk, and the calculated failure of coordination between the upper body and the legs (as though the dancer were slightly drunk). *Push Comes to Shove* is a parody of the Russian style from the easygoing, skeptical, informal point of view of an American, and Baryshnikov proved to be the best possible mocker of his own tradition, very Russian and very American at the same time.

"Baryshnikov by Tharp" included not only *Push Comes to Shove* but also the two other Tharp-Baryshnikov collaborations: *The Little Ballet* and *Sinatra Suite*. If *Push Comes to Shove* shows us ballet dissolving under Tharp's satirical American glance, these other two dances take popular forms and elevate them with the technique of ballet. *The Little Ballet*, to music by Glazunov, is a delicate classical piece in which such dances as the waltz are given a melancholy nobility, always with a slight touch of satire. *The Sinatra Suite*, in which Baryshnikov was ably partnered by Elaine Kudo, is a casual, tender, suite-and-sour balladization of ballroom dancing, the two dancers, in their Oscar de la Renta evening wear, moving lazily or jauntily around a deserted art deco plaza against a night sky, studded with stars. The five dances—"Strangers in the Night," "That's Life," "All the Way," "That's Life," "My Way"—as a kind of rumba, and

"One More for the Road"—as an improvisatory solo—bring out the characteristics that make Baryshnikov unique among male dancers. His body and the legs (as though the dancer were slightly drunk). *Push Comes to Shove* is a parody of the Russian style from the easygoing, skeptical, informal point of view of an American, and Baryshnikov proved to be the best possible mocker of his own tradition, very Russian and very American at the same time.

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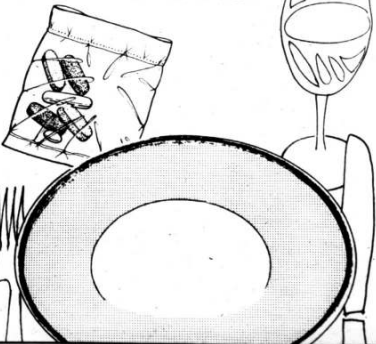
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Circulation



John D'Agostino

JOHN D'AGOSTINO

As if to prove that things do indeed move in cycles, the Youngbloods are completing the first lap of a long, circuitous route that last Friday night brought them to the Rodeo in La Jolla. Circuits being what they are, the band finds itself approaching a finish line that looks a great deal like the point from which they took their first unsteady strides in 1965. The current Young-

bloods feature nearly the same line-up as in its youthful incarnation, with Jesse Colin Young and Jerry Corbitt on guitars and vocals and Lowell "Banana" Levinger on keyboards (original drummer Joe Bauer, who succumbed to cancer in 1982, has been replaced by David Perpeti). And while both the musicians and popular music have undergone radical transformations over the past twenty years—Corbitt and Levinger, especially, look like they've been around the track a few times—the Youngbloods are once again questing after

a recording contract, breaking in their act in smallish clubs, and performing their earliest songs to audiences consisting of the loyal and the curious.

The Youngbloods occupy a niche in pop lore that is most noteworthy for its inconspicuousness. The band's first three albums, *The Youngbloods*, *Earth Music*, and *Elephant Mountain*, contain some of the best music released in the Sixties, yet these records and their successors never sold more than 400,000 copies each. Even their biggest-selling single, "Get Together," became a hit almost by accident. First released in 1967, the song attracted little attention until it was re-released two years later after it was used in a widely viewed public-service television spot promoting universal brotherhood. Rock encyclopedias and other nostalgic retrospectives routinely omit the Youngbloods from their pages, even when those same publications devote several paragraphs to such whozzas as the Flamin' Groovies, Adam Faith, and Ducks Deluxe. And when the band is written about, it is usually given a superficial treatment that focuses on Jesse Colin Young's post-Youngbloods solo career and the fact that the group was one of the first to form its own record label, Raccoon Records, in 1970. Even the publicists attending to the band's current promotional needs seem unaware of their clients' backgrounds. When I called their L.A. offices last week to ascertain who is replacing the late Joe Bauer, the woman handling the Youngbloods' tour wanted to know who Joe Bauer was. This band don't get no respect at all.

More than anything else, the Youngbloods' relative lack of recognition points up the cruel fickleness of the pop industry and its followers. The group was formed in the same week and in the same city, New York, as was the Lovin' Spoonful (the Spoonful's founder, John Sebastian, who will be in town later this month, even played on Young's pre-Youngbloods solo album in 1964). Those two bands molded their respective sounds from the same

materials, blending rock and roll, urban blues, country, folk, and jug band music into a seamless hybrid that eventually became known as "good-time music." Yet while the Spoonful went on to great critical and popular acclaim and sold millions of singles and albums in that pre-plateau era, the Youngbloods enjoyed only pockets of support, mostly in the Bay Area and in the Northwest. So poor was the distribution of their debut album in 1967 that when I asked for it in San Diego record stores I was met with blank stares, and wound up special-ordering *The Youngbloods* from the off-campus record outlet of the University of Washington. I still consider that record on a par with such great debut albums of the Sixties as those by Moby Grape and Quicksilver Messenger Service.

Fittingly, songs from *The Youngbloods* formed the cornerstone of the band's set on Friday night. With an enthusiasm that belied their advancing years (Levinger, at thirty-eight, is the youngest blood), the Youngbloods bounded through "Grizzly Bear," "All Over the World," "Get Together," "Tears Are Falling," and "Four in the Morning" as though for the first time, and captivated a Rodeo audience at least half of whose members had to have been preschoolers when the band first broke ground. Songs lifted from later albums included "Euphoria," "Dreamers Dream," and the late Tim Hardin's ballad, "Reason to Believe," all from *Earth Music*, and "Darkness, Darkness," the funky-baroque instrumental "On Sir Francis Drake," and Young's most popular love song, "Sunlight (That's the Way She Feels About You)," from *Elephant Mountain*. The Youngbloods sounded even better on this material than they did the last time I saw them, at the Fillmore in 1968, undoubtedly due to the return to their ranks of Corbitt, who had left the band just prior to the release of the *Elephant Mountain* album. Although Young had always been the group's "star," it was the combination of his and Corbitt's voices and guitar play-

ing that had made the band's first two albums, and that blend was firing on all pistons Friday night.

But this was more than merely an exercise in nostalgia, especially for Young, whose successful solo career has come to a skidding halt in recent years. Like an ambitious novice still working toward that first big break, Young took the show as an opportunity to hawk his latest release, *The Perfect Stranger*, copies of which were on sale in the Rodeo's lobby. The album was recorded for and packaged by Elektra Records, but the label and Young parted company—not amicably—before it could be

released, leaving Young to peddle the album any way he can. *The Youngbloods* set, then, was peppered with tunes from *The Perfect Stranger*, whose more contemporary sounding dance-rock flavor kept the club's dance floor crowded for most of the night. In introducing these songs, Young made no attempt to conceal the contempt he feels for Elektra and the music business in general, and his rancorous remarks continued in an unabated torrent in the otherwise jubilant atmosphere backstage after the show. "It's a good album," Young said angrily in reference to *The Perfect Stranger*. "But then, those

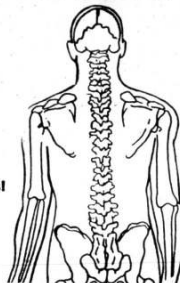
idiots [in the record business] wouldn't know a good record if it bit 'em on the ass," he added before seeking privacy in a distant corner of the room.

In contrast to Young's understandable ill humor, Corbitt and Levinger were almost giddy as they spoke of the band's reunion and tour. "We talked about a reunion for a long time before we actually did it," said Levinger. "When we finally got together, [the music] sounded even better than we'd hoped. And the audiences on this tour have been incredible—we've sold out everywhere. We're planning to put out a new Youngbloods album sometime in the

near future, but we don't expect to get a major [record] deal for it. . . . But that's okay, as long as we have an excuse to keep playing. We're all having a lot of fun."

"The industry may not want us," added the amiable Corbitt, "but this tour has proven to us that we still have a lot of old fans, and even a batch of new ones. It's kind of interesting that after all this time we're in a position [like that of] a number of new, young bands, where you have to play a lot of club gigs and market your own records. Except," he said, laughing, "that we have a little more experience." And, I might add, a lot more talent. □

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(continued from page 2)
paper's production. Glusenkamp said no. He was asked repeatedly to divulge the names of his accomplices. Glusenkamp then admitted his responsibility for the paper. "But I told them that I couldn't hold myself responsible for turning in my friends," Glusenkamp claims to have said. When it became apparent that the would-be newspaperman wasn't going to talk, Woessner told Glusenkamp that the *Hatchet* Job's advertisers had called the school. He said that they thought they were advertising in the school's official paper, *The Tomahawk*, they were offended with the *Hatchet* Job's off-color language, and they had threatened to sue Glusenkamp for fraud. Glusenkamp began to cry, but continued to refuse to give the names of the friends who helped him. Despite Glusenkamp's obstinacy, however, by the end of the next day four of his friends had been caught and questioned, two of whom were suspended.

As part of his suspension, Glusenkamp had agreed to return the paper's fees to its advertisers. As he made his rounds, Glusenkamp was pleased to find that three of the advertisers had been made aware of the controversy surrounding *Hatchet* Job. The businesses said that they had known from the beginning that it was going to be an underground paper, and were disappointed to hear that he wasn't going to be putting out a second issue. The fourth advertiser, Carr's Auto Parts, had thought it was advertising in the official school paper. Goodies Galore wanted to take out another ad, and Backstage Records and Tapes wanted to take out a three-page display.

Slapped

(continued from page 2)
are involved with the Harbor View Community Council (Alvin Ducheny is the council's chairman, his wife serves as secretary). The complaint states that Muñoz had published since April, 1979 defamatory statements claiming that Ortiz had been actively involved with the Chicano Park negotiations.

Among the thirty-two pages of articles culled from the pages of *La Prensa* was an April 1, 1983 statement from the column Muñoz himself writes, "Tezozomc Speaks." "Maureen O'Connor and the port commission [are] willing to give Raza a 100 foot fishing pier for Bay Park. Cost \$150,000. Sounds like Rachael Ortiz and O'Connor really got us a good deal, right? Take a second look. O'Connor and co. are going to build a 700-foot-long repair pier right next to it." Ortiz, in her complaint, denies that she had anything to do with O'Connor's offer and says that as a result of Muñoz's statement she was frequently harassed on the street by barrio residents demanding to know why she had "sold out." Ortiz contends that Muñoz and the Ducheny's actively conspired to damage her reputation. In June Muñoz and the Ducheny's filed a response stating that Ortiz's accusations were false and without grounds, and that she had allowed the statute on her libel charge to expire by never demanding a retraction of Muñoz's statements in writing. In August of this year, Ortiz and her attorney submitted an amendment to her suit with a

sheaf of *La Prensa* editorials as evidence. In the amended complaint, Ortiz claims that she did ask Muñoz for a retraction, orally, in September of 1983, but that he told her, "Babe, *La Prensa* doesn't make retractions," and for that reason never attempted a demand in writing. Muñoz again filed legal papers refuting her charges, claiming that the statute of limitations for libel provides that a written demand must be made within twenty days of publication, and that Muñoz's statements were, at any rate, statements of opinion rather than fact. On September 12 of this year, the opposing sides met to settle both suits, as a result of which Ortiz's attorney offered Muñoz \$3500 in damages. This was an amount that the attorney contends the mediating judge believed was fair. Muñoz did not agree. Statutes: Both Muñoz and Ortiz declined to comment on the matter, as the case will be reviewed on October 16 to establish whether or not Ortiz's cross-complaint has merit. However, one source from Logan Heights was willing to offer an opinion, saying that "this whole thing is an embarrassment. What would you do if a woman slapped you? I wouldn't sue her. I'd slap her back."

Copper

(continued from page 3)
absorbed by plankton which settle to the bottom, and certain kinds of marine life, such as lobsters and fish, can taste copper and may avoid the area. (That section of the bay is popular with fishermen, who launch their boats a quarter mile to the south at the National City launch ramp.) "The farther south you get [in the bay], the less flashing there is," explains Mathewson, who believes that the only danger to the public would be if people ate a lot of the mussels in the area. Although fish do develop lesions from copper, the harm is usually confined to internal organs, not the flesh. Glenn Howell, vice president of Paco, has been contacted by the state, and the company, the Water Quality Control Board, and the port district are currently deciding how to

approach the problem. Howell didn't want to comment, other than to say, "The shipyard, NASSCO, various industries, they've all contributed to the copper concentration over the years. They can't tag it just on us." The state, which is still plotting the extent of the copper build-up, will decide in the next few weeks how to get it cleaned up.

Crusade

(continued from page 3)
in the thirteen schools under his control, seven students were expelled last year. After one month of classes this year, no one has been expelled yet. A teacher in the Heroes Garandita elementary school in Colonia Independencia says she has four Witnesses in her class, and on Social Mondays (when all students must formally pledge allegiance to Mexico), "they just don't come to school." This year for the first time some of the secondary schools (grades seven through nine) are asking parents to sign a document ensuring that their children will honor the national symbols. Though an unusual ally for the decidedly secular government, Bishop Berlie has officially sounded the alarm for his flock. He has instructed all of his priests to pass the word that the "sect" is to be opposed. He has initiated a new "crusade" focusing on young people, and is organizing them into squads that he says will take to the streets and spread the Catholic word in Colonias Pancho Villa (one kilometer south of the border on the road to Las Playas) and Cerro Colorado (a few kilometers east of town on the road to Tecate), where he says the Witnesses have the most influence. Proclaims the bishop, "Now the Catholics from Tijuana are going to enter the fight." Says Ruben Romero, a member of a Tijuana Jehovah's Witness congregation, "We're battling, and it will probably be getting more intense."

—N.M. and M.C.S.
Neal Mathewson, Thomas K. Arnold, Randy Opincar, and Miguel Cervantes S.

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Off the Cuff

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Terri W.
Photographer
Imperial Beach

I live out by the sloughs and when the big storms hit two winters ago, a lot of things washed up. I found an old rusty gun that dissolved when I picked it up. There were cabbages everywhere. I didn't take them home for dinner or anything, but I did photograph them. I found a coyote skull once. There's a dirt road down by the bird sanctuary by the border. There's a gate and then a fence along the road. I don't know why, but the illegal aliens leave combs in the chain-link fence. There are hundreds of combs there. I've got photographs of them.



David Hakola
Record Store Manager
North Park

I went out to dump the trash in the big metal dumpster one morning. I was about to dump it in, when I found a man inside. I guess he was rummaging through the trash looking for things. He extended his hands out for my trash bag so I gave it to him. Someone brought the album from the musical play *The Point* into the store. Davy Jones and Micky Dolenz from the Monkees were in the play. The guy left. I opened the album and found an original handwritten letter from Davy Jones and a signed photograph from the show. Being an old fan, I was a real find.



Helene McHenry
Office Manager
Chula Vista

I went to the beach once and I found two thimbles. One was rusty and the other one was all bent. I used to collect thimbles but the nice ones in antique stores were becoming too expensive so I gave it up as a hobby. I sent the ones that I found to a girlfriend for her thimble collection. I found a chicken once. It was just roaming around the alley. I went around and knocked two or three doors and asked if anyone had lost a chicken. No one claimed it, so we kept it. It was a Rhode Island Red hen.



Tobey
Photo Lab Owner
Ocean Beach

I was in Hawaii on a long shooting assignment. I had picked up a few things to take home to give to family and friends, all the little typical trinkets—puka shells, necklaces, leis for the girls. Early one morning on the beach we were shooting the sunrise, walking around, looking for good spots. All of a sudden boom! I looked down and found two or three beautiful little things. I'm not sure but I think they're coral. One is white and round and it looks a lot like cauliflower. Another one is elongated and spiny. They'll probably be prize possessions. I look at them and they take me right back to that time and place.



Andy Stinson
Marketing Consultant
Mission Valley

Well, I have a general philosophy about people who find things; they have to be more introspective, you know, looking down at their shoes, kicking cans. People on the move all the time just don't notice things on the ground as much. What have I found? Hubcaps. I find hubcaps all the time. I don't have any use for them so I don't pick them up. I do find money all the time—nickels, dimes. I leave pennies where they lie. I find things at the gym all the time—running shoes, gym clothes. I turn them in to the lost and found. I guess I'm just a boring guy.

—Lin Lukury

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3100 Fast forward • Standard size • Auto-stop
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Craig
1560 Mini size • Stereo of the art features
\$99.50

MetroSound
CS3000 Mini size
\$92.80

Craig
1688 Separate bass and treble • Auto-reverse
\$79.80

Tisonic
CS60 50 Watts with built-in 5 band EQ
\$39.92

Jensen
RS230 Digital car stereo
\$12.00

Autotek
2200 High-end car stereo
\$109.22

R200
Component • Servo head • Dolby • Auto-reverse
\$88.20

R230
Component with push-button • Auto-reverse • Dolby
\$117.20

Steeco
CS770 Auto-stop • Standard size
\$29.50

RV200
Digital display • Auto-reverse
\$89.82

Pioneer
KP2205 AM/FM cassette
\$129.50

Pioneer KP3400
Digital • 18 station pre-sets • Seek and scan
\$188.50

Audiovox
AUX6800 Fast forward • Dolby • Reversal
\$79.90

Craig
1638 Push-button tuning • Excellent reception
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SP95 • 4" with very large magnet
\$8.50 each

Rockstar
1006 • 4" • 2-way
\$7.50 each

Craig
V302 6" • 80 range
\$9.58 each

0.05
magnets
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Magic
MS616 • 6" • 80 range
\$14.92 each

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Bevada
BEQ780 7 band with LED lights
\$18.50

Unik
RV70 70-watt booster
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RV120
2 band EQ with fader
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Clarion
300E28 2 band, 70 watts
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MetroSound
EQ360 7 band, push-button • Low levels in and out
\$79.20

Unik
RV200E2 10 band with fader
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Craig
RV8 5 bands
\$14.90

V506
Super bass, 5 band
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V507
7 band with LED
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MetroSound
EQ3804 100 watts max • 7 bands
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Magic
ME7000 • No power, pre-amp only
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CB Radios
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Adapt 6 inputs to have master control of your VCR, TV cable system
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Walkman Style Speakers
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\$3.95 pair

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50 ft. cord with up-down case
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3 LOCATIONS

Chula Vista 2244 Main St. (at I-5) 573-0773

Kearny Mesa 7644 Clairemont Mesa Blvd. 292-1850

Mon-Fri 9:30-5:30 Sat 10-6

San Diego 4725 El Cajon Blvd. 265-1885

Tues-Fri 11-7 Sat 10-6

Closed Sundays

Kearny Mesa store open Mondays

Section 2

Events, Theater, Music, Film



The Puryear Exhibition

Forty-three year-old sculptor Martin Puryear admitted that he was reluctant to talk about his art because he had been misquoted so often in the past. Critics, he said, had turned around what he had said; they had taken his remarks out of context. People who saw his works often paid more attention to the fine quality of the craftsmanship than to their function as works of art. He is, he says, more fine artist than craftsman. Admittedly, he does use boat-building methods and "heavy lumber-building techniques" — but these are means to an end, he says, not ends in themselves.

One could, understandably, keech about such criticism coming from an artist, especially one whose own show was "generously subsidized by the National Endowment for the Arts." And sketch not so much because one would long for the artist to be shackled to public taste and convention, but because the artist's works were made available to the public by that selfsame public's tax dollars. It is one thing to be misunderstood and to complain, and something else entirely to be subsidized to be misunderstood and to complain. Mr. Puryear has chosen a row that is decidedly difficult to hoe, namely that of post-minimalist sculpture — a school in which an object's references are up for grabs in the viewer's mind, and it seems only natural that we might be more impressed by their sleek design and

outstanding skill of construction than by some enchanted meaning.

Some of Puryear's works would appear to belong to a museum of man, rather than a modern art gallery. They look like tools. It is doubtful that an Eskimo would polychrome a piece of pine with which to club a seal, or dye a piece of cedar he might use to scrape blubber from a skin, but therein rests the disquieting effect of some of Puryear's works. There is this odd, bulking piece entitled Self. Made in 1978, it stands roughly under five-feet, nine inches high, and is made from red cedar and mahogany. Its dark surface is smooth, and because of its intimately human scale, it is roughly like synthetic



Untitled, Martin Puryear, 1978

Les Apaches

"There are two Fantes," wrote Igor Stravinsky in 1912, "one that gives me fear and money and whose temptations eat away at my virgins almost without my being aware of it. The other is



Painted Ricardo Viles, Paris, c. 1906

Maurice — '3 rue de Cuvry' — who, without realizing it, scrapes away all the dirty business of the Great Season of the Ballets Russes." The "Maurice" Stravinsky was referring to was the composer Maurice Delage, a French slang word meaning "young rascal." And this shaky "lota of a Cuvry was the location of a cultural club where Delage, Stravinsky, and numerous other young musicians and writers gathered every week to play music, read poetry, and give each other audience and support. The group was known as "Les Apaches," a French slang word meaning "young rascal." They were so christened by a street newspaper vendor whom they inadvertently jostled one evening after a concert, and they accepted the name because they thought of themselves as rough young rebels in the world of art. Among the other members of this group during the first two decades of the century were the composers Maurice Ravel and Florent Schmitt, the poets Léon-Paul Fargue and Tristan Tzara, the critic Michel Calvocoressi, the pianist Ricardo Viles, and the conductor D.E. Inghelbrecht.

Riff & Fugue

Few musicians have mastered both jazz and classical music as well as flutist James Newton, who, with the equally multifaceted pianist Cecil Lytle, will open the third season of the UCSD Bienenfelder Grand Piano Series this Sunday, October 14. Acclaimed as perhaps the greatest jazz flutist of all time, Newton, an immensely talented instrumentalist and composer, has almost singlehandedly expanded the parameters of his instrument. A veteran of numerous orchestras and chamber groups, Newton's reputation, nevertheless, derives primarily from his work in jazz. He is one of a small but rapidly increasing number of young musicians who are adept both in

the most formal classical setting and at improvising in a progressive jazz ensemble. This is a considerable accomplishment, especially given the almost entirely disparate arsenal of skills required for practitioners of these two art forms. Indeed, if there is a single quality that can be said to separate most classical musicians from their jazz counterparts, it must surely be the art of improvisation. The ability to compose and perform spontaneously is the raison d'être of jazz.

To most classical performers improvisation has become a virtually obsolete skill that may soon be relegated to the pages of musical history; it was not always so. In the days of Bach and Mozart — to cite two illustrious examples — the

Greece Is The Word

It's fitting, at least, that San Diego's largest annual Greek festival should be held at the Del Mar Fairgrounds, where the site is a sports arena of sorts, and many of the ancient festivals included athletic contests. Moreover, all of the great Hellenic festivals had their origins in religious ritual — but that we should acknowledge a Greek festival now conducted under the auspices of one branch of the Eastern Orthodox Church is a sign of the times. This religious body — well, suffice to say, if it hadn't broken with Rome in such a huff and coalesced into a thriving polyarchate order (one of whose arms is the Greek Orthodox Church), the Olympians might still have a fighting chance for their share of the sacrificial smoke and the blood libation.

Ah, these parvenues, they disapproved of Rome's icons: *Zeus or Apollo? Oh, she may find the modern operatic somewhat distasteful, but is this any reason to deny the birthrights of Hercules, Dionysus, or Helen of Troy?* And this shaky "lota of a Cuvry was the location of a cultural club where Delage, Stravinsky, and numerous other young musicians and writers gathered every week to play music, read poetry, and give each other audience and support. The group was known as "Les Apaches," a French slang word meaning "young rascal." They were so christened by a street newspaper vendor whom they inadvertently jostled one evening after a concert, and they accepted the name because they thought of themselves as rough young rebels in the world of art. Among the other members of this group during the first two decades of the century were the composers Maurice Ravel and Florent Schmitt, the poets Léon-Paul Fargue and Tristan Tzara, the critic Michel Calvocoressi, the pianist Ricardo Viles, and the conductor D.E. Inghelbrecht.



Painted Ricardo Viles, Paris, c. 1906

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to 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 80853, San Diego, CA 92138.

Dance

Scottish Country Dancing is held

Fridays, 7:30 p.m., St. James Hall, 2776 Eads Avenue, La Jolla, 454-5191.

Ballet, Coppola will be performed, with leads danced by Denise Dubrowski, Patrick Muller, and guest artist Tom Lake, Friday, October 12, 8 p.m., and Saturday, October 13, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2277 or 565-5626.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Circle Dancing, meditative "Soft dancing" is conducted weekly, Mondays, 7:15 p.m., 4075 Jackdaw Street, Mission Hills. 298-8677.

International Folk Dancing is held every Wednesday, 7 p.m., Bulbo Park Club, Bulbo Park, 583-2541.

Film

"Political Film Series," cinema directed by Fernando Arrabal, will screen, Friday, October 12, 7 p.m., Third Lecture Hall, UCSD, free. 452-4450 or 452-2016.

Museum Films, two films, *Greenpeace: Visages to Save the Whales* and *South Pacific: End of Eden*, will be shown, Saturday, October 13 and Sunday, October 14, 1 and 2:30 p.m., Natural History Museum,

Bulbo Park. 232-3521.

"New Age Film Festival," six short films on Zen, yoga, psychic phenomena, and biofeedback, will be shown, sponsored in part by Holistic Promotions, Saturday, October 13, 8 p.m., Old Town Education Center, 2445 San Diego Avenue, Old Town. 232-1976.

Two Japanese Films, *Two Sam* and *My Sweet Lulu*, will be shown, with English subtitles, Sunday, October 14, 1 p.m., Ken Cinema, 4001 Adams Avenue, Kensington. 231-5555.

"The Last Epidemic," a film about the medical catastrophes in a nuclear war will be shown, Monday, October 15, 7 p.m., room 2612, Undergraduate Science

Building, UCSD. 272-8815 or 272-2550.

"American Way Film Festival," the series of classic American films launches its fifth week with *It's a Wonderful Life*, Monday, October 15, 7:30 p.m., and *She Wore a Yellow Ribbon*, Tuesday, October 16, 7:30 p.m., Puppet Theater, Presidents Way, Bulbo Park. 236-5471.

"Evening Film Series," the month-long series of Russian films continues with *Don Quixote*, a 1957 adaptation of the Cervantes story, the film, in Russian with English subtitles, screens, Wednesday, October 17, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

(continued on page 4)

Art Ensemble of Chicago
Friday, October 12, 9:00 & 11:00 pm
With special poetry readings by Jesus Papoleto Meléndez (9:00 pm only)
Gary Hill (11:00 pm only)
Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street
Tickets available at all television locations or call Teleseats to charge. Or phone, 231-3524.
Tickets \$10.00 advance or \$12.00 at the door, general admission. Call 459-1404 for further information.
A part of the Masters of Jazz Series. Funded in part by a grant from the National Endowment for the Arts.
Special thanks to JMW320A

THIS FRIDAY

Lester Bowie, Malachi Favors, Joseph Jarmon, Don Moye, Roscoe Mitchell
"Possibly the most exciting projection of sight and sound presented in the history of the San Diego Jazz Festival." —Rob Hagey, Director

OKTOBERFEST

WUNDERBAR!
Saturday & Sunday, October 13 & 14
Celebrate our annual German festival with a weekend of free entertainment, dancing and marvelous German food. German musicians will perform in an authentic German Beer Garden atmosphere with German buffet on the deck of the Harbor House Restaurant.
Sample German specialties from our theme cafes. Dance the polka to a German band at our gazebo. Capture the feeling of Oktoberfest at Seaport Village. West Harbor Drive at Kettner Blvd. Shops open daily from 10 am to 9 pm. 235-4014.

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**THIS SATURDAY, OCTOBER 13
JACK MURPHY STADIUM**

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CALL 283-SEAT!
(TICKET INCLUDES GAME & SKY SHOW)

READER'S GUIDE

Music

(continued from page 2)

"Folk Festival 1984," the eighteenth annual festival will showcase more than seventy musicians and singers, including a sea shantyman from Wales, Tom Courtney, Sam Hinton, Louis Kilen, U. Utah Phillips, and many others; the festival, which began yesterday, continues through Sunday, October 14. Old Globe Theatre, Balboa Park. For information on specific artists, concert times, and workshops, phone 282-7833; tickets are available at Folk Art Rare Records, Drowsy Maggie's Cafe, Paper Rose, Access, Art and Harmony, and the Old Time Cafe.

Music from India will be offered by star player Alake Dasgupta, accompanied by Zakir Husain on the tabla. Friday, October 12, 7:30 p.m., Fine Arts Building, Grossmont College, 8800 Grossmont

College Drive, El Cajon, 465-7000.
Former Radio City Music Hall Organist Ashley Miller steps up to the Mighty Wurlitzer for a concert, Sunday, October 13, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown. There are no advance ticket sales; the box office opens at 6:30 p.m. 236-0532.

Chamber Music. The La Jolla Chamber Music Society opens its "Sherwood Auditorium Series" with the Northern Sinfonia of England, featuring horn soloist Barry Tuckwell; the program includes Mozart's Horn Concerto No. 2 in E-flat, Britten's Sinfonietta, Opus 1, Elgar's Serenade for Strings in E-minor, Schubert's Symphony No. 5 in B-flat, and Nocturno for Horn and Strings by Maurice Strakos, Saturday, October 13, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-3724.

Classical Guitarist Laura Olman will make several recital appearances this week; on Friday, October 12, 10 a.m., she will perform with pianist John Danke, Music Building, MiraCosta College, One Barnard Drive, Oceanside. Free (755-2121 or 755-9155); that evening at 7:30 p.m., Miss Olman and Mr. Danke will appear at the Habitat Bookshop, 4711 Third Street, La Mesa (697-7922); on Monday, October 15, noon and 12:30 p.m., she and her accompanist will perform two mini-concerts, Athenaeum Music and Arts Library, 1308 Wall Street, La Jolla. Free. 454-5242.

Organist Geoffrey Graham will perform organ works of Joseph Jongen, Louis Vierne, and Joseph Bonnet, Sunday, October 14, 1 p.m., St. Joseph's Cathedral, 1335 Third Avenue, downtown. 239-0229.

Organ Concert. Robert Plimpton

will play works by Shostakovich, Bartok, and Hammerstein, and others, Sunday, October 14, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Selections from musical theater and contemporary repertoire will be presented by vocalist Daniel J. Perillo, with pianist Lillian Graham, percussionist Eddie Castillanos, and bassist Bill Hastings, Sunday, October 14, 4 p.m., Chula Vista Women's Club, 357 G Street, Chula Vista. Free. 691-4918.

Chamber Concert. The Tucson Trio, with Warren Sutherland, cello; Philip Swenson, flute; and Paula Fran, piano, will perform, Sunday, October 14, 7:30 p.m., First Unitarian Church of San Diego, 4180 Front Street, Hillcrest. 298-9978.

Piano Works of Mozart, Bach, and Chopin will be performed by Christina Voss, Sunday, October 14, 7:30 p.m., Ocean Song Gall-

ery, 1438 Camino Del Mar, Del Mar. 755-SONG.

Jazz. The String Jazz Ensemble with director Peter Sprague, will perform, Monday, October 15, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5069.

"Fall Chamber Music Series," a one-piano, four-hands recital will be offered by Lea Schmidt-Rogers and Bonita Wyke, Tuesday, October 16, 7:30 p.m., auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

Jazz in the Bassist Manner, the Los Angeles Bass Choir will offer a program of works by Barry White, Benny Golson, Duke Ellington, Miles Davis, and others, Thursday, October 17, 8 p.m., Mandelhall Recital Hall, UCSD, 452-3229.

To Local Events

Lectures

"Buying and Selling Real Property," local attorney Stuart Schechter will speak, tonight, Thursday, October 11, 7 p.m., Far West Savings and Loan, 5575 La Jolla Boulevard, La Jolla. Free. 279-7913.

"The Voyage of the Beagle III," a slide presentation will be offered by R. Van Nostrand, who accompanied a San Diego Zoo photographic trip to the Galapagos Islands, tonight, Thursday, October 11, 7 and 8:30 p.m., Ben Polak Auditorium, 8055 University Avenue, La Mesa. 277-1625.

"Child Abuse, Incest, and Rape" will be discussed by victim and author Katherine Brady, tonight, Thursday, October 11, 8 p.m., Montezuma Hall, SDSU. 296-6947.

Recently Explored Hydrothermal Vents on the ocean floor of the tropical eastern Pacific will be discussed in an illustrated lecture by William Smithey of Scripps Institution of Oceanography, sponsored by the American Cetacean Society, Friday, October 12, 7 p.m., Natural History Museum, Balboa Park. Free. 452-4907.

"Talk and Music," two UCSD alumni composers, Warren Burr and David Dunn, will speak on music, science, philosophy, politics, and aesthetics, and perform music derived from these ideas, Friday, October 12, 8 p.m., Center for Music Experiment, 408 Warren Campus, UCSD. Free. 452-3229.

Bodybuilding and Weight Lifting for Women will be discussed in a seminar led by Ty Youngs, former "Mr. America," Saturday, October 13, 11 a.m., Betty Stern Gym, 3807 Utah Street, North Park. Free. 296-2207.

"Poets as Teachers," John Van Meter will speak, sponsored by the Theological Forum, Sunday, October 14, 10:30 a.m., room 103, Casa Del Prado, Balboa Park. Free. 232-3821.

Staff Reporter William Robinson of the Nicaragua News Agency will present a report on the upcoming November elections in Nicaragua, Monday, October 15, 7:30 p.m., California Western School of Law, Fourth Avenue and Cedar Street, downtown. Free. 231-4984.

Congressman Bill Lowry will speak and answer questions at a noon luncheon, Tuesday, October 16, banquet room, Wine Connection, 1703 India Street, downtown. For reservations phone 755-8583, 284-6517, or 699-2932.

Geologist Liz Mahan will discuss

the "copper-dust twins," auriferous and malachite, Tuesday, October 16, 3 p.m., Natural History Museum, Balboa Park. Free. 232-3821.

"Congressional Candidates Forum on Hunger," congressional candidates from the 41st, 43rd, 44th, and 45th districts will discuss their views on the issue in a public forum, sponsored by eighteen area agencies, Tuesday, October 16, 7:30 p.m., Educational Cultural Center, 4341 Ocean View Boulevard, Southeast San Diego. Free. 698-3219.

"Peruvian Shamanism as a Symbolic Art," San Diego Museum of Man director Douglas Sharon will deliver a lecture and slide presentation, Wednesday, October 17, 7:30 p.m., Multicultural Arts Center, 425 Market Street, downtown. 235-8092 or 232-0118.

Radio/TV

"The Old Globe: A Theatre Reborn," rare film and still photographs highlight the tribute to San Diego's Old Globe Theatre, narrated by David Ogden Stiers, tonight, Thursday, October 11, 8:30 p.m.; the program repeats, Friday, October 12, 11 p.m., KPBS-TV, Channel 15.

"Dark Secret of Harvest Home," the book upon which this is based was not (for the genre) too bad, the climax, of course, is edited for television, starring Bette Davis, part one airs, tonight, Thursday, October 11, 9 p.m.; and part two, Friday, October 12, 9 p.m., NETV, Channel 6.

"Great Performances," the award-winning film adaptation of Virginia Woolf's *To the Lighthouse* will air, Friday, October 12, 9 p.m., KPBS-TV, Channel 15.

Limited Enrollment

IMPROVISATIONAL ACTING CLASSES taught by Maggie Gillette of **HOT FLASHES** 6 classes beginning Oct. 18 \$45 total cost

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The good news is that men & women still desire each other. The bad news is we're not sure how to create a relationship that works. We need new rules.

For the workshop is \$25. **Workshops being held Saturday, Oct. 13 and Sunday, Oct. 27** Call for registration information 299-2786

Sixth Annual Women's Opportunities Week

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Explore options for your future during Women's Opportunities Week, sponsored by the City of San Diego's Advisory Board on Women.

Free calendars—listing more than 300 WOW events offered free or at a nominal charge—available at local libraries, Kixy Radio, or the City Administration Building in downtown San Diego.

Nora Ephron, author of *Heartburn*, will be the featured speaker at the WOW kick-off dinner, Monday, Oct. 15, Call 277-9479 by Monday morning, Oct. 15, for reservation information.

Kixy Radio personality Kitti Johnson will emcee the All-Day Event, Saturday, Oct. 20. Program includes a morning seminar, luncheon and fashion show, and an afternoon "talk show" led by KCST-TV Weekend Magazine host Ashley Gardner. Call 560-7451 by October 16 for reservation information.

October 15 through 20

UC SAN DIEGO'S SPEAKERS' FORUM presents AN EVENING WITH



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A lecture with film, covering Miss de Mille's career as well as the state of the art today.

October 26, Friday, 8:00 p.m. Mandeville Auditorium G.A. \$8.00, UCSD St. \$5.00 UCSD Fac/Staff & Sr. Citizens \$7.00

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Free public lecture by **DERORAH HERSCH, CSB** of Laguna Beach

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The San Diego School of Acting and Video Techniques

—THANKS— to the talent agents, producers, managers and casting directors from Hollywood and San Diego who attended our **Audition Showcase** on September 29

—CONGRATULATIONS— to our students who auditioned and **Chai Mones** and **Eric Matthews** on their national TV commercials

NEW CLASSES START ON October 13—Children, October 17—Adults Call **459-3331** for information and brochure.

Oktober Fest

Sat., Oct. 13, 12 - 4pm

- Special Appearance — The Senior Village Folk Dancers, 1 and 3pm
- Delicious Old World Bratwurst, Sausage & Beer garden — 12 - 5pm
- Oom Pah Pah Music from the Bavarian Boys Celebrate German Style! Join in with the German Band and Dancers and enjoy Bratwurst, Beer and other Bavarian attractions.
- Beer Drinking Contest for Men and Women— 2pm

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READER'S GUIDE

"Anne of the Thousand Days," Richard Burton and Genevieve Bujard star in this version of Anne Boleyn's few years in the court of King Henry VIII. Saturday, October 13, 1 p.m., KUTV, Channel 10.

"Desk Set," the Tracy Hepburn classic may be seen, Saturday, October 13, 9 p.m., KUTV, Channel 6.

SFL Football, two games will be broadcast, the Rams at New Orleans, 10 a.m., and the Dallas Cowboys at Washington, D.C., 1 p.m., Sunday, October 14, KMYI, Channel 8.

"A Man Called Intrepid," David Niven and Michael York star in this three-part miniseries about espionage during World War II. Sunday, October 14 through Tuesday, Oct.

ber 16, 8 p.m., XETV, Channel 6.

"Breaking the Stalemate," this is a two-and-one-half hour, balanced panel discussion on the current impasse in nuclear relations between the United States and the Soviet Union, representatives from the armed forces, the sciences, lobbying groups, and government will participate. Monday, October 15, 3 p.m., Cox Cable, Channel 24; Southwestern Cable, Channel 15; and Carlsbad Cable Vision Channel 13 and 30.

"Ballot 1984: The General Election," incumbent Pete Chacon and challengers Shirley Gossendamer and Donna Tello, contestants for the 79th Assembly District seat, will discuss issues, 10 p.m., cable.

"date for the 45th Congressional District will be questioned, 10:30 p.m., Monday, October 15, KTRN-TV, Channel 15.

Sports

Wheelchair Basketball Tournament, this is the tenth annual tournament, with ten teams from around the state and country participating. Saturday, October 13, 9 a.m., and Sunday, October 14, 10 a.m., Municipal Gymnasium, Balboa Park. 236-6665.

College Football, the Astoria play Utah, Saturday, October 13, 7

p.m., San Diego Stadium, 281-5151.

For Runners, a "Run the Good Earth" 10K run and two-mile fun run will take place, Saturday, October 13, 7:30 a.m., beginning and ending at the Grosvenor Shopping Center, 5500 Grosvenor Center Drive, La Mesa; registration information is available at any Grosvenor Center store or at the Good Earth Restaurant, 465-5900.

Frisee, the International Flying Disc Association hosts free-to-try Frisee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 223-7441.

Bicycle Hill Climb, the first Wild Cat Canyon bicycle hill climb op-

proximately 3.5 miles) takes place Sunday, October 14, sign-ups begin at 8:45 a.m., and the riders are off at 9 a.m. For information and directions call 444-6425.

Ultralight Flying, San Diego's new Ultralight Park is open daily from dawn to dusk and offers a flight school, aircraft tie-downs, and certification programs; the park is located fifteen miles northeast of San Diego on Wildcat Canyon Road, mile marker 10.5, between Lakeside and Ramona. 789-9474.

Frisee Golf is played daily at the Morley Field Disc Golf Course, located at the west end of Meigs Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

To Local Events

Special

"The Heritage Collections" continue with more than eighty antique dealers, whose specialties range from Early American to Chinese and Japanese art and primitives, Friday, October 12 and Saturday, October 13, noon, Del Mar Fairgrounds, Del Mar. 295-4522 or 294-0466.

Residential Garden Tour, the San Diego chapter of the American Society of Landscape Architects hosts a tour of five area gardens landscaped by local designers. Saturday, October 13, 9 a.m., three of the sites are in La Jolla, one is in Fairbanks Ranch, and the fifth is in Mission Hills; all feature unusual

stylistic elements. No transportation is provided for this self-guided tour, although representatives of various firms will be at each home. For ticket information and reservations call 270-0222.

Plant Show and Sale, thousands of plants will be offered for sale and there will be free workshops and educational displays during the park's annual sale, Saturday, October 13 and Sunday, October 14, 9 a.m., San Diego Wild Animal Park, 15500 San Pasqual Valley Road, Escondido. 747-8702.

Nature Walks in the northern Tierras River estuary are conducted, every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association;

meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Columbus Day Parade, the two-and-one-half hour parade, reported to be California's third largest, will include in its ranks of marchers more than twenty-five high school bands, drill teams, drum majors, bands, Miss California, Maxwell the Robot, clowns, and who knows what else. Saturday, October 13, 10 a.m., the course begins at Ninth Avenue and Broadway, continuing downtown to Columbia Center. 531-7603.

Depression-Era Glass, China, Pottery, and Art Show, this is the sixth annual exhibition and sale, with seventeen dealers displaying their wares, Saturday, October 13,

10 a.m., Craftsmen Hall, 1909 Centre Street, North Park. 561-0209.

Greek Festival, Hellenists and Hellenophiles may savor such culinary delights as baklava, galaktoboureko, dolmades, and spanakopita—not to mention Greek music and dancing, handicrafts, the taverna, and other cultural presentations; Saturday, October 13, 10 a.m., and Sunday, October 14, 11 a.m., Van Dyke Room, 141 Mar Fairgrounds. Del Mar. 942-0920.

"A Carnival of Orchids" is the theme of Palomar Orchid Society's sixth annual show, Saturday, October 13, 10 a.m., and Sunday, October 14, 11 a.m., Plaza Camarillo Real Mall, 2525 El Camino Real, Carlsbad. Free. 726-7131.

Canyon Walk, the Natural History Museum Conservators sponsor a one-hour hike through Tecolote Canyon (in the Claremont area). Sunday, October 13, 10 a.m., for information and reservations phone 232-3821 x204.

Walking Tours through the historic Gaslamp Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Oktoberfest, the Bavarian Beer Garden Band will play the "Senior Village Folk Dancers" will dance, and—what else—the menu includes bratwurst, sausage, and beer. Saturday, October 13, noon, Pacific Plaza, located at Garnet Avenue and Lamont Street, Pacific

Free lecture and introduction film on Ogamisama

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"You create your own destiny according to the state of your soul."

Saturday, Nov. 10
1:30 p.m. 5:57 p.m.

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Sponsored by the So. Cal. Division of Tencho Kotan, Jingu-Kyo
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BENEFIT Clinic Defense Fund Tuesday, Oct. 16, 7:30 pm

Horace Mann Jr. High
4345 54th St.



Judy Gorman-Jacobs



Speakers

Major Roger Hedgecock
Carol Roberts, Director of BCI
Lynette Loux, PCW
DeDe McClure, NAWPC

ENTERTAINMENT

Judy Gorman-Jacobs / Hot Flashes
Tickets \$8 (\$5 unemployed) at WomanCare, UCSD Women's Center, Grass Roots Cultural Center, and CHSS. Sponsored by WomanCare. Information 298-9552.

Celebrate This Week at the



Folk Festival

At the Old Globe Theatre

U. Utah Phillips, Rose Maddox, Stan Hugill, Louis Killen, Glen Ohrlan, Stone's Throw, Jim Ringer, Mary McCaslin, Beat Farmers, Sam Hinton, plus 70 others

TONIGHT Thursday, October 11—Concert 7:30 pm: Andy Galloway, Paul & Carla Roberts, Sam Hinton, Curt Boudreau, The Badger Brothers, Stan Hugill, Louis Killen, Dave Baumgartner, Third Brothers, Johnson Walker and the celebrated Shattner's Choir, Dave Davis & The Memphis Country Blues Band. **Friday, October 12—Concert 7:30 pm:** Stone's Throw, Del Rio & The Blues Cadets, Mary McCaslin, Beat Farmers, Texas Lil, Jim Ringer, & Mary McCaslin, The I.A. Cajon Band, U. Utah Phillips, Glen Ohrlan, Texas Lil, Jim Ringer, Danny McWhorter, Mary McCaslin and others. **Saturday, October 13—10 workshops from 9:00 am-5:00 pm, Concert 7:30 pm:** Glenn Ohrlan, Rose Maddox, Mary's Choice, The Old Time Band, Lone Star, Kenny Hall & The Long Hall Band, Peter Alton, Louis Killen, Holly Tamm, Stu Jamieson, Art Peterson, Del Rio & The Blues Cadets, and others. **Sunday, October 14—10 workshops from 9:00 am-5:00 pm, Concerts 9:00 pm:** J.D. Smith, Kenneth & Barry, Curt Farmers, Tim Car, Harbezana, Sandy MacIntyre & Barbara Maguire, Stu Jamieson, Terry & Bev Power, Utah Phillips, Louis Killen, The Sweet Wing Chicken Throats. Tickets at door: **Private:** Thurs. \$6 in, Fri. \$8, Sat. or Sun. \$10.00. For more information, call Lou at Folk Arts Rare Records 292-7633 or 423-4676. Children \$4.50 advance, Students \$2.00 off.

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SATURDAY, OCTOBER 27, 1984-BALBOA PARK

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GRAND PRIZES, 4 round trip tickets to London on British Caledonian Airways

Long sleeve T-Shirt, refreshments and concert included. Symphony musicians serenade you along the route.
2 Ways to win:
1. **PLEDGES:** 2 of the tickets to London will be awarded to the participant bringing in the most pledge dollars over \$500.
2. **"LUCK OF THE DRAW":** Everyone is eligible for the drawing of the remaining 2 tickets.
HALLOWEEN WEEK—COSTUMES APPLAUD

Entry Forms Available at:
711 Stores
Bicycle Shops & Athletic Stores
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San Diego Symphony Office
House of Hospitality, Balboa Park
Pasta La Vista
808 W. Washington, Mission Hills
OR: **Please send me more information and an entry form.** Please enclose a stamped, self-addressed envelope and send to:
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Special one day workshop exploring:
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THE WORKSHOP WILL FEATURE THE FILM "OUT OF THE MOUTHS OF BABIES"

WORKSHOP LEADERS:
Eve Bowen, R.N., author and international authority on childbirth
Mort Reiber, Ph.D., renowned child behaviorist and author

Date: Saturday, October 20, 1984
Time: 9 a.m. to 5 p.m.
Cost: \$50 per person, \$95 per couple
Place: North Park Lions Club
3927 Utah Street

For additional information and reservations call (619) 298-1306

UC San Diego CHAMBER MUSIC SERIES 10TH ANNIVERSARY SEASON presents



The Juilliard String Quartet

Haydn's Quartet in D Major, Op. 50, No. 6
Schumann's Quartet in F Major, Op. 41, No. 2
Schubert's Quartet in C Major, D. 936 (Op. 163) with Bonnie Hampton, cellist

October 24, Wednesday, 8:00 p.m. Mandeville Auditorium
Series tickets: \$50.00, Singles tickets: \$13.00

TICKETRON **TELETRON**
UCSD Box Office, 452-4559
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READER'S GUIDE TO LOCAL EVENTS

Beach.
More Oktoberfest Activities are planned, including German music, German buffets, German dancers, even German bunnies. Saturday, October 13 and Sunday, October 14, 1 p.m., Seaport Village, downtown, 235-6014.

"Funhouse," New York artist Eric Bogosian, who uses no props, costumes, or make-up, conjures up more than twenty personalities in this, his third solo performance piece, to be presented, Saturday, October 13, 9 and 10:30 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466.

Library Books will go on sale, Saturday, October 13, 10 a.m., University Heights Public Library, 491 Park Boulevard, University Heights, 296-4594.

The Fifth Annual Fiesta del Sol will be held, Sunday, October 14, 10 a.m., Solana Beach parking lot, at the end of Lomas Santa Fe Drive, Solana Beach, 755-4775.

Guided Nature Walks, the San Diego Audubon Society conducts nature walks every Sunday, 10 a.m. and 1:30 p.m., the tours include information on local plant and animal life, rock formations, and chaparral. Silverwood Wildlife Sanctuary, Wildcat Canyon Road, approximately five miles east of Lakeside. Free, but reservations are required. 441-2908. The sanctuary is open to the public every Sunday from 9 a.m. to 5 p.m., with no admission charge.

Lawn Program, the House of P.

Legal will present a program of Portuguese dances, Sunday, October 14, 2 p.m., the patio of the House of Pacific Belmondo, Balboa Park. Free. 466-7654.

For Kids

Films, children's films will be shown, Friday, October 12, 3:30 p.m., Chula Vista Public Library, 565 F Street, Chula Vista. Free (69) 5069. The Trouble with Miss Smith will be shown, Thursday, October 18, 1 p.m., Coronado Public Library, 645 Orange Avenue, Coronado. Free. 433-4187.

"Seals and Sea Lions of the

California Coast" is the topic of a slide presentation offered to students in the fourth grade through high school at the first monthly meeting of the Junior Oceanographers Corps, Friday, October 12, 7:30 p.m., Scripps Aquarium, 802 La Jolla Shores Drive, La Jolla. 452-4087.

"Art and the Octopus," children in kindergarten and first grade are invited to work with collage and paints in a class that meets for three consecutive Saturdays, beginning this October 13, 8:30 a.m., children in the second and third grades can participate in a similar course entitled, "Art and the Walrus," which also meets for three consecutive Saturdays, 10:30 a.m., Sea World, 1735 South Shore Road, Mission Bay, for information and registration phone 222-6363 x2452.

Day at the Zoo, the Children's Zoo at the San Diego Zoo is open with no admission charge to children under 16, in celebration of Ellen Browning Scripps Day, Sunday, October 14, 9:30 a.m., San Diego Zoo, 2920 Zoo Drive, Balboa Park. 231-1515.

Galleries

"Many Faces of Mexico," paintings and lithographs of Vito Herman will be on view from Friday, October 12 through November 10, an opening reception will be held, (continued on page 10)



COMING TO U.H.S.!

A weekend with Joseph Chilton Pearce October 20 & 21, 9:00 am-7:00 pm Schroeder Hall (at UHS) \$5.00 audit fee.

Follow-up weekend October 27 & 28 with Willard Johnson, Ph.D., author of *Riding The Dragon*. Call for information. Joseph Chilton Pearce, M.A., M.Th., is the author of *The Cosmic Egg*. His work synthesizes such diverse topics as the emerging holistic paradigm in science, research in paranormal phenomena, theories of child development, and yogic philosophy and practice.



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Friday, October 12th—7:00 pm

Saturday, October 13th
10:00 am—NIPV Preliminaries
1:00 pm—Finals



San Diego Velodrome
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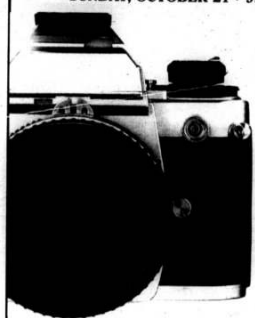
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Old Town Opera House, 4040 Tierrasanta Street, San Diego
Ticket information, call: 298-0082
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Call the theater for group rates and special discounts.

GIANT CAMERA SWAP AND 10TH YEAR SALE

Bring your used and unused photo equipment in for consignment and we will sell it for you! Must be in by October 20.

SATURDAY, OCTOBER 20 • 8:30 AM-7:00 PM
SUNDAY, OCTOBER 21 • 9:00 AM-5:00 PM

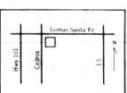


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For information and support on the six month program you are invited to attend one of the following:

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During October, test drive either the Bortone or Pininfarina—two truly fine Italian sports cars, and receive a free dinner certificate for two from Chi Chi's Incredible Restaurant. Air-conditioning, power windows, leather interiors, AM/FM stereo cassette, 8-speed, high performance engine and 3 of the world's best warranties are all standard in these two precise handling, modern, sleek, reasonably priced large top convertible Italian classics. Come in for a Taste Drive at your area Pininfarina or Bortone dealer today!

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READER'S GUIDE

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SHOWTIMES
Wednesday, October 17, 9:00
Thursday, October 18 through Saturday, October 20, 8:00 & 10:30
Sunday, October 21, 9:00
Tickets for Mort Sahl performances available at the box office. Must be 21, 2 drink minimum.
For further information, call 454-9176.
Also performing October 10-14, Allan Stephan, Carl Labove and Denny Johnston.
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Monday, October 15
- **Ethical and Moral Issues Concerning Nuclear Weapons**
Wednesday, October 17
- **The Nuclear Winter**
Wednesday, October 18
- **Soviet Nuclear Weapons Strategy**
Thursday, October 19
- **FILM: Countdown for America**
Monday, November 5
- **The Arms Race and the Third World**
Wednesday, November 7
- **FILM: War Without Winners II**
Monday, November 12
- **Psychological Aspects of the Nuclear Threat**
Wednesday, November 14
- **National Security**
Tuesday, November 20
- **What on Earth to Do? Some Proposals**
Wednesday, November 28

Lectures 6:30-7:30 p.m. in the Revelle Informal Lounge, Revelle College, UCSD
Films 7:00-8:00 p.m. in HL 143B, Revelle College, UCSD
This seminar series is being funded by the Institute on Global Conflict and Cooperation. Refreshments are funded by the Chancellor's Office.
For more information, call 522-2550, 522-6815.

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Tuesday, October 16
7 pm-9 pm (NLP) 9 pm-10 pm (Networking)
Old Town Education Center
2425 San Diego Ave. (free underground parking)
MetaVox/Human Development Institute
(619) 488-5515/692-9707

(continued from page 11)
Three days later, on Wednesday, October 17, Mandeville Auditorium will host another concert that should prove equally meritorious. The Los Angeles Bass Violin Choir, a group of several of the jazz world's leading bassists, will make its San Diego debut. Conceived and directed by Herbert Smith, this unorthodox band of five double-bassists has dedicated itself to expanding the technical limitations of its instruments, as well as increasing the public's awareness of the bass's versatility. With accompaniment by drummer Sherman Ferguson, the Bass Violin Choir's members will present compositions by Duke Ellington, Miles Davis, Benny Golson, Barry White, and others. The challenge of performing such demanding works on the acoustic bass—an instrument more usually utilized in a supporting role—is a considerable one. Fortunately, the group's members are quite able to accomplish such a task; the musicians involved rank at the forefront of their field.

Red Callender, who also plays tuba in James Newton's Wind Ensemble, has performed with Lester Young, Louis Armstrong, Erroll Garner, and numerous others. John Herd's credits include the Count Basie Orchestra, Oscar Peterson, and Ella Fitzgerald. Roberto Miranda is best known for his collaborations with such jazz iconoclasts as pianist Horace Tapscott and trumpeter Bobby Bradford. The choir's leader, Herbert Smith, has performed with Teddy Edwards and Eddie Harris. The newest addition to the Bass Choir is UCSD bass instructor Bert Turletsky, who has made remarkable strides in both jazz and classical music. They will be joined by pianist Cecil Lytle, who will play a selection of two pieces with Herd and Ferguson.

"We use a lot of big, rich voicings spread over a large range," says Turletsky. "Some of the pieces are completely scored, while others feature a lot of improvising. It's a very unique group, and one of only two active bass groups. It's difficult to perform some of these pieces with this instrumentation, but I think we manage quite well. It really works if you listen with your ears and not your eyes."

The Los Angeles Bass Violin Choir will perform Wednesday, October 17 at 8:00 p.m. in Mandeville Auditorium. For further information please call 452-3229.

—Chuck Rogers

Puryear

(continued from page 11)
An even more accessible vein is his 1976 sculpture made of staved-dried pine called *Busk*. In his catalogue Puryear says that he wanted to create "an archetypal notion of busking, of living extended in the sun like a deer or whale." And that, *Busk* does.

Martin Puryear's first ten-year retrospective show, which will appear at the La Jolla Museum of Contemporary Art from Saturday, October 13 through December 9, not only features his earlier works, as the ones described above, but more recent ones as well. In the late Seventies and early Eighties he

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7:00 pm

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TO LOCAL EVENTS

did a number of circular sculptures which hang on a room's wall. These works, he says, were done as part of his ongoing fascination with the role color can play in sculpture, an idea which has always challenged him. There are also works composed of such rough 'n' ready materials as rawhide, and of simple wood and earth. There is something vaguely and sterile about the environment of modern art galleries. The address is tied to a longing for a simpler time when one knew the quotidian pleasure of sturdy objects made of wood and skin, polished smooth by constant and industrious use. Now we have artists who produce similar forms, which we see tacked to gallery walls. Martin Puryear's exhibition is a very conservative show indeed.

Martin Puryear will conduct a slide presentation and lecture on Monday, October 15, at 8:00 p.m., in the museum's Sherwood Auditorium. The gallery will be open before and after the lecture from 7:00 to 10:00 p.m. For more information please call 454-0267.

—Randy Opticner

Greece

(continued from page 1)
difference" it would take to make Jesus God, what is this if not good old Greek sophistry, the kind of argument Argos himself would have paid to use? Had they, in 1054, the sensibilities of their forebears, the Greeks would have tugged a chain from their schism with Rome, rebuilt the temples, and put Mount Olympus back on the map. They still could have made a small start this very weekend. Saturday, October 13 and Sunday, October 14, at San Diego's sixth annual Greek Festival.

Surely, we'll find all those delectable Aegean foodstuffs—akimathes, spanakopita, souvlakia, and pastries that owe honey and cinnamon syrup. But

the festival's organizers at Sts. Constantine and Helen Greek Orthodox Church of Cardiff could have it served up symposium-style, with garlands and couches, flute girls, acrobats, recitations, and a tetraria or twenty. They promise a real taverna, with ouzo, retsina, and various regional wines. Yet what an opportunity was missed to introduce that once-popular (though somewhat disorderly) game of *kottaboi*, in which leavings of wine are flung from the cups into metal basins (try to do this lying down).

Yes, yes, there'll be all kinds of Greek dancing (examples from both the mainland and the islands), with costumed dances and on-the-spot instruction, and Greek music and song. Instead, why not employ choreography, music, and intonation to regale us with an *Orestes* or *The Frogs*?

A local philhellene, Harry Anthony, will discourse both days (2:30 p.m.) on Greek contributions to the English language, and there will be travel films and other cultural presentations. Yet we know that if the organizers cared not Megarian tips for culture, they'd set up a few columns, call it a sto, and encourage the lot of San Diego Hellenists to practice Socratic dialectic on passers-by. The church will hold a raffle, and the prize this time is indeed worthy of a beacontomb: a Mercedes-Benz sports convertible. But is a raffle of any sort a competition? We should witness some real contests (right there is the perfect race course) and to the victor bestow an authentic Greek prize, perhaps free supper for the year at City Hall.

Alas, Hellas. Once the mere drop of a golden apple turned the world upside down. Once, in a Golden Age, gods walked among men. Someday the Mighty Twelve may pull back the clouds and come down the mountain, but will be no thanks to twentieth-century San Diego Greeks.

Their festival, which appeals to more every pedestrian appetites and which becomes more popular every year, will open at 10:00 a.m., Saturday, and at 11:00 a.m., Sunday. Activities will take place in the Dan Diego Room, the Upper Clubhouse, and the paddock area of the

fairgrounds, Via de la Valle, Del Mar. Although there will be food for thousands (all home-cooked; no restaurants or caterers are involved), be advised to arrive early. For more information on the scheduled activities phone 942-0920.

—Diana Mykonicoulou

Apaches

(continued from page 1)

was Russian music, so that it was only natural that they should welcome Stravinsky as one of their members, after the success of some of his ballets had made him one of the most important of Russian composers working in France. He was the last member to join the group.

UCSD musicologist Jann Paaler has studied this group and written about it in scholarly journals. She has become so familiar with it that she wants to recreate it for a San Diego audience, and that is what the plans to do this week. The performance will include performances of music by Stravinsky (the "Three Japanese Lyrics," composed during the period of his association with Les Apaches and dedicated to three members of the group), Ravel, Schmitt, and Maurice Delage himself, remembered more today for his relationships with other composers than for his own works. There will also be readings of the poems of Klingsor and Fargue, the showing of appropriate slides, and the eating of appropriate refreshments. There will even be a performance of the group's theme song, a motif from Borodin's Second Symphony that the Apaches used to whistle in order to obtain admittance to 3 rue de Cery. Audience members are encouraged to enhance the period atmosphere by coming in suitable costumes (Paris, 1902-1920).

The celebration of Les Apaches in music and poetry will take place tonight, Thursday, October 11, 8:00 p.m., at UCSD's Mandeville Recital Hall. Tickets will be available at the door. For information call 452-3229.

—Thomas Arne

JOSEPH CHILTON PEARCE

Author of *The Crack in the Cosmic Egg*
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Series A: Wednesday evenings at the Mandeville—3 concerts 12—8 pm, auditorium. *The Flute's The Thing*—Nov. 14, *The Electric Piano*—Nov. 28, *Kronos Quartet*—Feb. 6, *All About Master Of Sacred*—April 24, *Cantata*—May 8.

Series B: Series—3 concerts 10—8 pm auditorium. *The Flute's The Thing*—Nov. 14, *A Popover*—Feb. 27, *Tribute*—May 10.

Series D: Music Of Yesterday—3 concerts 12—8 pm, recital hall. *All Bach*—Oct. 18, *Mozart, Beethoven & Schubert*—March 6, *Music Of Debussy*—May 29.

Series E: Music Of Today—5 concerts 12—8 pm, recital hall. Auditorium. *Harvey Sullenger & Sonnet*—Nov. 14, *James Neigamy, violin*—Nov. 29, *John Fennell, Flute*—March 6, *Three Harpists & Lutes*—April 10, *Kiva, An Evening Of Music & Media*—May 25.

Please make check payable to UC Regents. Include self-addressed, stamped envelope. Mark the series, price & total amount. Mail to: Irene Solomon, UC San Diego, Music Dept. E-026, La Jolla, CA 92093 452-3229

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This one-day seminar is 9 am-9 pm on Saturday, October 20. To register or for more information call Human Development Institute at 488-5515 or 692-9407.

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READER'S GUIDE TO THE THEATER

an original work by the company played in half-musical, combines the styles of clown, burlesque, and black comedy, and is the story of a Beckett-like Everyman and Everywoman caught up at the edge of their death. They are a "pathetically normal couple" who, after a nameless rampage, create a new society out of the debris, only to fall victim to their own ingenuity. There will be five performances only of *The Inscrutable*. (Sm.)
San Diego Public Theatre, through October 14, Thursday through Sunday at 8:00 p.m.

KISMET

Sebastian's West Dinner Playhouse presents the musical — music and lyrics by Robert Wright and George Forrest, book by Charles Lederer and Luther Davis — based on the book by Edward Knoblock. Set in ancient Baghdad, the musical traces the

adventures of a poet and his daughter through opulent palaces and burning basins. Popular songs include "Stranger in Paradise," "Bambles, Banquets, and Banquets," and "And This Is My Beloved." Millicent Berez directs the production. Members of the cast include Peter Quaresima, Celeste Tawes, Richard Rober, Lynn Dove, Dale Tracy, Mark Rydowski, Lee Waddell, James Randall, Tracey O'Connell, Margaret Sawyer, Lisa Hell Fritch, Eric Lowman, Michael Malone, David Hubbard, Bill Cantel, and Kevin Wiley. Jay Bradley is the musical director. Denise Dates the choreographer, and Richard Hill the scenic designer. (Sm.)

Sebastian's West Dinner Playhouse, 140 Avenida Pico, San Clemente, through November 4, Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 p.m.

curtain at 1:00 p.m. For information call (714) 492-9993.

LONG DAY'S JOURNEY INTO NIGHT

Reviewed this issue.
San Diego Repertory Theatre, through November 18, Thursday, October 11, Saturday, October 13, Sunday, October 14, Wednesday, October 17, Friday, October 19, Tuesday, October 23, Thursday, October 25, Saturday, October 27, Sunday, October 28, and Wednesday, October 31 at 8:00 p.m. Matinee Sunday, October 21 at 2:00 p.m.

OTHERWISE ENGAGED

Simon Gray's characters refuse to stay put. Just when you think you can cubbyhole one of them into a convenient category, the character subverts the attempt and like a Chekhov cat, leaves only an ironic smile where your label would have

gone. *Otherwise Engaged* begins with what appears to be an exception. Our first look at Simon Hensch, the play's protagonist, suggests that for once Gray has created a stable being, a constant center around whom we can measure accurately the lunacies at the play's circumference. Hensch is an accomplished man, relaxed and assured. Nothing, it seems, could fluster his empyrean calm. Everything indicates he has long since risen above the run-of-the-mill mess of daily existence. *Otherwise Engaged*, however, is like a mountaineering expedition led by a two-faced Sherpa. The ascent shows us one side of our leader, the descent another. In the play, Hensch doesn't change at all. What does change, indeterminably, is our view of the man. Without altering a single gesture, Hensch metamorphoses before our eyes. He betrays every character in the play — and our trusting expectations as well.

Otherwise Engaged is a delightfully funny, beautifully crafted work of art that unravels not only itself but the audience as well. It is also in good hands at the Bowery Theatre. Director Kim McCullum has wisely cast himself as Simon Hensch. Those familiar with this actor's Mark Medoff side will see a new McCullum here. His Hensch is a rational, inside, serene, at once a sincere lay therapist for the masses huddling at his home and a sadistic director orchestrating a shabby melodrama for his own summary amusement. This role — an anchorite and a libertine in the same breath — is but another indication of McCullum's range and enormous skills as an actor. McCullum the director has also assembled a first-rate cast. Brian Salmon, Douglas Roberts, Tamara May, and Andrew Nichols all turn in noteworthy performances. At first their characters seem, by contrast to Hensch's equanimity, frantic, petty, and

READER'S GUIDE TO THE THEATER

inbred. But the more we learn about Hensch, the more human the others become in this intelligent, funny, and brain-teasing production. (Sm.)
Bowery Theatre, through October 13, Thursday through Saturday at 8:00 p.m.

PIRATES OF PENZANCE

Tom Rutch Productions presents the popular operetta by Gilbert and Sullivan. Members of the cast include Frederick, Jack Putnam as Ruth, Paul Trent as Stanley, the Major General, and Roy Lopez Cepero and John A. Martin alternate in the role of the Pirate King. Tom Rutch directs the production. (Sm.)
The Don Room, El Cortez Hotel, 702 Ash Street, San Diego, through October 14, Friday and Saturday at 8:00 p.m. For information call 231-4703.

SAINT JOAN

South Coast Repertory's production of Shaw's play about Joan of Arc is thoroughly wonderful. Director Joan Alison has assembled a cast mainly of SCR regulars, all of whom know precisely how to convey those impassioned ideologies which, given voice and body, constitute the characters of this play. The two chief roles are particularly well played. Ron Bousom is ridiculous, contemptible, pathetic, and oddly sympathetic as the Dauphin, and the Joan of Ruth de Sosa is earthy and spiritual, arrogant and vulnerable, a specific human being and an instrument of the historical force, all at the same time, and just as the playwright wished. This is a visually handsome production, with sumptuous period costumes and ingenious sets, but in the consistently high quality of the acting that demands your presence in Costa Mesa. (Sa.)
South Coast Repertory Theatre, Mainstage, through October 14, Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE SHIRAZ BOYS

The Pine Hills Lodge Theatre presents the Neil Simon comedy about Al Lewis and Willie Clark, two ex-wrestlers playing a con game — even though the former comedy team can't stand the sight of each other. Members of the cast are Al Watson as Willie, Jim Langham as A.A. Beldeworth as Ben, Steve Nichols as the nurse, Joe Hutchinson as Eddie, and Dick Nichols as the patient. The driver theater opens at 6:30 p.m., with no-host cocktails followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.)
Pine Hills Lodge, through October 13, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

THE THIRD PARTY

Janet Schecter's new play — based on *The Girl Who Ran for President* by Laura Novak Kerr — gives us an intriguing look at the Pope Joan of American politics. Bella Ann Bennett Lockwood ran for president of the United States a hundred years ago. A teacher, lawyer, suffragist, Lockwood had a knack for making history. So why haven't we heard of her? According to Schecter, Lockwood had a choice. Her trusted friend, the famous reformer Susan B. Anthony, felt that Lockwood's presidential campaign made a mockery of the woman suffrage movement. Anthony, who was writing a definitive history of that movement, told Lockwood that if she continued to run, Anthony would literally write her out of history. Schecter's script builds logically toward this climactic moment. The play is well researched and well written, especially the dialogue. It has a good feel for the period and some interesting though undeveloped characters. Above all else, *The Third Party* knows exactly where it's going, but its dramatic arc, leading to the confrontation scene, is clearly evident, and its conclusion has a rich symbolic resonance that makes Lockwood's decision to continue running for



Gilda: A Woman of Valor

president all the more touching. The play knows where it's going, but the production of *The Third Party* at the Gaskamp Quarter Theatre does not. Directed by Jean Hauser, the show is strangely quiet, sweet, and fussy. The script is sluggish, and the production

demonstrates no awareness of the script's dramatic moments — or of their historical momentousness. We see a surprising placidity as if Lockwood and everyone around her has a severe aversion to conflict. There is strong-willed anger in

Schechter's new play, and to her credit, she has crafted inner feelings in a melodramatic manner. The Gaskamp's mid production is obvious to them, however. Schecter's play wants to open a door and reveal an important gap in our nation's history. The Gaskamp's production barely cracks the screen door. As a result, we see the vices but not the virtues of this promising script. It deserves better. (Sm.)
Gaskamp Quarter Theatre, through November 13, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

TOP GIRLS

The South Coast Repertory Theatre presents the comedy by Caryl Churchill, that asks the question: what price does the New Woman pay for success? As part of the play's answer, Churchill arranges a dinner party, at which women who have made their mark in history gather to discuss the issue. David Ennals directs the production. Cast members are Jennifer Parker, Martha McFarland, who plays Pope Joan, Patti Johnson, Ann Long, Karen Hensel, Patti Yastak, and Gabrielle Sinclair. Cliff Faulkner has designed the sets, Shigeru Yagi the costumes, and Brian Gale the lights. (Sm.)
South Coast Repertory Theatre, Second Stage, through October 21, Tuesday through Sunday at 8:30 p.m. Matinee Saturday and Sunday at 3:00 p.m.

TWO FOR THE SEESAW

The Vanguard Public Theatre is staging William Gibson's two-character comedy-drama about a pianist joining women from the Bronx who falls in love with a Midwestern lawyer with a cultured background and a beautiful socialite wife. Mykes Andros directs the production. Margo Esman is Gittel and Michael Porcino is Jerry. The set design is by Joseph Dana. (Sm.)
Vanguard Public Theatre, through October 27, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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OCTOBER 11, 1964

(continued from preceding page)

the shows are two of San Diego's better-known poets. **Jesus Papalito Melendez** will read prior to the first show and the Penetrators' **Gary Heffern** will read to open the second.

One of the most entertaining records I've heard in a while is the mini-album *Your Fool*, by **Scott Goddard**. Goddard is a member of the Surf Punks, the band of pranksters whose most recent attempt at self-promotion was to accost *Late Night* host David Letterman

outside his favorite Malibu breakfast spot and invite themselves to his beachfront home to listen to the group's latest record. The other members of the Surf Punks lent their hands in the making of *Your Fool*, a record that dishes up one goofy gem after another. A resident of the San Fernando Valley, Goddard skewers what passes for local color in that vast wasteland north of the Hollywood Hills in such songs as "The New Mall" and "Panic in Van Nuys." But my favorite cuts

remain the pounding rave-ups, "Cowpunk" (which sounds like a cross between Free's "All Right Now" and the Stones' "She's So Cold"), "Manly, Moe, and Jack," and the self-explanatory "Tijuana Weekend." Goddard himself has described "Cowpunk" as "a meeting between Gary Numan and Hank Williams when they wrote a tune for Steve Miller." A good time is guaranteed for all when Goddard, **Laws of Motion**, and **Touchy Subjects** play at the Spirit Friday night.

The **Red Hot Chili Peppers** return to the Rodeo on Sunday just as their new, self-titled album is picking up sales in local stores. The Peppers' spicy concoction of funk, punk, psyche-soul, and power-rapping was, as they say, all the rage in L.A. a year ago, even though the band's repertoire initially consisted of one song (for their second gig they worked up a second tune). On record, this material wears a bit thin after a while, but then the Peppers' forte will always be live

performance, so not to worry. And speaking of the Rodeo, vocalist **Mark Meadows** will appear there for the first time this Wednesday. Meadows' singing ability, versatility, and showmanship have drawn crowds to a number of local venues in recent months, and yet still another side of his talent will be unveiled for this gig. Fronting a crack band that will include Hollis Gentry, Meadows will perform a set of jazz and jazz-pop hits as well as originals. Listening again to his

independently released, pop-rhythm and blues single, "Love Again" b/w "You and Me," I find it hard to believe that a major record label hasn't snapped him up. The up side of that, of course, is that for the time being one has ample opportunity to see and hear him in his adopted hometown. In other concerts this week, **New Marines** and **Army of Love** will be at the Backdoor Friday, while Saturday brings **Love Tractor**, **Darius**, and the **Magnets**, **Trowers**, and

Exhibit A to the Spirit. Moving into the weeknights, Monday will have the **Original Four Aces** featuring **Al Alberts**, the **Four Freshmen**, and **George Holm's Ink Spots** at the Fiesta Dinner Theatre in Spring Valley; Tuesday night brings the lovely **Wendy O. Williams** to the Rodeo (Plasmatic hits La Jolla); and blues albino **Johnny Winter** joins **Rick Gazlay** and **His Blue Zoo Revue** for a performance at the Bacchanal in Clairemont Mesa Wednesday night.

New Marines and **Army of Love**: SDSU Backdoor, Friday, October 12, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Scott Goddard, Laws of Motion, and Touchy Subjects: Spirit, Friday, October 12, 9 p.m., 1130 Buena Vista. 276-3993.

The Art Ensemble of Chicago: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, October 12, 9 and 11 p.m., 700 Prospect, La Jolla. 459-1404.

Love Tractor, Darius and the **Magnets, Trowers**, and **Exhibit A**: Spirit, Saturday, October 13, 9 p.m., 1130 Buena Vista. 276-3993.

The Red Hot Chili Peppers: Rodeo, Sunday, October 14, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Johnny Winter and Rick Gazlay and His Blue Zoo Revue: Bacchanal, Wednesday, October 17, 9 p.m., 8022 Clairemont Mesa Boulevard. 483-6339.

Mark Meadows: Rodeo, Wednesday, October 17, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Rocks Durrall: Fox Theatre, Thursday, October 18, 8 p.m., 720 B Street, downtown. 272-8862 or 426-9690.

Clifton Chenier: Belly Up Tavern, Thursday, October 18, call for time.

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Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Annie and Lou Anne, contemporary, Tuesday through Saturday; Ron Branon, contemporary, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Escondido, 433-2833: Steve Morris, comedy and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter/Rancho Bernardo, 13940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Gina Robles and Rapture, contemporary, Thursday through Saturday; Jeff Williams, rock 'n' soul and contemporary, Wednesday.

Jeff Rogers/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Night Manager, contemporary, Wednesday through Saturday.

Jeff Rogers/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Cori Cobb, contemporary, Wednesday through Saturday.

Kirby's, 215 Fifteenth Street, Del Mar, 481-1001: Jeff Proctor, soft rock, Friday and Saturday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4123: Stampede, country, Wednesday through Sunday.

Leo's, 1363 East Valley Parkway, Escondido, 746-7038: Dakota, country rock, live music, Sunday and Monday; call club for information.

Mike Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Philip Beeber, classical and variety guitar, Tuesday and Wednesday; Sunday brunch, Sunday brunch.

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Harbor Drive, Oceanside, 722-3474: Russ Kirkpatrick and Dan Lehrer, contemporary and country, Wednesday through Saturday.

Muhoney's, 340 East Grand Avenue, Escondido, 741-0938: The Features, rock, Thursday through Saturday; Russ Kirkpatrick and Dan Lehrer, contemporary and country, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Circles, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Frowell, rock, Wednesday through Sunday; 1208, rock, Monday and Tuesday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-0414: The Rowsters, rock, Thursday through Sunday; Ella Ruth Piggie, jazz and blues, Monday and Tuesday; Forecast, contemporary, jazz, and rhythm and blues, Wednesday.

Old Time Cafe, 1164 North Highway 101, Lencuza, 436-4030: Deborah Le Johnson, singer, songwriter, Thursday; Sam Hinton, folk, Friday early evening and evening; Ed Lange and Reeves

Enrique, Paraguayan harp music, Saturday early evening and evening; the Cambodian Folk Ensemble, traditional Cambodian music, early evening Sunday; Old Time Hot Night, Tuesday; Marcia Rowman and Charlie Holdaway, folk, and Denise Genam, blues guitarist and singer, Wednesday; Sunday Brunch Concert: Catherine Espinoza, Irish harp.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248: The Brian Jackson Trio, jazz, Friday; Steve Strauss, jazz piano, Saturday.

Pancho's, 1309 Camino Del Mar, 481-0414: Purl, rock, Friday and Saturday; Carlos Mantillas, Peruvian harp, Saturday happy hour.

Paradise Gardens Natural Food Restaurant, 260 West Crest Avenue, Escondido, 489-1217: Paul and Carla Roberts, folk, Thursday.

Pip Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Live music, Friday and Saturday, call club for information.

P.J.'s Cocktail's, 1078 East Vista Way, Vista, 941-8943: Los Champs, rock, Friday; Slim Peru and the Wandering Boys, blues and rhythm and blues, Saturday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1335: High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889: The Incognito Rockers, rock, Friday through Sunday; P.J. Fog, contemporary, Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: One Plus One Plus Karen Cavenagh, contemporary, Tuesday through Saturday; the Gathering, Top 40 dance music, Sunday and Monday; Dining Room: Peter Buberch, pianist, Thursday through Saturday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country,

Sunday and Monday.

The Red Snapper Saloon, Tamarack and Highway 101, Carlsbad, 729-3370: Robin Hinkel, blues and jazz, Wednesday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Norman, Miller, and Price, Top 40 dance music, Tuesday through Saturday.

Rogus Silla, 8550 Carmel Mt. Road, Pismo, 778-2144: Jeopardy, Top 40 dance music, Thursday through Saturday; Peter Jay, contemporary, Monday through Wednesday.

Roxys, 517 East First Street, Encinitas, 436-5001: Mark Meadows, jazz, Friday; live jazz, Saturday, call club for information.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656: Live music, Friday and Saturday, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Coyote, country, Thursday through Saturday.

Tepper Room, 1270 Main Street, Ramona, 789-3755: Live music,



THE RED HOT CHILI PEPPERS, Sunday, Rindos

Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue,

Oceanside, 757-7757: Fastlane, rock, Thursday through Tuesday; the Edches, 9th rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday; Bluegrass Etc., Bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-4666: Sleggin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Robyn Burns, rock, Tuesday through Sunday; Turf Room: Sam Aguilar, contemporary, Friday and Saturday; Derby Room: recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: The Gravel Canyon Band with Linda Rae, country, seven nights.

Whiskey Flats, 1280 West Valley Parkway, Escondido, 745-8640: Main Room: The Toys, rock, Thursday through Saturday; Prophet, rock, Sunday and Monday; Planet, rock, Tuesday and Wednesday; Dining Room: The Reflectors, rock, Friday and Saturday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364: Ron Morn, country, Thursday and Wednesday; See country music, Friday and Saturday, call club for information.

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Students were apprentices.
Teachers were masters.
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THE JIMMY CORSARO TRIO
featuring **BUBAN MOSHER**, localist
Every Friday & Saturday beginning at 8:00 pm

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THURSDAY, FRIDAY & SATURDAY
OCTOBER 11, 12 & 13
DEVOCEAN



SUNDAY OCTOBER 14
**MILLENNIUM &
RELAY**

MONDAY 6:00-11:30 PM—THURSDAY 5:00-9:00 PM
LADIES' NIGHT!
COME SEE OUR GREAT ALTERNATIVE TO MONDAY NIGHT FOOTBALL

TUESDAY OCTOBER 16
TUESDAY BLUES CIRCUS
HOSTED BY RICK BAZZLEY AND HIS BLUE ZOO REVIEW FEATURING:
INVASION OF THE SAX-MANHATS PART VI STARRING SAX FIENDS FROM
KING BISCUIT, 5 CARELESS LOVERS, SYNDICATE OF SOUL AND
HUNDREDS MORE.
WARNING: AN EVENING OF EXPLICIT AND GRAPHIC SAX IS EXPECTED.
NOT FOR THE SQUEAMISH OR EASILY OFFENDED

WEDNESDAY OCTOBER 17
JOHNNY WINTER
ONE SHOW—TICKETS AT TELESEAT

LEON RUSSELL
OCT. 21

HALCYON
4258 W. Point Loma 225-9559

Thursday, Friday & Saturday, October 11, 12 & 13
Tuesday-Saturday, October 16-20

**THE
HEROES**

featuring Carrie "The Pope" Weiland
and sax great Johnny Almond



The best place in town to watch
MONDAY NIGHT FOOTBALL
on **GIANT SCREEN TV**

* Happy Hour prices during entire game:
75¢ draft, 75¢ wine, \$1.25 well drinks
* 75¢ Hot Dogs * Appetizers

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STROH'S COLLEGE NIGHT
No cover charge with student I.D.
75¢ Stroh's draft & \$1.50 well drinks all night

Friday
HAPPY HOUR T.G.I.F.
Live music starting at 5:30 pm
* Free hors d'oeuvres * Great drink specials
* 50¢ draft & wine * \$1.25 well drinks

Every Tuesday
ST. PAULI GIRL SHORTS NIGHT
St. Pauli Girl beer \$1.25. Shots of schnapps—all flavors \$1.25
Everybody wearing shorts will be admitted, FREE

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GRANDSLAM SALOON**

Tonight, 8:00 pm
Live rock w/ roll
with Sonnyblues
Bluesgrass with 'Otrains
Fri. 8:00 pm
Tex Cobb Jazzbo
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Monday Night Football
\$1.25 Hennessey pitchers
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Ocean Beach, California

Thursday, October 11
THE CHOICE

Friday & Saturday, October 12 & 13
**RED
ALERT**

Next Week 3 great nights with

1921 Bacon Street (Newport and Bacon)
Ocean Beach 222-6822

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FRIDAY
The finest D.J.s and dancing 9 pm-2 am
spinning the globe for your dancing and
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SATURDAY, OCT. 13
Northern Soul Night—a Mod Event
featuring **MANUAL SEAN** and
39 STEPS plus D.J.
135 North Highway 101, Solana Beach
481-6221 • Minimum age 18
Fridays 9 pm-2 am • Saturdays 9 pm-1 am

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SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB!

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**NEW DANCE
MUSIC**
Doors open 7 pm
**SPECIAL 2 FOR 1
DRINKS 8-9 PM**

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College students with ID get in the Roxy free
**91X SUPER NIGHT
WITH EXCITING
PAM WOLF**
Be a winner of giveaway prizes & trips...
9-10 pm
25¢ drafts and 50¢ wells

Wednesday
**WEDNESDAY
SPECIAL**
Club Cult
UNDERGROUND DANCE MUSIC
NEW IDEAS FOR A NEW
GENERATION

Coming October 21
HECTOR VALLE
salsa band—music from
the tropics and the
Caribbean

COME AND EXPERIENCE
THE LOOK AND FEEL
OF
CLUB CULT
with
DJ Blackstone:
The Master Mixer of the Dark

Happy Hour
25¢ draft, 50¢ wells 8-10 pm

2201 El Cajon Blvd. • 298-1722

Beaches

Amee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontane, contemporary, Tuesday through Saturday.

Atlantis, 2596 Ingraham Street, Mission Bay, 224-2434: Paul and Kathy, contemporary, Tuesday through Saturday.

"Bahia Belle", at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Choice Revue, contemporary, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay

Drive, Mission Bay, 488-0551: Forward Motion, Top 40 dance music, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Tuesday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Choice, rock, Thursday; Red Alert, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Streetcar Blues, rock, Wednesday through Saturday; talent night, Sunday; Jim Palmer, contemporary, Tuesday.

Catamaran Hotel, 3999 Mission

Boulevard, Mission Beach, 488-1081: Southwind, contemporary, Tuesday through Saturday; Don Herli's 1984 Friendly Follies, variety stage show with music, early evening Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: The Aubrey Faye Quintet, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178: Comedy shows, Wednesday through Sunday; call club for information; comedy amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Stone's Throw, vintage jazz, swing, and

rock, Wednesday through Saturday.

Halecom, 4258 West Point Loma Boulevard, Loma Point, 225-9559: The Heres with Johnny Almond, rock, Tuesday through Saturday; Automatics, rock, Sunday and Monday; Live rock, Friday happy hour, call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1350 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday

through Saturday.

Islands Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandie and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Private Domain, rock, Thursday through Saturday; The Rent, rock, Sunday and Monday; The Heaters, rock, Tuesday and Wednesday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Modern Art, rock, Thursday through Saturday; Big City Blues, blues, Sunday and Monday; live rock, Tuesday and Wednesday, call club for information.

McP's, 1107 Orange Avenue, Coronado, 435-5280: The Bass West Home, contemporary, Thursday; Jack and Diane, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Live music, Tuesday through Thursday, call club for information; Third Degree, contemporary, Friday and Saturday; Ken Wilkins,

contemporary, Sunday and Monday.

Many Many's, 3595 Sports Arena Boulevard, Loma Point, 223-5596: The London Brothers, rock, Thursday through Saturday; In Colour, rock, Tuesday and Wednesday.

Mukwano's, 1031 Orange Avenue, Coronado, 435-5280: Brian Stevens, Thursday through Saturday.

Mukwano's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Tony Tavin, contemporary, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach,

270-7522: The Bruce Camerun and Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Bath Pige, jazz and blues, Sunday; The Echoes, 90s rock, Monday and Tuesday; The Five Cardos Lovers, blues and rhythm and blues, Wednesday.

Rodes, 8980 Villa La Jolla Drive, La Jolla, 457-5590: Notice to Appear, rock, Thursday through Saturday; the Red Hot Chili Peppers, rock, Sunday; Wendy O. Williams, rock, Tuesday; Mark Meadows, jazz, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Point, 224-3655: Jaime Mehan, contemporary,

Tuesday through Thursday; Edison Riggs and Larry "Guitar" McFeaton, 90s rock, Friday and Saturday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Jeff Bryon, guitar and vocals, Friday happy hour.

Sandray Longue, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Andy and Donna, contemporary, Thursday through Saturday and Sunday early evening.

Texas Tobacco, 4970 Voltaire Street, Ocean Beach, Tom "Cal" Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Tip of the Cow, 1216 Prospect Street, La Jolla, 454-7779: Ken Meredith and Friends, jazz, Sunday afternoon; Mel Good, jazz piano, early evening Monday and Tuesday; Piano Bar: Bob Corwin, Wednesday through Sunday.

Upland Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical music, Sunday brunch.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Dirk Debonair, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; Ricky and the Jets,

THE OLD del mar CAFE

Thursday-Sunday, October 11-14
ROOSTERS

Monday & Tuesday, October 15 & 16
ELLA RUTH PIGGEE

Wednesday, October 17
FORECAST

2730 Via de la Valle 455-0920

MOLD'S

Look for the grand opening of a new & exciting night club in Pacific Beach

More details in October 18 issue

BODIES

Thursday, October 11
THE RENEGADES BAND
8-10 pm—well drinks & bottle beer \$1.00

Friday & Saturday, October 12 & 13
RHINO RECORDS RECORDING ARTISTS

THE BEAT FARMERS

WINNERS OF THE 91X ROCK WARS
"As long as there's a bar left on earth, these guys will never go hungry. Assured, pumping, hee-haw rock that's extremely well played and effortlessly enjoyable."
—Robert Lloyd, LA Weekly

with special guests: Friday night: **THE PRESTONES**, with a special appearance by **JOEY HARRIS** and **PAUL KAMANSKI**. Saturday night: **TOM CAT** and **MOJO NIXON**.
8-10 pm—well drinks & bottle beer \$2.00

Sunday, October 14
GIANT SCREEN T.V.
Football—baseball and hot dogs
Plus: **JESSE & THE FLAMES**—Come dance the night away.
7-9 pm—well drinks & bottle beer \$1.00, pitchers \$2.00

Monday, October 15—Come on Charger Fan-natics!
FOOTBALL 'N' HOT DOGS and things.
Pitchers of beer \$2.00, well drinks & bottle beer \$1.00 during the game

Tuesday, October 16—Debbie's favorite
JESSE & THE FLAMES—Texas Boogie / Blues
8-10 pm—well drinks & bottle beer \$1.00

Wednesday, October 17
FAST LANE—North County's hottest
Plus special appearance by **THIN LINE**

6149 University Avenue • 583-5700

THE ORIGINAL
Spud Brothers
MICHAEL, DANA & JEROME

Tuesday-Saturday evenings

Also featuring
BILL BRACKETT
Sunday & Monday nights

JOIN US FOR WEEKDAY HAPPY HOUR SNACKS
Monday Night Football—Hot Dogs
Tuesday—Six-foot long Hoagy
Wednesday—Italian sausage casserole
Thursday—BBQ chicken wings
Friday—Deep fried shrimp and catfish

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in the Shelter Island Marina Inn
223-2572

The Bar Everyone's Talking About
Has Something Special For You!

OUR ENTERTAINMENT SCHEDULE
Dinner happy hour Monday-Friday, 4-8:30 P.M.
JOE AZARELLO
Monday-Wednesday, 7-10 P.M.
JOSE CARABA
Thursday-Saturday, 7-10 P.M.
RICHARD JAMES
with
JOE AZARELLO & POEMS

Harry's
339 W. Broadway
Between State & Union
Next to the El Comodoro

Jose Murphy's Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 270-3220

THE RENT Sunday & Monday
PRIVATE DOMAIN Tuesday & Wednesday
THE HEATERS Thursday-Saturday

THIRSTY THURSDAYS
Every Thursday, 6:00-9:00 pm
50¢ well, call & domestic beer
\$1.25 Long Island iced teas 9:00 pm-closing
No cover till 9:00 pm
Entertainment by **PRIVATE DOMAIN—RON BOLTON, Oct. 18**

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7637 Balboa Ave. at 805 Fwy. 278-7373

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vintage rock, Tuesday; the Siers Brothers, rock, Wednesday.

San Diego North

The Ahlens Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Jesse Daniels and Bandera, country, Tuesday through

Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flywell, rock, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022; Devocion, Top 40 dance music, Thursday through Saturday; Millennium, rock, and R&B, rock, Sunday; Rick Garay and His Blue

Zoo Review, blues and rhythm and blues, Tuesday; Johnny Winter, rock, blues, and rhythm and blues, and Rick Garay and His Blue Zoo Review, blues and rhythm and blues, Wednesday.

Baxter II, 5404 Balboa Avenue, Clairemont, 277-0814; The Cool Jets, Top 40 dance music, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Fantasm, Top 40 dance music, Tuesday through Saturday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033; Brian Connolly, Irish music, Wednesday through Saturday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965; The Boose Brothers, comedy, rock, and rhythm and blues, Friday and Saturday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666; The Goodall Bros, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6229; The Bill Shreve Quartet, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday, and Monday evening, Mike Zumarras, classical guitar, Friday lunch, live music, Tuesday and Wednesday evenings, call club for information.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2997; Don Connor, country originals, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Pano Bar, Tana Maniowski, Sunday, Monday, Wednesday, and Thursday; Revan Melton, Tuesday, Friday and Saturday.

Haji Babu, 104 Mission Valley Center West, Mission Valley, 298-2001; Live Arab music and entertainment, Wednesday through Sunday; "Greek Night" with the Olympians, Monday.

Holiday Inn/Mission Valley, Cracker's, 595 Hotel Circle South, Mission Valley, 291-5720; Fortune, Top 40 dance music, Tuesday through Saturday; Skip Garcia, contemporary, Monday.

Islands Lounge, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101; Sigurd, Sealed and Delivered, contemporary, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281; Michael Murphy, comedy and music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 296-2828; The Ben Bolton Band, rock, Thursday through Saturday, with 5 Lines Up, rock, Friday and Saturday; 5 Lines Up, rock, Sunday and Monday; Dark Debonaire, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780; Recorded dance music with Mr. Goodhye, Wednesday through Sunday; live music, Saturday through Monday; call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Flight, Top 40 dance music, Tuesday through Saturday; Ricky and the Jets, vintage rock, Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1636; Ernie Becker, comedy and music, Thursday through Saturday; Jeff Williams, rock, in soul and contemporary, Sunday through Tuesday; Steve Hudson, comedy and music, Wednesday.

The Moonlowe, 4615 Clairemont Drive, Clairemont, 273-1022; Spotlight, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217; The Rosie Trio, contemporary music and variety stage show, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170; Jim Moore, contemporary, Friday and Saturday.

The Spokesman, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970; The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3993; Luna, rock, Trinity.

North, 291-7131; Lisa McDowell and

Spotlight, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217; The Rosie Trio, contemporary music and variety stage show, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170; Jim Moore, contemporary, Friday and Saturday.

The Spokesman, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970; The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3993; Luna, rock, Trinity.



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**DANCING
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7 NIGHTS A WEEK**

**HAPPY HOUR
MONDAY-SATURDAY 5-7 PM**
\$1.35 well doubles \$1.00 domestic beer
Watch major league sports with satellite dish
No black-outs!



MODERN ART
Rock & roll • No cover
Thursday, Friday & Saturday
October 11, 12 & 13



**BIG CITY
BLUES BAND**
Sunday & Monday
October 14 & 15

Tuesday & Wednesday—call club



Spaghetti Feast
Monday Night Football

7-foot wide-screen T.V.
All major league sports on new satellite dish

CHARGERS VS. K.C. CHIEFS
Sunday, October 14, 10:00 am
Sunday Brunch 10:00 am-1:00 pm

5046 Newport Ave. • Ocean Beach • 222-5300

LEON RUSSELL



with
BROTHER YOUNG BAND
SUNDAY, OCTOBER 21 • BACCHANAL
\$13.50 (Door \$14.50) Doors Open 8 pm
8022 Clairemont Mesa Blvd.
Tickets available at Ticketron and the Bacchanal



STONE'S THROW
Wednesday through Saturday 9 pm-1 am

Elavio's
RESTAURANT
Summer House Inn
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MONDAY NIGHT FOOTBALL
WIDE SCREEN T.V. featuring SATELLITE reception
HAPPY TACO BAR 1.95
THROUGHOUT THE GAME
FREE MUNCHIES! IN THE CANTINA
HALF TIME DRAWING FOR PRIZES & GIFTS!
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RESTAURANT & Cantina
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OLD TOWN STATE PARK • 295-0584 • OPEN DAILY

rock, and So Reveal, rock, Thursday; Scott Goldard, rock, Lane of Motion, rock, Tsuchi Subjects, rock, and W.W.III, rock, Friday; Live Tractor, rock, Darius and the Magnets, rock, the Trompers, rock and reggae, and Exhibit A, rock, Saturday; Tami and the Montilles, rock, Relay, rock, and the Splatters, rock, Sunday; Subject to Change, rock, the Accessories, rock, and Opal, rock, Wednesday.

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461; Frank Dexter, contemporary, Thursday and Wednesday; live music, Friday, call club for information; L.A., rock, Saturday.

Tio Leo's/Mission Gorge, 16331 Mission Gorge Road, Mission Gorge, 280-9944; Costa V, contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Laine Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263; Steer Crazy, country, Tuesday through Saturday; Communion, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6308; The California Transfer, Top 40 dance music, Tuesday through Saturday.

Aster Bowl, Turquoise Lounge, 4336 Thorndike Street, North Park, 283-3335; In the Groove, contemporary, Thursday through Saturday; Purl and Good Company, contemporary, Wednesday.

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

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011; Express, contemporary, Thursday through Saturday; Steve Morris, comedy and music, Sunday and Monday; Oh! Ridge, comedy and music, Tuesday and Wednesday.

Bodies, 6149 University Avenue, East San Diego, 563-5708; The Renegade Band, rock, Thursday; the Hat Farmers, rock, rockabilly, and country, Friday and Saturday; jam session, Sunday; Jesse and the Flames, rock, Tuesday; live rock, Wednesday, call club for information.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511; Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

The Chocolate Affaire Gourmet Coffeehouse, 806 West Washington, Mission Hills, 296-1311; Minette, Celtic harpist, folk singer, guitarist, Friday and Saturday; Lynn Hall, Irish harp, Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2372; The Spud Brothers, comedy and rock, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

Dookies, 4225 El Capon Boulevard, East San Diego, 281-6581; Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drummy Maggie's, 31st and

LEHR'S GREENHOUSE

presents for
Rocktober
Sunday through Thursday 8:30-9:30
99¢ Margaritas • 99¢ Long Island Iced Teas
No cover
Friday & Saturday 8:30-9:30
99¢ Chubbies • 99¢ Champagne

TONIGHT!
Thursday, October 11
60 MINUTES
10:30 PM 101 PRE-SKY SHOW PARTY
Drink specials, t-shirts & surprises
with your host Jim McLane
1/2 price admission with KGB-94 card

ROCKTOBER WEEKEND
Friday & Saturday, October 12 & 13
THE RISK
Sive lines up

Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by
V.J. Dave Smith

SUNDAY
Sunday, October 14
91X Campus Sundaze
Sive lines up
SORORITY OF THE WEEK
\$1.25 Dr. Pepper Poppers 1-shots
Drink specials and surprises
with 91X's Steve West

MONDAY
Monday, October 15
Monday Night Football
DENVER VS. GREEN BAY
12 foot wide-screen TV • 73¢ Snobs • 99¢ pm
Carved ham & roast beef sandwiches
In Lehr's Cabaret
Sive lines up

TUESDAY
Tuesday, October 16
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL
DIRK DEBONAIRE

WEDNESDAY
Wednesday, October 17
RUMPLESHOE NIGHT
\$1.25 Rumpleshoe shooters
DIRK DEBONAIRE
Dress code & picture I.D. strictly enforced.
CABARET DRINK SPECIALS
SUNDAYS Dr. Pepper Poppers \$1.25 MONDAYS Snobs \$1.25
TUESDAYS Motion Radio \$1.25 WEDNESDAYS Rumpleshoe \$1.25 THURSDAYS Orange Crush \$1.25

DISTILLERY NIGHTCLUB
140 S. Sierra Ave. • Solana Beach • 755-6733
Thursday-Saturday, Oct. 11-13
Siers Bros.
Thursday is dollar night—\$1.00 draft, wine, & wells 7-9 pm
Friday & Saturday 7-9 pm 50¢ beer, wine, & wells
Sunday, Oct. 14
THE FEATURES
Playing Mission of the Impossible
\$1.50 iced teas all night
Monday, Oct. 15
Monday Night Football
Green Bay at Denver
draft and a dog for a buck
Tuesday, Oct. 16
Dance the night away
Club Progressive with DJ. Hollywood Hubba
75¢ kazis all night
Wednesday, Oct. 17
Notice to Appear
NO COVER TIL 9 P.M.

University, North Park, 298-8584. The San Diego Storytellers, tall tales and folk stories, early evening Thursday; the Paradise Street Band, Irish music, Friday; Ole Train, new and traditional blues, Saturday; Pico Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hot Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Jamblers, Wednesday; Early Evening Shows, Tom Cahoon, folk, Saturday; Rick Saxton, popular music and originals, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Thursday and Friday, and Sunday brunch; live music, Saturday and Sunday; call club for information; Barbara Casler, piano, organ, and vocals, Monday through Wednesday.

Hotel San Diego, 339 West

Broadway, downtown, 234-4221. Harry's Bar, Richard James, piano and vocals, Thursday and Friday; live music, Saturday; call club for information; Joe Azarillo and Poems, jazz, Sunday; Joe Carabba, contemporary, Monday through Wednesday; Joe Azarillo, jazz, Monday through Friday happy hours, Sunday, call club for information, Afternoon Tea Dance with Al Gibbs, big band dance music, Friday.

Imperial House, 505 Kalmia Street, Hillcrest, 234-3525. Wayne, jazz, Tuesday through Saturday; Wayne June and Hank Young, jazz, Friday and Saturday.

"The Invader", at the dock at 1066 North Harbor Drive, downtown, 298-8066. The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive,

Seaport Village, 233-4300. Chuck Shonhalter, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3077. The Beat Farmers, rock, rockabilly, and country, Thursday; the Cheertones, blues and rhythm and blues, Friday and Saturday; blues jam session, Monday; Dago from Diego, blues and rhythm and blues and Top 40 dance music, Tuesday; Everett King with Modern Rhythm Revue, blues and rhythm and blues, Wednesday.

Wino Lio Restaurant and Cocktails, 2061 India Street, downtown, 234-4893. Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133. Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Galleria, 2459 Juan Street, Old Town, 685-3240. Jack and Dana, contemporary, early evening Friday and Sunday afternoons.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773. The Binky Carter Quartet, jazz, Friday and Saturday; Hale Perren, jazz piano, Tuesday through Thursday happy hours.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 234-9839. Mel Good, jazz piano, early evening, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Brigham's Preservation Band, jazz, early evening Thursday; Back Beat, oldies and dance tunes, Friday and Saturday; the Boose Brothers, rock, comedy, and rhythm and blues, Tuesday; the Sy Ranney Trio, jazz,

Wednesday. Happy hour entertainment: Mel Good, jazz piano, Wednesday through Friday.

Prophet Restaurant, 4451 University Avenue, East San Diego, 283-7488. Lori Bell and Friends, jazz, early evening Thursday; Fred Bennett, classical guitar, early evening Wednesday and Friday; Daniel Jackson, jazz piano, early evening Saturday; Lon Bell and Shep Meyers, jazz, early evening Sunday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1880. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Trilogy Five, contemporary, Tuesday through Saturday; the Ducktail Revue, vintage rock, Thursday and Friday happy hours.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9110. Peter Robberecht, piano, Sunday through Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

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

Trojan Horse, 6179 University

Avenue, East San Diego, 582-1070. The Rita Brothers, rock, Thursday through Saturday; live rock, Sunday and Tuesday, call club for information; Voyeur, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9246. Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042. Sunnynites, rock and pop music, Thursday; Ole Train, blues, Friday; Ira Cobb's Jazzbo, Dixieland jazz, Saturday.

Upstart Crow and Company, 835 C

West Harbor Drive, Seaport Village, 232-4855. Tom Cahoon, folk, early evening Friday.

Vincent Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6709. Delene, contemporary, Tuesday through Saturday.

Words and Music Bookstore, 4th and Robinson, Hillcrest, 298-4011. Scott Baldwin, classical guitar, Thursday evening.

Yukon, 4278 University Avenue, East San Diego, 284-9310. Live rock, Thursday, call club for information; the Lone Riders, country rock and rock, Friday; Dark Star, rock, Saturday.

East County

Alex II Restaurant, 6390 El Cajon Boulevard, La Mesa, 463-2263. The Hintons, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Bookends Restaurant, 8330 Parkway Drive, La Mesa, 463-3969. Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 441-5757. Cham Roachon, contemporary, Tuesday through Saturday.

Baxter's, 1925 Fletcher Parkway, El

Cajon, 442-9271. Kicks, rock, Tuesday through Saturday.

The Mandolin Wind presents powerhouse rhythm & blues with

THE CHEEZETONES

Resuming October 12, Friday & Saturday, 9:30 pm.
Featuring: Stan Lawrence—horns/keyboard, Jerry "Fatback" Fluck—drums, Jon Mau—sax (from King Biscuit), Greg Wilts—bass (from King Biscuit), Groove Holland—guitar, Bob Singer—harmonica, Buck Wilson—guitar.

Monday—join the **BLUES JAM SESSION** (featuring local legends) with **DAGO FROM DIEGO** (featuring **EVERETT KING** and **THE MODERN RHYTHM REVUE**)

Thursday

THE BEAT FARMERS

MANDOLIN WIND RESTAURANT

308 University Avenue, Hillcrest • 297-3077
HOME OF THE BLUES

If you can't make it to Detroit, come to Crystal T's

2 wide screens & 6 T.V. sets
FREE Hors d'oeuvres
Happy Hour prices throughout the game
Hot dogs
Peanuts
Cracker Jacks
Cold beer
Crystal T's Emporium
(Located in front of the Town & Country Hotel)
Mission Valley 294-9010



FORWARD MOTION



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am
Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm
Happy Hours Monday-Saturday, 4:00-8:00 pm
Sunday 4:00-6:00 pm Hot & cold hors d'oeuvres
Monday Night Football — 2 wide screen TVs
Free hot dogs, chili and popcorn
Draft beer 75¢ glass, \$2.50 pitcher

Bahia
Hotel & Restaurant
998 West Mission Bay Drive, 488-0551



California Transfer

Great dance band plays your favorite hits
Live entertainment and dancing, Tuesday thru Saturday in the Sunset Lounge
Tuesday, Thursday, 8:30 pm-1:00 am, Friday & Saturday, 9:00 pm-1:30 am
No cover, no minimum

Anthony's Harborside
232-6358

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Wednesday, October 31st • Prizes for best costumes

Aloha from the Islands

We Have Great Live Entertainment 7 Nights A Week...

SIGNED, SEALED & DELIVERED through October 27

FEELIN'
October 14 & 15, October 30-November 3
L.A.
October 21 & 22

FRIDAY FASHION AUCTION presented by Gemini Fashions 6:30 & 7:45 pm shows

Watch the World Series on our 10-FOOT WIDE SCREEN
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HANAIEI HOTEL
2270 Hotel Circle North
Mission Valley • 297-1101

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SEE ALL WORLD SERIES GAMES
ON OUR 2 12-FT. SCREENS
FREE SNACKS • 25¢ HOT DOGS • BEST DRINK PRICES IN TOWN
NO DOOR CHARGE FOR GAMES • ALL GOOD VIEW SEATING

Every Monday is **MONDAY NIGHT FOOTBALL**
2 12 FT. SCREENS • FREE SNACKS • 25¢ HOT DOGS
THEN: "LET'S GET CRAZY NIGHT"

Happy Hour Prices
NO DOOR CHARGE ALL NIGHT LONG
CONTESTS—PRIZES DANCING—SURPRISES

Every Tuesday is "JUBILEE NIGHT"
25¢ CHAMPAGNE ALL NIGHT LONG
CONTESTS-PRIZES

Every Wednesday is **LADIES' T-SHIRT NIGHT**
\$200 CASH PRIZES FREE TANK TOPS TO CONTESTANTS

Every Thursday is **LADIES' NIGHT SPECIAL**
ICED TEAS
WHITE RUSSIANS 2 FOR 1 ALL NIGHT LONG
& ANY DRINK IN THE HOUSE 75¢ TILL 9:00 PM

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.
276-0301 • 276-2240 • 276-3437

LOOKING FOR



Tuesday, October 16

BEST OF THE BODS FINALS

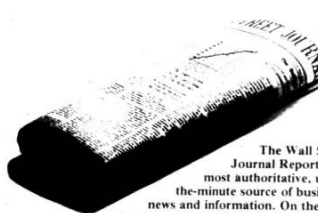
Free T-Shirts to the rowdiest ladies, champagne to the craziest ladies, \$1.50 iced teas.

Doors open at 8:00 pm.
Ladies, it's your night.

This is your last chance to see the best of the bods...

Crystal T's Emporium
In front of the Town and Country Hotel, 500 Hotel Circle North, 294-9010

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The Trojan Horse

6179 University (College & University) 582-1070

Thursday-Saturday, October 11-13

THE BLITZ BROTHERS

Sunday, October 14

FREE BUFFET
after Charger game. Starts 2:00 pm

Wednesday-Saturday, October 17-20

THE VOYEUR

HAPPY HOURS 5-8 pm

Pitcher \$1.75 • Jack Daniels \$1.25 • Cuervo Gold \$1.25
Strawberry Margaritas & Daiquiris \$1.50

Bring this coupon for
99¢ PITCHER BEER
before 8 pm • One per person • Expires 10/15/84

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October 11-13

SHAKE

Wednesday-Saturday
October 17-20

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with La Paloma ticket stub.

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Playing Top 40 hits and the best new dance music.
Plus you receive a special pass to come Sunday for \$1.00

Every Sunday Night

★ **ENERGY DANCE NIGHT!!** ★

Every Wednesday Night

★ **LADIES' NIGHT** ★

FREE for the ladies. San Diego's Biggest Happening

Every Thursday Night

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SATURDAY, OCTOBER 27 ... HALLOWEEN HAPPENING!!!
\$5 TREMENDOUS CASH PRIZES FOR BEST COSTUME \$5
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Pacific Beach Cafe
The Effect: Fireside Lounge
Exhibit A: Spirit
Fastlane: Regatta Flats
The Features:
Maloney's Escandido
Distillery Nightclub
S Lines Up: Belly Up Tavern, Left's
Greenhouse
Flywell: Mambo
Freewill: Normandy Cocktail
Lounge

Scott Goldard: Spirit
The Goodall Boys: Barnburg's
Handley Page: Turquoise Lounge
The James Harmon Band: Belly Up
Tavern

The Headbangers: Narajo Inn
The Heaters: Jose Murphy's
The Heroes: Maloney's
Incognito Rockers: Ralph and
Eddie's

In Colours: Mory Mory's
Ipso Facto: Park Place
Jesse and the Flames: Bodies
Kicks: Bartley's
L.A.: The Love/Ming Mesa
Laws of Motion: Spirit
The London Brothers: Mory
Mory's

The Lone Riders: Yukon
Los Champs: P.J.'s Cocktails
Love Tractor: Spirit
Luna: Spirit
Manual Scan: Club Zu
The Mar Dels: Belly Up Tavern
Dan McLain's Sons: Belly Up
Tavern

Milkenium: Bacchanal
Modern Arts: Le Châlet
N-E-I: Belly Up Tavern
Notice to Appear: Distillery
Nightclub, Bodies

IZOR: Normandy Cocktail Lounge
Opal: Spirit
Oufra Control: the Lantern
Planet: Whiskey Flats
Private Domain: Jose Murphy's
Prophet: Whiskey Flats, Magnolia
Maloney's

Purl: Bobby G's
Quart: Narajo Inn
Red Alert: Beach Club
Red Hot Chili Peppers: Rodeo
The Reflectors: Whiskey Flats
Relay: Bacchanal
The Renegade Band: Bodies

Johnny Reno and the Sax Maniacs:
Belly Up Tavern
The Rent: Jose Murphy's
David Lee Reynolds and Calculita:
Fullbrook Inn
Ricky and the Jets: Monk's
Windrose

"Edison Riggs and Larry "Guitar"
McFusion: Rodeo Inn
Robyn Rans: Vista Entertainment
Center
The Roosters: Old Del Mar Cafe
Shake: Bobby G's
The Sierr Brothers: Distillery
Nightclub

So Reveal: Spirit
The Splatters: Spirit
The Spud Brothers: Ixe: Masters
Streetear Eyes: Carlos Murphy's
Subject to Change: Spirit
Sunnyside: Tule Mtn's No. 2
Tami and the Moonbeams: Spirit
Dick Tanner and the Skillet

Lickers: Red Coach
Inn Escandido
39 Steps: Club Zu
TKO: Narajo Inn
Tops: Whiskey Flats
Trowers: Spirit
Voyager: Trojan Horse
Johnny Winter: Bacchanal
Wendy O. Williams: Rodeo
W.W. III: Spirit

Contemporary/ Top 40

Sam Aguilar: Vista Entertainment
Center

Jim Allen: Dock's Landing

Judy Ames: Henry's

Andy and Donna: Sundrop Lounge

Aria: Black Angus/Chula Vista

Arnie and Lou Anne: Hotel
Escandido

Back Beat: Patrick's II

John Barker: Hungry

Hunter/Escondido

The Bass Went Home: McP's

Randy Beecher: Boondocks
Restaurant

Ron Brannon: Hotel Escandido

Jerry Burchard: Dock's Landing

The California Transfer: Withing
Harborside

Jose Carabao: Hotel San Diego

The Bar

Spirits & Cheers

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4:00 pm until closing, 7 days a week
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Mike Murphy

Wednesday through Saturday • Beginning at 9:00 pm

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... a weekly show devoted entirely to local bands.
Join your host Bill "Hergon" Hergonson as he presents San Diego's
best local bands, in a one-hour live free concert in your home.
Friday you'll meet one of San Diego's fastest
rising young bands—NE-1.

Club 33 is produced by Jim Leek's Fantasy Technologies.



The Invaders: "The Invader"
Tony Irvine: *Tio Lolo / Yana Mesa*
Jack and Diane: *Old Town California*

Richard James: *Hotel San Diego*
Peter Cogan: *Rogue Style*
J.C. and Company: *Jog's*
Reynolds Brothers: *Reynolds*
Justice: *Moonlight*

Sue Kirkpatrick and Dan Lehner:
Monty Python's Flying Circus
Mulhenny/El Escorido
Lozle and Louise Chang: *Lozle*
Monty Python: *Goat Coast*

Lisa McDowell: *Pastille Lounge*
Jamie Nadel: *Redwood Inn*
Michael and Susan: *Michael's*
Mighty Delight: *Borelli's Beach*

Jim Moses: *Borelli's*
Restaurant: *Sombrero's Inn*
Larry Moses: *Humphrey's*
Night Manager: *Jolly*
Roger Chalk: *Chalk*

Norman, Miller, and Price:
Rebels
One Plus One Plus Chain:
Cavagnare: *Runcho Bernardo Inn*

Jim Palmer: *Carla Murphy's*
Patrick and Lisa: *Vietor's*
Paul and Kathy: *Althaus*
People Women: *Tillson Hotel*
Rock 'N' Woe with Gertie Woe:
Lorenzo's

Edie Peters: *Barnacle Bells*
Ed Proctor: *Kings*
Peter Robb: *Robb's*
Bernardo Inn: *Sherran Harbor*
Island West

Rockwood: *Rockwood's*

Country/
Country Rock

Steppin' Out: Valley Center Inn
Saloon, Poudre Mine Company
Steer Crazy: Wrangler's Roost
Supercolt: Lakeside Hotel
Ron Tabor: Palomino Star
**Dick Tanner and the Skillet
Lickers:** Red Coach Inn/
Escondido
Twice as Nice: Barr-X Ranch
House
Wild Fire: Red Coach
Inn/Escondido

**Blues/R&B/
Reggae**

Big City Blues: *Le Chalet*
The Booze Brothers: *Patrick's II,
the Blue Bayou Lounge*
The Cheezetones: *Mandolin Wind*
Tom "Cat" Courtney: *Texas
Teahouse*
The Five Careless Lovers: *Old
Pacific Beach Cafe*
Fo Mo: *Belly Up Tavern*
Rick Corby and His Blue Zoo

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Nov. 4 Sports Arena

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Revue: Bacchanal
Denise Genaro: *Old Time Cafe*
The James Harmon Band: *Belly U*
Tavern
Robin Henkel: *Red Snapper Saloon*
Hollywood Fats All-Stars: *Belly U*
Tavern
Everett King: *Mandolin Wind*
Mojo Nixon: *Spirit*
Ella Ruth Piggee: *Triton, Old Del*
Mar Cafe, Old Pacific Beach
Cafe
Slim Peru and the Wandering
Boys: *P.J.'s Cocktails*
Trowers: *Spirit*
Johnny Winter: *Bacchanal*

Ray Adams: *harp music, Othman's*
Philip Benford: *classical guitar, Nile Flowers*
Scott Bales: *classical guitar, Words and Music Bookstore*
Fred Benedetti: *classical guitar, Prophet Restaurant*
Chuck Bock: *harp, ballads, and rock, Texas Taphouse*
The Boone Brothers: *comedy, rock, and rhythm and blues, Patrick's II, The Blue Lounge*
Bill Brackley: *comedy and music, Doc Masters*
Jeff Bryan: *guitar and vocals, Sinner House*
Jeff Calareso: *classical guitar, Chelsea Garden Restaurant*
The Cambodian Folk Ensemble: *Cambodian folk music, Old Time Cafe*
Walter Clark: *classical guitar, Kay in the Valley Restaurant*
Ray and Laine Corcoran with Bert Miller: *sung, pop, nostalgia, and contemporary dance music, the Wellhouse*
Gene Dewee: *polka music, Razzurion Inn*
Gary Dineen: *rock, pop, and guitar, Plaza Restaurant (Old Town)*
Catherine Espinoza: *Irish harp music, Old Time Cafe*

Forecast: contemporary, jazz, and rhythm and blues, Old Del Mar Cafe
Eric Foster: classical guitar, Cafe in the Valley Restaurant
The Al Cabbos Band: Big Band dance music, Hotel San Diego
Wayne Gire and Tony Irvine: comedy, country, and oldies, Old Bonita Store Restaurant
Patti Glenn: piano bar, Dookie's
Paul Gregg: piano bar, Dookie's
Guy and Jackie with Gil Warner: variety, pop to opera, Morna Le Restaurant
Lynn Hall: Irish harp, Chocolate Affaire Gourmet Coffeehouse, Pacific Espresso
Don Herte's 1984 Friendly Follies



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Oh! Ridge: *comedy and music, Boat House*
The Pacific Ensemble: *light classical music, Upstart Crow and Company*
Darrel Ray: *piano variety, Carlton Oaks Country Club*
Tommy Rocker: *comedy and music, Monterey Whaling Company*
Sandee and the Ram Band: *variety stage show, Anthony's Harborside, Islandia Hotel*
San Diego Storytellers: *tall tales and folk stories, Drousy Maggie's*
Paco Sevilla and Rodrigo:

THE BLUES
pian jazz-rock, hillbilly & country
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Mission Valley
291-7131

SOUND INVESTMENT
October 18



**LISA McDOWELL
And SPOTLIGHT**

Tues. - Fri. at 8:30 p.m.
Sat. at 9:00 p.m.
Champagne Happy Hour
begins at 5:30 p.m.
Located atop the
Ecco Highrise

Pavillon
Launce

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Best seats—lowest price

PADRES CHARGERS
Miami Marlins (Fri)
October 15, 16
L.A. Raiders

POINTER SISTERS ROD STEWART
October 18 November 4

BRUCE SPRINGSTEEN
L.A. Sports Arena
October 25, 26, 29, 31, November 2, 4

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More than just tickets! A full selection for your music needs.
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268-3838	442-5553	420-TRIP
ESCONDIDO 1929 E. Valley Pkwy Inside "Impassioned"	CARLSBAD 2055 Riverwatch Cir Inside Riverwood Carlsbad	
489-TRIP	729-8891	

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Oct. 19 S.O. State Nov. 4 Sports Arena

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CHARGERS vs. RAIDERS
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Just Released! The Debut album by the former leaders of the English Beat!

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Reviews are indicated by one to five stars and are available by the back spot. Unrated movies are for filter unviewed.

The Adventures of Buckaroo Banzai — Insufferably big piece of sci-fi. The hero, an American-Japanese crossbreed, is his name would indicate, is a world-renowned neurosurgeon, part-time rock-and-roll musician, and, in his first screen adventure, explorer of the Eighth Dimension (i.e., inner space, i.e., the movie space inside solid matter). No wonder he is already celebrated in video games and monthly comic books, has collected a loyal band of followers (known as the Hong Kong Cavaliers), and is constantly on the phone with the President of the United States. The clear intention to establish this character as an instant cult figure may foster some resistance. (Culls like a sense of discovery; not one of capitulation.) Resistance to the character may not quite be equalled, but almost, by resistance to the storyline. The incoherence of the latter produces an annoyance that soon gives way to boredom, which soon gives way to lack of will to weary resignation. A funny idea such as this, the suggestion that Orion Welles's WAR cover up a real alien invasion of New Jersey in 1938 — does not come across as funny. John Lithgow, with his mixture of Al Capone, Richard Nixon, and the Hancock of Notre Dame, comes off as a real alien. With Peter Weller, Jeff Goldblum, Ewan McGregor, and Christopher Lloyd directed by W.D. Richter. 1984. (Carousell Cinema 6)

The African Queen — An abnormally hairy, scratching, spin-bogart and a normally hairy, humpback appear to pursue and purr and scarcely conceal their delight and the purported annoyances of the Congo. (The standard



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of the First World War, and of each other's company. James Agee's script seems somewhat trampled on, as though it were regarded as no more than a functional performance platform for the two dazzling stars. Directed by John Huston. 1951. (Ken, 10/14)

All of Me — Comic Steve Martin and director Carl Reiner have roughed the same idea of their previous THE MAN WITH TWO BRAINS. The beautiful body with the ugly personality remains constant, except that the body in this case is Victoria Tennant's instead of Kathleen Turner's. But the beautiful disassembled brain has become a beautiful disassembled soul — and not entirely disassembled at that. A Tobean swami (your standard

Eastern holy man caricature) has power over alienate transgressors, but the focus pocus goes haywire, and Lily Tomlin's departing soul is misdirected into Steve Martin's body. It's an equal partnership. He still controls his left side, but she still controls his right, which leads to some lively but inconsistent physical comedy. In Jerry Lewis' spastic mode. Even more incoherence is the verbal comedy. Sometimes the two occupants converse telepathically, sometimes she talks telepathically and he talks out loud, sometimes he does the talking for the both of them, in his own voice and in a feminine falsetto — and is a convenient for the comedy writers. Clearly, this distinction between body and personality has some significance for Martin.

Reiner, but there is less incentive this time to ask what we feel. 1984. (Fashion Valley, New Valley Drive In, Rancho Bernardo 6, UA Chula Vista 6, UA Cinema 3, UA Glasshouse 6, University Towne Centre, Wiegand Plaza 6)

Amadeus — Through the overblown brooding and the undisciplined style (the Mays Forman), you can still see the workings of a potent historical fiction, potent enough, that it is, to us, curiosity about how much of it is true for the both of them, in his own voice and in a feminine falsetto — and is a convenient for the comedy writers. Clearly, this distinction between body and personality has some significance for Martin.

of talent, and revolution at personal temperament, into the most melodramatic of chicanery — has almost as universal an application as author Peter Shaffer means to it have: mediocrity is everywhere, and its best hope to escape detection is to stamp out anything better. But the particulars of this case tend, as particulars will, to obscure the application, and though most people by definition should have the souls of paragon that seem to take up the job of Mozart's time, in between jutting down those masterpieces that come to his head fully formed. The notion of "genius" as some sort of genetic lottery prize (rather than as the no-fun definition of Carlyle's, the transcendent capacity for taking pains) will help to make Mozart a hero for us, if only to provide a handy excuse for packing up whatever work bugs down. (Nothing pushes the conflict further toward oversimplification than the portrayal of Mozart, by Tom Hulce, as a sort of Mickey Rooney circa 1939, complete with yawning laugh. And it will be easy to forget that Mozart, for all his obliging concessions of his own genius, was a real person, a real man, a real rival, as at least as far above the general run as Mozart is above him. Directed by Milos Forman. 1984. (Cinema)

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Country — Jessica Lange and Sam Shepard as a struggling Midwest farm couple, directed by Richard Pearce. (Valley Circle, from 10/12)

A Day in the Country — The inspirations for Jean Renoir's thirty-some-minute featurette sit in high places: first, the bleak and cold Naturalism of Maupassant, and second, the dappled lighting effects of the Impressionist painters. In Renoir's hands, however, a Maupassant gem whose outstanding trait is hardness, turns into Silly Putty Renoir likes softness, and he takes bounce. 1936. (Ken, 10/13)

Dragonlayer — It would appear to be an extremely difficult assignment to kill a dragon, and more to the dramatic point, an equally difficult assignment to "shoot" one of them. The usual possibilities are explored thoroughly and successfully, with much attention to isolated body parts and subjective points of view, before the monster is finally, and magnificently, revealed in its full height and breadth. The identifiability of some of these shots to some of those in JAB-SCRAWOCKY doesn't blunt their impact, but rather goes to prove that factiousness is not the only possible attitude for the modern composite to take toward dragons. With Peter MacNiece, Calvin Clarke, and Ralph Richardson. Hal Barwood co-wrote and produced. Matthew Robbins executive and directed. 1981. (Mesa Cinema, Spring Valley Drive 3 Cinema, from 10/12)

Body Rock — Youth musical starring Ricki Lake, Ricki Lake, and Ricki Lake. Ray Sharkey, directed by Marcello Epstein. (Fashion Valley, Flower Hill Cinema, Rancho Drive In, Gross-Chester, New Valley Drive In, Rancho Bernardo 6, Santa Fe Village 8, South Bay Drive In, Sports Arena 6, Star Line, University Towne Centre, Wiegand Plaza 6, 10/12)

The Evil That Men Do — The movies are bad, likewise live after them, and this one, while not exactly evil, is pretty bad, and not one of the gories. The long careers of Charles Bronson and director J. Lee Thompson, not even of their short string of mutual collaborations. A litany of grisly horrors reeled on video cassettes, plus a couple of tangible, blood-drenched corpses in the prologue, gives good

Choose Me — Alan Rudolph's "serious comedy" about the quest for love in L.A., with Keith Carradine, Lindsay Ann Warren, and Genevieve Buckle. (Cinema)

Class of 1984 — A byzantine exploitation film begins somewhere in the area of THE BLACKBOARD JUNGLE (but a bit deeper into the jungle: every square inch of Abraham Lincoln High has been played with graffiti, and students leave their guns and switchblades at home) and ends somewhere on the far side of STRAW DOGS. Mark Lester, the director,

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be part of the problem for the indicated age group, though a number of presumably grown-up critics propped, or pretended, to be bothered by it. Such restrictions, of course, would not leave anyone around who could appreciate the cinematic jokes, but those are inappreciable anyway. With Zach Galligan, Phoebe Cates, Hoyt Axton, and Frances Lee McCain, directed by Joe Dante. 1984. • Century Twin Cinema Plaza 5, Mira Mesa Cinemas, Plaza Bonita, Santee Village 8.

Indiana Jones and the Temple of Doom — The note of the previous Spielberg-Lucas collaboration is sounded here first thing, and with full Betty

Midiereque force: the Paramount logo fades into a ball-relief design on a Chinese gong (gong), and the camera moves over from that to the smoking mouth of a paper-mache dragon into which emerges a blonde nightclub singer (gong), doing "Anything Goes" (gong) in Chinese (gong) and, at the same time, blocking out a couple of letters of the movie title (gong), as though it were situated behind her on stage instead of superimposed on the screen. This little song-and-dance expands into one of those Busby Berkeleyan production numbers (have we wandered into a Mel Brooks movie by mistake?) that shows no respect for the realistic boundaries of the stage nor for the point of view of the live audience. But that's all part of

the joke, too. The nightclub brawl and car chase that follow are in the outright slapstick vein of Spielberg's 1941, and indeed much of the action to come is built on the chain-reaction principles in force there. The Kate Capshaw character, spoiled, pampered, a constant complainer, and frequent screamer, very much in contrast to the Karen Allen character in RAIDERS OF THE LOST ARK, sees to it that the tone of factiousness never flags. In that sense, she seems much more on the screen stand-in for the filmmakers than does the likable (thanks only to Harrison Ford) hero. Indeed, there is a strong temptation to see her as the official proxy, again, in her capacity and in her xenophobia, or at least parochialism, as regards any

lifestyle (read "filmmaking style") that seeks the confectionery of the Shanghai Hilton. 1984. • Claremont, from 10:12, Grossmont Mall, La Palma, from 10:12, Mira Mesa Cinemas, from 10:12, Santee Village 8, Sports Arena 6, from 10:12, Spring Valley, from 10:12, Studio 3 Cinemas, from 10:12, Village, from 10:12, Vineyard Tavern.

Irreconcilable Differences — Echoes of BEST FRIENDS, a husband-and-wife scriptwriting team writing a script about a husband-and-wife scriptwriting team. And here as there, the result contains plenty of "insider" stuff for the movie buff, the hero's graduate thesis, for instance, is called "A Semiotic Analysis of Sexual Overtones in the Early Films of Ernst Lubitsch" — although after the second word of that title, no further traces of terminology will be found in the hero's vocabulary. (The scriptwriting team, then, you will recall, was Barry Levinson and Valerie Curtin; the team here is Charles Shyer, who also directed, and Nancy Meyers.) Com-

pared with BEST FRIENDS, however, with BEST FRIENDS, however, the narrative peg here is the "child emancipation case" of the couple's 11-year-old daughter, who wants to be placed in the custody of the Mexican housemaid. This must read, though, while the court reviews (in flashback) the couple's courtship and marriage — "is all this really relevant," the father wants reasonably to know, "to our daughter's problem?" The judge rules yes, or there would be no movie. The comic mood does not exactly turn the gamut from rite to bitter, but rather from love to the other and barely sets a lie in between. At its best, it's the better end of the gamut, that is, the movie is quite far-minded about the beatitudes which success brings out, in turn, in both partners, and despite the self-pieceration by the daughter in court, it does not hold out a pat solution. Ryan O'Reilly, Shelley Long, Drew Barrymore. 1984. • (College, Fashion Valley, New Village Drive In, Parkway Plaza, Plaza Bonita, Plaza Bernardo 6, Sports Arena 6, University, Towne Centre, Westgate Plaza 6).

The Leopard — Reviewed this issue with Burt Lancaster, Alan Delon, Claudia Cardinale, and Serge Reggiani, directed by Luchino Visconti. • Cove, from 10:12.

Liquid Sky — "So what connection do you think there could possibly be between UFOs and heroin?" You'll never guess! — or rather, you'll never know. Whatever it is that the extraterrestrials need with narcotics (a need that is expressed in the psychedelic opies of the late Sixties), it is satisfied just as well by a substance produced in the human brain at the moment of orgasm. But this is not the prime center of interest; it's indeed a center of interest can be portrayed. Amidst the various extravaganzas of the New Wave scene — the eye-straining color, the ear straining language — the flying saucer that lights on a Manhattan rooftop goes almost unnoticed. (This is partly because — the one amusing idea in the movie — the saucer is approximately the size of a dinner plate.) Who ever told you that aliens need as much space as a pie? • Russian émigré Slava Tsukerman, though he gets a high-gloss image on a low budget, affects the annoying mannerism of switching between two different scenes without rhyme or reason (except maybe to make it clear that Anne Carlisle is playing two different roles, male and female, as if to alleviate the tedium by alternating between different tediums). 1983. • UA Glasshouse 6, 10:12 and 13 midnight.

Metropolis — Reviewed this issue with Brigitte Helm, Gustav Fröhlich, and Rudolf Klein-Rogge, directed by Fritz Lang. • (Fine Arts).

Phantasm — Self-conscious and silly horror movie sees loose a female Box of evils — a blonde femme fatale who kills her lovers in a graveyard, a gangling undertaker who walks in slow-motion, hooded, creaks skittering around as if on skateboards, a creepy crawly severed finger oozing yellow blood, battle cravens, with bright red tailfeather eyes, and a flying sphere that pumps the blood out of human heads. This surrealistic menagerie and the incomprehensible

story it takes part in are ultimately explained, as in William Shatner Men-ager's RAIDERS FROM MARS, as a child's nightmare. (This explanation, and the movie's other "explanations" and gaffs, is immediately contradicted in a final flash of nonsense which sends the spectator saying, "Huh?") The music is plagiarized from John Carpenter's HALLOWEEN, and the crude jack-in-the-box shock tactics are roughly summed up in the line, "There's this door down here, and I'll put there's something behind it." Produced, directed, written, photographed, and edited by Don Coscarelli. 1979. • UA Glasshouse 6, 10:12 and 13 midnight.

Phar Lap — Australian horse story, with Tom Burlinson and Ron Leibman, directed by Simon Winzor. • Carousell Cinema 6, Center 3 Cinemas, La Jolla Village, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Boulevard Plaza 6, from 10:12.

The Philadelphia Experiment — Two poor goats, taking part in a World War II experiment in radar insulation, are caught up in some rocket photography and dropped down in the Nevada desert, where, by more than the merest coincidence, the same government scientist is conducting a similar experiment forty years later (and never learn?). The possibilities for a reappraisal of contemporary culture through the eyes of two demented men from the Forties are barely touched. (The possibilities in time-travel stories are of course infinite, and though we can't ask that, we can ask more than this.) And the hero's understandable bewilderment over his predicament is never shared aside by his man of action instincts and a drearily traditional level interest. "We could go away somewhere. Together. Just you and me. Wherever, the best chance to keep in touch with the hero's sense of displacement has been through the casting stages. The scene of the performance of Michael Pare (who couldn't be bothered even to

submit to an appropriate haircut) communicates nothing of the Forties Bush and some acting corrects as the time-hole in the Western skies like a mere page. With Nancy Allen, Bobby D'Amico, and Eric Christmas, directed by Stewart Raffill. 1984. • (Frontier Drive In, from 10:12).

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pie-faced masks, more blood, vomit, camerawork and cutting, more blood, and so on are meant to communicate the death of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs riot. With Bob Geldof, directed by Alan Parker. 1982. • UA Glasshouse 6, 10:12 and 13 midnight.

Pieces in the Heart — The amusing concept beforehand was whether or not the alleged autobiographical origins would produce something a little more heartfelt and full of formula than Robert Benton had given us in the past, something a little more detailed and individual, more expansive and at ease. Or to move a step nearer the nub, whether or not the inherent truthfulness of the material would lessen that string-pulling urge that had carried all through Benton's movies, from his not too bad world (THE LATE SHOW or STILL OF THE NIGHT) to his, not very much better best (RAMBLER VS. KRAMER). The answer, in a few short words, is no. The setting and period — Waco, hatcher, Texas, in the mid-Turbos take Benton back to his roots, but the lack of deviation from or embellishment of the commonplace (the tornado, the harvest-time race for prize money, the inevitable arrival of the Ku Klux Klan, but not so much as to spoil the race) would tend to argue against

the personal intimacy which is supposed to be the movie. The message that dmy comes through all this, to do with building a bridge across the generations, is surprisingly and commendably decent-minded. Written and directed by Albert Magnoli. 1984. • (Claremont, College, Mira Mesa Cinemas, Plaza Bonita, Sports Arena 6, Studio 3 Cinemas).

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Thursday, October 18
7:30 p.m. "Country," Produced by Jessica Lange and

CURRENT MOVIES

thletic wholeness. The movie was produced by the rock group The Who, whose self-aggrandizement in the

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• Puerto Vallarta	\$198
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• S.B. to Washington, D.C.	\$1332
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• S.B. to Boston	\$1332
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• S.B. to Hawaii	\$1332
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"A SUCCESS. Altman's direction is sure and subtle..." (Excerpt)

"THE CAST IS TREMENDOUS..." (Excerpt)

NICK J. MILETI PRESENTS
A FILM BY ROBERT ALTMAN
STREAMERS

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form of a wall poster here, a propped-up record sleeve there, and an appearance on the telly another place, is not too bothersome. But their commentaries on the sound track, recycled from a 1973 record album, inject a dissonant musical note which becomes more and more grating the more and more subtlety more and more like their rock opera TOMMY. The movie does raise its assemblage of commentaries. Directed by Francis Ford Coppola. (R) (Kien 10-16)

Red Dawn — John Mui's evocative movie of a Colorado small town occupied by Allied Communist Infantry Forces starts out in a genuine nightmare vein, but it soon seems to wake up and to enter a controlled dreamland, a conscious confusion of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage renegades descend from their mountain hideout to make guerrilla strikes against the oppressors and to leave their school nickname. Volcanoes, spiky pointed on the battle site like Zorba's carved initials. No doubt the most common remark among reviewers around the nation has been that the movie seems a little to order promotional tool for the NRA and the anti-gun control lobby. One could go further in that strain and remark that the magazine industry itself feels a certain vindication, after so many image-backing Vietnam movies at seeing their product demonstrated in such a context that the audience can not dissent as one of the characters mutters through his teeth. Try, em

Sheena — The names of David Newman and Lorenzo Semple, Jr., as scriptwriters, to say nothing of that of gripfight breasted Yvonne Roberts as the star, tell us not to expect too much. And not too much is what we get. In the roles handled by Trevor Thomas and John Forgham we get a couple of respectable villains, a 'cool' but power-hungry African prince (and former National Football League player) and a blond, stone-faced soldier of fortune. And in Richard Hartley's music we get a domestic blend of Vangelis and Morricone. But, too often, the movie (or Newman and Semple, whose collective credits include SUPERMAN, BATMAN, and THE KING OF KONG) seems to be willing to play the fool for the giddy giggles of the audience. And the action scenes, with the Jungle Queen pressing fingers to forehead as if to relieve sinus pressure, but actually giving telegraphic orders to obedient elephants, rhinos, zebras, monkeys, etc., are oddly sluggish. With Ted Wass, directed by

John Gulermin. 1984. * (Aero Drive In, from 10:12; Poway Theater, from 10:12; Vineyard Twin) **Soldier's Story** — Problem picture, concerned less with eternal dissonance than with eternal dissonance. The setting up of the problem is intriguing. Fort Neal, Louisiana, 1944. The tough black sergeant (and black bull coach) of a segregated army platoon cuffed from the Negro Leagues has been murdered. A black captain, the first black officer to be seen in those parts, is sent down from Washington D.C. for an other-worldly, from a more advanced civilization to investigate, and is received with an eloquent collection of gages and glares and double-takes. The working out of the problem, however, becomes a bit of a grind. The action, if that's the word, soon settles down to a series of Q-and-A interviews (the script by Charles Fuller grew, but not much, out of his own stage play), and these give way to flashbacks to open the action: up some flashbacks, a baseball game, some fugitives, and the bit-by-bit revelation of the unscrupulous facts of the case. They also acquaint us, more than we may need, with the murder victim, a strong character strongly portrayed by Adolph Caesar, a fearless bantam cock with the respect voice since Lorne Dozier and a mind toward whips his whole race, not just his immediate platoon, into shape. With Howard E. Rollins, Jr., directed by Norman Jewison. (Loma)

Star Trek III: The Search for Spock — As a sequel, this puts much more distance between itself and its predecessor than most. But what is there that need, or prudently can, be said about it? The expected reconstruction of Spock is ingenious in conception and suspensefully prolonged, with a brand-new baby Spock hanging out of his coffin cocoon and aching at the windows a lot, and it even, within the established postulates about Project (and Planet) Genesis, makes a kind of sense. In technique, it is well handled, with the junior Spocks or Spockettes being very reasonable likenesses of the elder. The eventual reappearance of Leonard Nimoy himself is somewhat muffled, but modestly may have prevented director Nimoy from granting actor Nimoy quite as grand a re-introduction as Robert West gave him in the first TREK movie. The climactic documentation of what we have heard alluded to as "vulcan mysticism," with its incanted gobbledegook and its gongs and its chous-gings in white negligees, may have been modest to a fault, just a step or two above PLAN NINE FROM OUTER SPACE. And in truth, Nimoy, usually content to order up a map shot of somebody or other, steers this third movie installment

Speech — Romance between man and maid — and the tail of the latter, which gives way to a serviceable pair of legs when dry, will do quite nicely as a symbol for all the unnamed something which one partner in a relationship worships that the other won't tolerate. It's a Thorne Smithian premise, but without any real feel for fantasy (see the casting of a Miss Cal-

ifornia Bland — Daryl Hannah — would indicate). The bland urbanity in the place is a pleasant enough substitute (the easygoing Tom Hanks is representative there). But all this is undone by the Steven Spielbergian finale, with the lovable alien having to evade the coercive forces of the U.S. Government. Who wouldn't trade that entire sequence, from the moment the mermaid is taken captive, for a few more examples of the kind of English language, an innocent immigrant might learn from television? With John Candy, Eugene Levy, directed by Ron Howard. 1984. (Garden Village 8; Sweetwater 6)

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the gimmicks of the two social opposites being physically duplicated, the princely figure, the contrary, is a WASP financial wizard and the pauperish one is a ghetto black, and they trade places through no choice of their own, but through the mischievous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to settle a wager on the old heredity vs. environment debate that one of them has been reading up on in

director Richard Tuggle seems to have trouble distinguishing from reality. And from that point forward, it would appear to be the filmmaker, on whom some of the meanness of those Mean Streets has started to rub off, with Genevieve Bujold and Alison Eastwood. 1984. ** (Plaza Bonita, Studio 3 Cinemas, from 10:12; University Towne Centre, Vineyard Twin, from 10:12)

Streamers — Barracks drama, written for the stage by David Rabe, directed by Robert Altman, about soldiers due to be sent to Vietnam. The camera never goes outdoors, though it looks out the windows a lot, and stays active in other ways too. It doesn't always stay attentive, however, to the current topic of discussion. And with so much talk, some of it indecipherable, the viewer does not feel encouraged to let his mind wander. There are many flashes of good acting, and many of overly "artistic" and overly "expressive." Gay Byrd and George Dzundza are the most consistently good, although used consistently present, as a couple of drunken veteran officers. (The drunkenness tends to obliterate sensibility and expressiveness.) Sensitivity of most sort to assist itself in the incoherent consideration about whether or not the questions about a black-and-white named Ritchie, who was a Greek fisherman's cap, reads pretty by Sylvia Plath and a critical look at Ignatius Bergman and said things like, "Well, my domain" With Michael McKean, Michael Wright, Michael Landon, and David Alan Grier. 1983. (Loma, from 10:13)

Teachers — Nick Nolte, Judith Wills, and Richard Gere, and a cast of a big city high school, directed by Arthur Hiller. (Boulevard Plaza 5; Grossmont, New Valley Drive In; Plaza Bonita, Plaza Bonita 6; San Diego Drive In; South Bay Drive In; UA Glasshouse 6; University Towne Centre, Wiegand Plaza 6)

10 to Midnight — A lot of time is spent, and a lot of blood spilt, to set up a situation so simple-minded that we hope approve of Charles Bronson throwing out the legal code: "I remember when legal meant lawful," he philosophizes. "Now it means some kind of loophole." Unlike the high-minded and no-murderer who kills his phallos, Bronson is a Real Man (I hate to quote), he says, in a disapproving tone what is on his calendar tray about it was pie? and he has a collection of dark-colored, button-down-collared shirts, and he didn't need quite so much outside help to secure our sympathy. With Louis L'Amour and Andrew Stevens, directed by J. Lee Thompson. 1983. (University, Frontier Drive In, Harbor Drive In, New Valley Drive In, San Diego Drive In, from 10:12)

Tightrope — One of Clint Eastwood's most serious efforts, with the action submerged in an artful darkness — perhaps more dark than artful — and backed by a Lennie Niehaus jazz score. The conception of the hero — a police detective drifter, in a sense, Dan O'Grady — is of a man who must stately go down what Raymond Chandler christened Mean Streets, but who, in violation of Chandler's definition of a hero, is in imminent danger of himself becoming mean. Except that by his account his elbow-rubbing with the denizens of Mean Streets had only inspired him to treat his wife with more tenderness. Except his wife wasn't interested, in that, and it wasn't until she walked out on him that he began rubbing more than just elbows with what we might term Mean Streetswalkers. The character's fatherhood to his two pre-teen daughters is established fully, and with a before his predilection for kinky sex. But neither quality ever comes fully into play. And if the character isn't going to blur more heavily on the case, or the case isn't going to blur more heavily on him, then it's up to the case itself. Jack the Ripper in New Orleans — to hold our interest. It holds it fairly well, but the case begins to break down irreparably with a very un-suspicious dream scene that inter-

CURRENT MOVIES

of the Yves Robert comedy, PAROEN MON AFFAIRE. But something has been lost. The attempt to broaden (or simplify or clarify) the humor, and thus the appeal, doesn't just cheapen it, it changes it. This is true even down to the casting level. The chaste cover girl visage of Kelly Le Brock (or Le Brock), with her lovely store pair of plastic lips, is a poor substitute for the elegant and feminine Ann Duperoy. Le Brock is a woman only an elegant could love. And Gene Wilder bodied the basic normalcy, so well embodied by Jean Rochefort, to play the bourgeois family man in middle crisis. It seems only natural that, as something of a Harpo Marx look-alike, he should be a Harpo Marx look-alike, too. And what else is a hot-blooded satyr going to do when he gets an eyeful of a skirt in an updraft? With Charles Grodin, Joseph Bologna, Michael Huddleston, and Gilda Radner, directed by Walter 1984. * (Carousell Cinema 6, Century Twin, from 10:12; La Jolla Village; Studio 3 Cinemas)

of romantic banalities about the provincial female tourist (named, in this instance, Ms. which would seem to be short for, or who anyway is from, Missouri), and the suave lascivious Frenchman. To supplement the romantic ones, there are also banalities on such larger cultural issues as the non-Frenchness of French toast and the ubiquitousness of French mistresses. Directed by Richard Marquand. 1984. * (Carousell Cinema 6, La Jolla Village, Sweetwater 6)

The Wild Life — Comedy about high-school graduates experiencing The Real World, with Christopher Penn and Lea Thompson, directed by Art Linson. (Ace Drive In, from 10:12; Carousell Cinema 6, Cinema Plaza 6, Clairemont, College, Mira Mesa Cinemas, from 10:12; San Diego Drive In, Sweetwater 6, UA Glasshouse 6)

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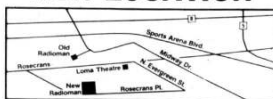
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Section 3/ **Classifieds**

NOTICE: Due to increased circulation the Reader is raising its classified ad rates for the first time in three years. As of the December 6, 1984 issue, business and life private party classified ads will cost \$10 for 25 words or less, plus \$0.10 per additional word.

DISPLAY ADS	
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Motorcycles	Page 29
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FREE CLASSIFIEDS. Ads of less than 25 words cost \$1 per week. All ads are accepted on a non-refundable basis, and no profit or nonprofit organizations, which do not charge for their services. Ads of more than 25 words cost 40 cents per additional word. Classified advertising space one week only and must be mailed as All parties are limited to ONE FREE ad. If you wish to place another ad, it will be accepted at the Reader office.

must be placed in advance. There will be no charge for any other items included in an unsolicited ad.

DEADLINES. Classified ads of one kind can be mailed to the Reader and received by Monday, March 18. Classified ads of another kind may be mailed one week before the intended issue. Classified business ads and real estate ads must be received by the Reader office by Friday, March 15. (To State Street, downtown Boston.)

Photo Page 19
Real Estate Page 33
Rental Agencies Page 32
Rides Page 19
Roommates Page 30
Services Page 21
Sports Page 15
Trade Page 18

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