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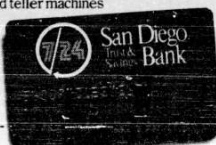
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The key to the city.  
And borrowing money.

# READER

VOLUME 14, NO. 20, MAY 23, 1985  
SAN DIEGO'S WEEKLY



How some San Diegans get TVs, stereos, cameras, trips, and loads of other junk for practically nothing.

**W**inners Circle. The name has marketing appeal. And if we weren't all winners, we wouldn't be assembled on this balmy spring afternoon at Via de la Valle to learn about the Winners Circle Vacation Time Sharing Resort. The Del Mar racetrack is a block south, the ocean a few streets west. The temporary trailer on the far side of the pool is jammed with couples, children, and singles; their attire ranges from shorts to business suits. More people are being led into the trailer by a smiling sales force. The sales director apologizes for the standing-room-only situation. An affable young man wearing a suit and tie greets the audience. "Hi. My name is Ken and I'll be your speaker for the next five minutes," he says with a smile. Ken explains that the time-share concept of purchasing exclusive rights to use a converted motel suite for a one- or two-week period annually was conceived in Europe in the Sixties. "In the Seventies the idea became popular in the United States as the means to make the most of vacation dollars," he says. "Today there are time-share units available in forty countries and six continents. Del Mar is one of the most sought-after vacation spots in the world." Spontaneous applause.

Our next treat is a twelve-minute film. Glorious Technicolor sweeps the

mountains, canyons, lakes, rivers, valleys, deserts, beaches, swimming pools, tennis courts, Jacuzzis, and all the fruited plains and prairies of the United States. While the camera pans past smiling couples splashing in the surf, a facsimile of the Mormon Tabernacle Choir's version of "America the Beautiful" intrudes in full voice. More spontaneous applause. Enough to make you want to write a check.

But when the moment of truth arrives eyeball to eyeball with a salesman whose slick smile turns nervous, a slight sweat breaking out above his upper lip, things get tough. "We're ninety-six percent sold. These units won't last, you know. This offer is good for today only," he warns.

"I can't sign any contract without having my attorney look over the paperwork," the potential customer demurs.

Recognizing an adversary, the salesman suddenly turns surly. "Do you always take your lawyer along on vacations?" he asks brusquely.

"This is a legal contract for a piece of real estate," she counters.

"Okay, okay! Go to the trailer on your right and give them this slip. They'll have a free gift waiting for you," he says with resignation, barely containing his disgust as he rushes off to confront another customer.

She leaves the trailer with a gas bar-

(continued on page 10)

By Sue Garson  
Illustrations by Debbie Tilly



# O.B. People's Food Store

## O.B. People's Food Co-op

proudly announces its conversion to  
"Food for people, not for profit!"  
The leader in quality and low prices with a rich tradition in organic and naturally pure products since 1972.

Invites you to join us now and enjoy membership/owner rights:  
Together we'll grow bigger and better! Inquire at People's for membership information. We celebrate our new co-op status with these

### Special Sale Items

Sale prices effective through Saturday, June 1.

Organically grown  
**Large Valencias**  
Regularly 35¢ lb.  
**Sale 25¢ lb.**

Organically grown  
**Cucumbers**  
Regularly 49¢ lb.  
**Sale 99¢/3 lbs.**

Organically grown  
**Red Delicious Apples**  
Regularly \$1.19 lb.  
**Sale 89¢ lb.**

Organically grown  
**Creamy Hass Avocados**  
Regularly 55¢ lb.  
**Sale 35¢ lb.**

Freshly ground  
**Almond Butter**  
Regularly \$2.59 lb.  
**Sale \$1.99 lb.**

R.W. Knudsen's  
**Papaya Nectar**  
Regularly \$1.77 qt.  
**Sale \$1.29 qt.**

Natural body care products  
**Nature De France • Nature's Gate**  
**Tom's • 20% off**  
All products included!

Roasted/Salted  
**Pistachios**  
Regularly \$3.66 lb.  
**Sale \$2.69 lb.**

Raw  
**Cashew Pieces**  
Regularly \$3.24 lb.  
**Sale \$1.99 lb.**

Introducing  
**Healthy Times Nature's Wafers**  
Cranb. maple, spice  
Regularly \$1.52 ea., 3 oz.  
**Sale \$1.19 ea.**

Hain, cold-pressed  
**Mayonnaise**  
Regularly \$2.38 ea., 24 oz.  
**Sale \$1.78 ea.**

Raw  
**Pine Nuts**  
Regularly \$5.01 lb.  
**Sale \$3.99 lb.**

**Cosmic Cukes**  
Regularly \$2.95 ea., 32 oz.  
**Sale \$1.99 ea.**

Fantastic Foods  
**Nature's Burger**  
Regularly \$1.69 ea.  
**Sale \$1.19 ea.**

10% senior citizen discount every Wednesday.  
4765 Voltaire St. 224-1387 Monday-Friday 10-8,  
Saturday 10-7, Sunday 10-6  
O.B. People's Food Co-op—Not just another health food store.

### The Don Patrol

There are some causes in life that really get me backing them 250 percent. One of them is being kind to animals and another is being kind and showing respect to people. It is to this cause that I direct your attention. A specific case in point which shows little respect and a lot of immaturity in writing, is the "City Lights" which appeared in the May 16 issue of your "Newspaper". Newspaper, hardly... a junior high, even younger attempt, which is more like a cheap scandal sheet. May be that is why the Reader is better known for its very personal "Personal" advertisements than it is for high-class journalism pieces. I ask you what difference does it make whether Donald Freeman uses information gathered about a specific individual three years ago or yesterday? And he was taking it from any other source other than himself. Both columns were informative, very

### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

complimentary to Bruce Williams, and made for quite interesting reading. I have been reading Mr. Freeman's columns for a number of years and have never found them anything less than professional and classy, two words that perhaps you should look for in Webster's one of these days. Copy down their definitions and pass them along to Mr. Arnold so that he can strive to achieve them.

How can you criticize someone of Mr. Freeman's talents wherein your entire staff shows a very amateurish writing style, all told? Perhaps it is professional jealousy. Also, I have never seen anything written on the constructive side relative to Mr. Freeman's immense knowledge of the written word in the Reader. So you are just showing one side of Mr. Freeman and coloring everyone's vision, without just cause.

I very seriously doubt whether the few quotations credited to Mr. Freeman were even his words, word for word. Seems that a tabloid of your low caliber would think it completely acceptable to quote Mr. Freeman out of context, just to add more "spice" and juicy tidbits to the article.

I believe that an apology is due Mr. Freeman, both from your editor and also from Mr. Arnold. The writers word is a beautiful form of expression and can be used to educate, humiliate, delight, entertain, and amuse people. And in a way, Mr. Arnold did "move" me — to write an I let you know that I was not deluged, entertained, or educated in the least bit. More of being given a pain on the back side of my lap, if you get my drift.

I would like to know what the exact purpose and intent was in writing this article. I don't understand how any good was derived from it whatsoever. If I were editor, I would take a closer look as to the pieces being contributed to my publication. The articles contained therein are a rich reflection on the editor, and somehow I don't believe the editor wants to be thought of as someone who carries slipshod stories.

After reading and rereading Mr. Arnold's article, I wonder how he can stand to look himself in the mirror. I would not consider myself a journalist; I'm to write something such as "The Second Time Around" maybe Mr. Arnold

should take a cue from that headline and go back to journalism school, the second time around, if he indeed went there in the first place.

Katy Wilkins  
San Carlos

### Heartless Transplant

Please get rid of Duncan Shepherd, the Reader's movie reviewer. I don't mean to be heartless, but let's be realistic. Isn't that why you have a movie review column — to be read? He doesn't make any sense, has terrible reviews, and I, myself, would prefer to read honest, direct reviews of new movies.

Linda Bude  
Encinitas

### Gutless, Mediocre, Shallow, Superficial, Riskless Imitations

As a scenario for "success" in the visual arts, you may choose any major city for this to take place in. First of all, the artist must have only a smattering of talent, preferably none at all, especially that essential quality of creative vision.

Remember that if one has no talent, yet looks and talks as if one does, then the first steps toward "success" are possible. Two additional qualities are necessary, though. One must dress de rigueur, meaning new wave, and be able to drop names into the right places in theoretical discussions. At no time should there be any work to back up the flimflam.

Above all, this "artist" must believe that it is possible to have security and create works of art at the same time. Let us call this phenomenon "the middle-class spoiled brat syndrome." We all must realize that truly creative artworks stem from this philosophy, right?

Secondly, to attain this degree of "success," one must join a group of similarly ambitious souls. It is essential to pick a totally chic pretentious name for the group and maintain a cloister of studios within a very close proximity to each other. At this point, one must have no self-confidence and never ever confront the self, whether it be in one's studio or in the endless succession of boring openings. The idea is to remain elusively terrified.

Now, let's discuss the work itself. What little of it there is. The main rule to apply here is, create garish, mediocre, shallow, superficial, riskless imitations of the real thing. If you live on the West Coast, copy the East Coast, and vice versa. Give the works acceptably ambiguous titles. Like spraying room deodorizer on garbage, it smells good but it's still garbage. Remember, make it absolutely insipid.

You've attained "success" now, because an insipid, vulgar, artist/salesperson will put your work on the market and make a killing. After all, anything can be marketed given the proper publicity. Even sweet-smelling garbage!

I often wondered why so much money was given to theater in San Diego. I guess many visual artists have followed my scenario for "success."

To those many who see that I have been knowingly stepped on in this letter, put up or shut up!  
Craig Stockstill  
San Diego

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# City Lights

## Our Special Of The Day Is A Broken Arm

Deb Holzman was a waitress at Espera 30 Restaurant in Pacific Beach until March 12 of this year. That was the day she fell off a table at work and injured her right arm. She immediately walked from the restaurant, on Mission Boulevard, to Sharp Health Services just around the corner on Garnet Avenue. Twenty-nine-year-old Holzman says she was in a lot of pain, and she asked to have her arm x-rayed. But Dr. Janet Schwartz, who examined Holzman, believed the injury was just a contusion and therefore did not order an x-ray. Holzman was sent back to work.

After three days of being unable to work because of the pain in her arm, Holzman returned to the "prompt care" facility for another examination. She says she again asked Dr. Schwartz for an x-ray and was again denied one. "Dr. Schwartz insulted me by saying the pain was an emotional problem that was all in my head," Holzman says. After missing four more days of work Holzman was starting



Deb Holzman at Sharp Health Services

to have financial troubles, so even though her arm still hurt she returned to her job at Espera 30. On her first day back she picked up a full coffee pot with her right hand and heard a loud pop in her arm. The coffee pot smashed on the floor, and Holzman began to cry from the pain in her arm. She went back to the Sharp health center, which advertises

itself as a low-cost alternative to hospital emergency rooms (and is owned by the same hospital management company that operates Sharp Memorial and Sharp-Cabrillo hospitals) where she says she was first told an x-ray wouldn't be necessary. But after she insisted, an x-ray showed her arm to be broken. She was put into a cast from her palm to her

shoulder.

Holzman wasn't overly concerned with questions about her initial treatment at the health center, until she returned to have her cast checked at the end of March. She was called into the office of Dr. Nathaniel Rose, clinical director at the center. "He told me he felt just terrible about what happened to me, and said, 'I want to do

everything possible to help you,'" Holzman explains. "He assured me my living expenses would be taken care of while I healed." Holzman says she told the doctor she was losing the forty or fifty dollars a day she'd previously made in tips. The doctor, according to Holzman, immediately gave her \$200 — one hundred dollars in cash and a one hundred-dollar check, to help cover her rent due that day.

Holzman says she asked Dr. Rose why she wasn't given an x-ray on her first visit, and he told her it was a cost-cutting measure and was medically based on an informal guideline set down by the American College of Emergency Physicians (ACEP): if there is no swelling, then x-rays may not be required. (That guideline and many others are the result of a \$380,000 cost-containment study conducted by ACEP, which looked at emergency procedures in approximately twenty hospitals.)

For the first week in April Holzman had contact with Dr. Rose almost every day, either by phone or in person. "He was honest, he genuinely wanted to help," she says. But once the hospital's insurance

(continued on page 34)

## Until Daddy Took Her Release Form Away

James Watt's opinions aside, what could be more all-American than the annual Beach Boys' Padres double-header, held each Mother's Day since 1982 at San Diego Jack Murphy Stadium? That's the question Mike Fahn asks as he indignantly recounts an unexpected snag in this year's May 12 presentation, which was produced for the Padres organization by his concert promoting firm, Fahn & Silva Presents, for the second consecutive year.

Since the first Beach Boys concert was held after a Padres game in 1982, Fahn says, one of the event's highlights has been the group of more than 300 cheerleaders who romp around the stage in their school colors while the group plays its many rock hits. As they've done in the past, Fahn says, his firm in late April — three weeks prior to the show — sent out letters to the cheerleader advisers of most San Diego Unified School District high schools, inviting their

cheerleading charges to attend the show for free if they promised to show up in uniform the day of the show and then, immediately following the baseball game, agreed to take to the field and perform their most rousing cheers and dance routines while the Beach Boys played. And, again as they've done in the past, Fahn & Silva sent along a set of release forms for girls and their parents to sign, giving Fahn & Silva and the Beach Boys the "perpetual right" to use photographs and videos made of the event in any future advertising, commercials, or other such "legitimate use Fahn & Silva may deem proper." Fahn says the form is an "industry standard" that his company used last year with no problems; he adds that while the form is broad in scope, footage of the cheerleaders will most likely be used only in television commercials advertising future Beach Boys concerts presented here.

But while in the past three years the signed release forms had been routinely returned to the promoter, this year the father of one of the girls, fifteen-year-old Laura Jeanne Griesbaum of La Jolla High School, refused to sign the form. Karl H. Griesbaum, an attorney, sent Fahn & Silva a letter two weeks prior to the show in which he objected to the "blank check" type language in the form and enclosed his own revised version. Griesbaum's form



Laura Jeanne and Karl H. Griesbaum

reduced the time limit from "perpetuity" to one year; included a provision that if any of the Beach Boys or their employees were arrested for any crime, such as drug abuse, the release would be void; and specified that photographic footage of the cheerleaders could only be used in "publicizing, promoting, or advertising the Beach Boys, and for no other use whatsoever of a commercial and public nature." After

consulting with his attorney David Brannman, Fahn says, his office rejected the revised form and promptly received a second version from Griesbaum, deleting the one-year time limit. Again, the second revision was rejected on the advice of attorney Brannman. Fahn says, and as a result Laura Jeanne Griesbaum did not accompany her eight fellow La Jolla High cheerleaders onto the stadium field May 12.



Fahn & Silva's 'Beach Boys' cheerleaders

The following Monday, a day after the show, Griesbaum sent a formal complaint to the local office of the California Division of Labor Standards Enforcement. At the crux of his complaint is Griesbaum's contention that the original release form was too vague to protect the girls properly.

"Suppose, for example, someone makes a pornographic movie and splices in film clips of the cheerleaders to make it look like it's all one thing," Griesbaum says. "Obviously, this would be offensive to both the girls and their parents, but according to Fahn & Silva's release form, we would have no recourse. All I did, in revising the form, was limit the use of photos to commercials advertising or promoting the Beach Boys, and if that's all Fahn & Silva plan to use them for in the first place — as they've repeatedly told me — why did they object?" Why should I trust them? I don't even know Fahn & Silva, and I'm not about to give a blank check to a bunch of strangers," Griesbaum's complaint to the local labor office also accuses Fahn & Silva of various other violations of the state labor code: the release forms had not been approved by the state labor commissioner as required by law and were thus unenforceable; work permits for the cheerleaders had not

(continued on page 34)



Anne Fitch

## The Lord Is My DJ

In San Diego alone, she has taught more than 350 women how to examine the mucus that is found on and around their cervixes during the most fertile days of their monthly cycles, so that they may

establish a routine of sexual activity that will allow them to achieve or avoid pregnancy. For the past seven years, Anne Fitch has been earnestly instructing women in the art of natural birth control. The "Billings Method" (named for the Australian doctor and his wife who developed and later publicized the method in the

early Seventies in the United States) requires that the couple who practice it abstain from sex for roughly seven days out of each month. Fitch claims that if used properly, the method can be ninety-eight percent effective.

Fitch was overjoyed a month and a half ago when she was presented with an opportunity to spread the good news of the method to an even wider audience. A close friend of hers, Bernadette Cashman, had been producing *The Sounds of Ireland* — a weekly radio program of Irish music and news on KMIC (King and Master Jesus Christ), an AM radio station in El Cajon, which specializes in religious and ethnic broadcasts. Recently the program had fallen on hard times and Cashman started to sell "memberships" in *The Sounds of Ireland*. Fitch contributed one hundred dollars to Cashman's effort, and in return Cashman offered

her air time on the show. Fitch seized the opportunity. On her first broadcast on Saturday, April 13, from 4:00 to 4:30 p.m., she briefly outlined the material that she hoped to cover on the show during the weeks ahead.

As a matter of course, Fitch discussed human sexual development in general and happened to mention that during puberty the testicles and penis of the male enlarge. After the show, Roger Good, programming director of KMIC, confronted Fitch. According to her, Good told her that he had heard her discussing "enlarging penises" on the air and said that Frank references to masturbation would not be tolerated.

Furthermore, she says, Good told her that if she wanted to continue with her show, she would have to disassociate herself from the *Sounds of Ireland* and sign a contract, which Fitch says she tried to

explain that she was not discussing masturbation, but that Good remained adamant, so she signed a contract of her own, thereby taking complete responsibility for the show's content and any irate calls or letters that her topic might incur.

"I was extremely angry," remembers Good. "I had no knowledge of what was on the air until it was too late." Good explains that while he found some of Fitch's material objectionable, he could not pull her from the air or keep her from making her views public. He says that KMIC was involved in a lawsuit last year after the station canceled a controversial talk show program. The battle ended when the FCC compelled KMIC to reinstate the program, and, Good says, he was not eager for a replay or a similar situation with Fitch.

The next week Fitch began

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## Liz Taylor Would Never Stand For This

The janitor at the Ken Cinema in Kensington is tired of sweeping up piles of rice, toast, and vomit. The theater's management has grown irritated with the audience. And the scores of young people who flock to the theater on Friday and Saturday nights for the midnight showings of their favorite flick, *The Rocky Horror Picture Show*, are impatient with the poor quality of the Ken's print of the film. Everyone involved with the showing of this extravaganza of sexual behavior, it seems, is pretty peeved.

Riding the crest of this wave of displeasure are the twenty or so members of the ad hoc cast which acts out the movie on the theater's floor as the film plays

on the screen behind them. They were informed on the night of Friday, May 10 by the theater's assistant manager, Mary Lang, that they would no longer be allowed in the theater for free, and that the general admission for the movie had been raised from \$3.50 to four dollars. The next evening, the cast members stood en masse outside the theater, announcing loudly to passersby and theatergoers that they would not enter the theater until the management decided to let them in for free. And then, with a cassette player blaring the soundtrack from the film, they acted out the movie scene for scene until police arrived to disperse them. Inside the Ken, theater workers and the recently hired security guard watched and muttered their satisfaction when the police had driven the crowd away. They think that their free admission was an actor's fee.



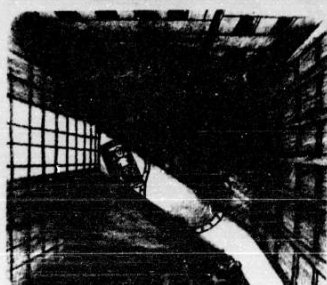
Protest outside Ken Cinema

An actor's fee... imagine!" says assistant manager Lang. "Two months ago someone was smoking in the theater and left a cigarette burning in a seat. The seat caught on fire. Three weeks ago one of the cast members pulled a knife on

the manager, Bill Richardson. Two weeks ago someone pulled the soap and paper towel dispensers off the wall in the men's room. And last week," Lang says, her voice rising, "there was a couple here with a six-week-old baby. A six-week-

old baby! They told our concessions worker that it was the eighth time that the baby had seen the movie. The father tried to change its diapers on the concessions stand. Every show, there's at least one

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## The Bigger Valley

The auto traffic that pours from its twin shopping malls, office buildings, restaurants, cinemas, and sports stadium and crosses Interstate 8 makes

some San Diegans reason that Mission Valley is already built to capacity. Such an assumption, though, is naive. A peek inside the city planning department's filing cabinets reveals these details of another generation of high-rise hotel towers, rambling office parks, and sprawling condominium projects that will fill the

valley's undeveloped acreage:
 

- The 98,000-square-foot Rio Vista office complex, just west of Interstate 805 in the center of the valley, will add an additional 750,000 square feet in the coming years.
- A partnership of developers including Douglas Allred, Donald Summers, and the Conrock and Hazard companies will soon "realign" and channel two miles of the San Diego River between 1805 and Highway 15, adding 2,475,000 square feet of offices, 547,500 square feet of retail space, 1350 hotel rooms, and 2336 residential units.
- The "Northside" development on 241 acres due west of San Diego Stadium envisions 4802 housing units, 1,962,000 square feet of office park, and a 500-room hotel high-rise.
- Atlas Hotels plans to expand on six of its eight Mission

Valley sites. Atlas proposes 500 new hotel rooms, 20,000 square feet of restaurants, 848,000 square feet of office space, and 400 homes on an existing Town and Country Convention Center site north of I-8 at Hotel Circle. "Hanalei Towers" is a 577,000-square-foot office tower proposed just east of the Hanalei Hotel; while a twelve-acre plot across I-8 on Hotel Circle South would hold 566,000 square feet of new offices. Perched on the valley's south rim below the UCSD Medical Center would be a 94,000-square-foot office building and five homes.

These major developments and other, smaller projects planned for the next decade

will require the widening and extension of many streets, including Friars and Mission Center roads and Camino de la Reina. New roads into another of the valley will be built, and a new, \$30 million cloverleaf interchange is planned for I-8 between Highway 163 and Morena Boulevard.

— P.K.

## STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

I just read in the paper where Oklahoma now allows the purchase of alcohol by the drink. That's pretty astounding to me, a naive Californian who drinks when he feels like it, but something else in the newspaper article got me to wondering. It said this law in Oklahoma was a "blue law." What exactly is a blue law, and why is it blue? And do we have any in California?

Herman Schaeffer  
San Diego

Let the rest of the nation think California is insane, at least in our state all the laws are in black and white. About half the states have blue laws, which in plain language are laws that forbid people from engaging in certain activities on Sunday. In Columbus, Georgia, for example, it is illegal to get a tattoo on Sunday. Texas has some real gems (but then, you'd expect that from a state that declares pilots must remove their spurs before boarding an airplane). A store may sell paper plates on Sunday in the Lone Star State, but it is forbidden to sell china plates. Wallpaper is for sale on the Sabbath, but not linoleum. Texans may buy all the screwdrivers they want on Sunday, but can't buy a single screw. Apparently Texans don't do much home improvement on the weekend. Sundays in Tonga, in the South Pacific, are even duller than in Texas: citizens can't be "frivolous," can't beat on a tin can, and the injustice! face two years in jail if they are caught kissing on a Sunday. Even the poor animals on Tonga must observe the Sabbath, since it is illegal for Tongans to allow their horses to mate on that day.

Let's come back home for a minute. I wasn't entirely accurate when I exempted California from this worldwide legislative fervor. Up until 1970 it was illegal for anyone to slaughter an animal in the state unless he had a special written permit.



Illustration by Rick Grady

That blue law was somewhat vestigial, though, since just about all such laws in California (most of which pertained to the sale of alcohol) were repealed in 1983.

Blue laws supposedly originated in Connecticut (which in fact was once called the Blue Law State). The story is that back in colonial days the Puritans codified behavior appropriate to the Sabbath, restricting most secular activity. These laws were published on blue paper, it is said, to imitate the British acts of parliament. Some historians doubt the existence of the blue lawbook, citing a fabled Samuel Peters as the perpetrator of this legend. Peters supposedly left the colonies in a huff and went back to his native England, where in 1781 he wrote a fictitious history of Connecticut, intending to discredit the colonists. His most effective ploy was to blame religious fanatics in the colonies for writing laws that forbade cooking, sweeping, cutting hair, and so on. His fellow Englishmen were only too ready to believe in the colonists' excessive

behavior, and Peters's history — and the "blue" laws — led to a lot of fun making at our expense.

Dear Matthew Alice:

We were sitting around the office the other day when someone posed a question that stumped us all. On that common office accessory, the stapler, there is a little metal plate with indentations where the points of the staples hit. On the various staplers around the office, this metal plate has two sets of indentations, one close together and the other spaced apart. Everyone uses the first setting, and nobody even knows what the second is for. Can you help us?

Terri Johnson  
San Diego

It's no secret why our gross national product is so abysmal — our workers are just sitting around, idly wondering about trivial subjects, instead of producing, producing, producing. As a service to your country, I feel obliged to get those office

workers back in gear, so herewith is the answer.

First we've got to familiarize ourselves with a couple of terms used in the world of staples. That little metal plate is called an anvil. It's reversible, which allows the operator to select the shape the staple will have when it is "climbed" (stapled). The normal setting, in which the ends of the staples head toward each other, provides what staple connoisseurs call a "tight clinch" — an evocative term, one which speaks of permanence. The second option (and one infrequently used) causes the ends of the staples to point away from each other. It is a flimsy, weak configuration, and is used when the bond is meant to be temporary, a spur-of-the-moment patching together of things that must soon go asunder.

In the future we may not care which direction the bits of metal wire are bent, because the stapler of tomorrow may not use staples. The latest staplers merely crimp the pages together. That's quite a technological advancement from the early days of this century, when staples were first glued together into strips for convenience. Previous to the creation of the strip, staples had to be loaded into staplers one at a time (life moved much more slowly a hundred years ago). Still, the strip of staples wasn't so great at first, since one had to hit the stapler with a mallet each time one wanted to staple something. All in all, I'm not sure we've really improved much since the first stapler was built, for Louis XV in the Eighteenth Century. King Louis' staples were handmade, and each was inscribed with the royal insignia. Truly they don't make 'em like they used to.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80808, San Diego, California 92188.

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## FAMILY FITNESS CENTERS



## THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO CITY COUNCIL APPARENTLY ended four days of gossip and speculation Monday afternoon by agreeing that Police Chief Bill Kolender isn't its overwhelming choice as San Diego's next city manager. Kolender became a candidate on Friday, May 17 following a phone conversation with Ed Fike, editor of the *San Diego Union's* editorial pages. Fike called the chief and first discussed the police officers' pay dispute, then Fike shifted the conversation to City Manager Ray Blair's resignation. Fike says he "ascertained" that Kolender was interested in the manager's job. "Much to my surprise, he said he'd accept it if it were offered," Fike reports. The police chief also pledged not to resign from the manager's job to run for mayor, should Hedgecock vacate that office. While Kolender won't comment on the conversation, sources say he also received an encouraging phone call from Helen Copley, publisher of the *Union* and the *Tribune*.

Armed with "a piece of information no one else had," Fike telephoned all nine city council members. (Bill Mitchell is touring China and Mike Gotch couldn't be reached.) A council source says Fike "strongly lobbied" for Kolender, suggesting that the nationwide search for Blair's successor could be dropped and Kolender drafted for the job. Fike, though, insists he simply alerted council members to Kolender's interest in the city manager's post and discussed in general terms whether the candidate search would continue. He says council response to Kolender as city manager was "generally affirmative."

By Monday, though, any apparent enthusiasm had

cooled considerably. One council member reports that the council voted unanimously in private session to continue the formal search for applicants and says talk of Kolender's candidacy was less than encouraging. City Manager Blair also reportedly said he wouldn't recommend Kolender for the job as the city's top executive.

Council members and their aides are privately speculating that Copley and several Union executives would like to see Kolender as city manager because it would remove the chief from the mayor's sweepstakes. Should Hedgecock lose his job, Copley favorite Maureen O'Connor would have a better shot at becoming mayor with Kolender out of the running. Fike strongly asserts he "never even thought" about that angle and assures that "there's no Machiavellian plot" behind his telephone talks with the council members.

These are embarrassing times for the local Democratic party. Four of eight San Diego city council members—all of them Republicans—are up for re-election in September and it appears none will be challenged by a Democrat of stature. Despite county Democratic party chairman Tom La Vasi's assurances that "there are Democrats" out there who have the money to run, "we just have to comb them out," no Democrat with name identification and strong fundraising ability is willing to campaign against Republican incumbents Bill Mitchell, Gloria McCall, Ed Struiksma, and Dick Murphy.

Mitchell and his lone declared opponent, Republican Abbe Wolfshimer, will both raise impressive sums of money, and Mitchell's ability to draw from environmentalists discourages any formidable



Bill Kolender, top. Ed Fike, bottom

Democrats. Bob Filner, who in 1983 ran a strong challenge against Third District incumbent McCall, says that "harrying some really strange turn of events" he won't run again. Mike Pent and Evonne Schulze both say they won't challenge incumbent Dick Murphy, and Phil Connor shows no interest in a Fifth District rematch against Struiksma.

Mayor Hedgecock's continuing legal troubles are a major cause of the pathetic Democratic showing in these technically nonpartisan races. Though a Republican, Hedgecock is no friend of

fellow party members Struiksma, McCall, and Murphy, who have all voted against his "managed growth" program. Had the mayor been acquitted by a jury on perjury and conspiracy charges, he would have consolidated his political power and possibly moved to help defeat one or more of the three Republicans by assisting candidates such as his side Schulze and perhaps Filner. "What that hung jury did was essentially freeze the current council in place," says Filner. "Change only could have come if Roger were freed and could put his energies behind defeating them." Filner

and other liberal strategists also believe a stronger Hedgecock would have rallied behind the Managed Growth Initiative currently being pushed by environmentalists. The mayor's energies would have publicized the initiative, allowing Democratic challengers to use it as a vehicle for gaining name identification and attracting more campaign contributions.

Filner also blames Democratic officeholders for not grooming promising candidates and helping them raise funds. "They beg for someone to run, and then they don't do anything to help," he says. Filner says the party hierarchy, from Congressman Jim Bates to Assemblywoman Lucy Killea and City Councilman Mike Gotch, "are scared to come out and say they're Democrats." And by declining to put their political muscle behind Democratic challengers, Filner says the office-holders make themselves vulnerable to election challenges from ambitious Republican council members. "It's shortsighted for them to stay out of council races," says Filner, who warns that the Democratic office-holders "are going to be ganged up on one by one" by well-financed Republican challenges.

Rob Sandier, a Democratic strategist and publisher of the *New Democrat* newspaper, argues that the Republican party's tight grip on the city council can only be broken by rewriting the rules. Sandier believes that the city charter must be rewritten to require even-year council elections concurrent with state and federal ballot issues. Such a change would assure larger Democratic voter turnout. Sandier predicts, "Vacancies must be filled not by council appointment but by special elections, and Sandier considers that Democrats must mount another campaign for election of council candidates by district, not city-wide. Until these reforms are won, Sandier figures Democrats don't have a serious chance of altering the council's seven-to-two

Republican majority. "Would you mortgage your home to run against an entrenched incumbent?" he asks. "We have run out of people willing to do that."

But a Republican-dominated city council won't put such reforms before the voters, and Republican party chairman Bob Schuman says changing elections to even years and mandating special elections for council vacancies won't hurt Republicans. And while district-elections might make the Republicans more vulnerable, voters convincingly rejected that idea in 1982. Schuman sees a Democratic party with "serious, serious problems," and Democrat Filner isn't optimistic about the

future. "The Republicans are the party of free enterprise and independence, yet they're more cooperative than we are," he says.

When District Attorney Ed Miller this month decided not to prosecute a U.S. Border Patrol agent for shooting twelve-year-old Humberto Carrillo-Estrada, Chicano activists searched for a politician to give their protests credibility. Roberto Martinez, chairman of the Coalition for Law and Justice, says his group didn't seriously consider approaching border representatives Steve Peace, a Democratic state assemblyman, or Duncan Hunter, the Republican

congressman, since both politicians had previously disregarded requests for help in investigating alleged incidents of border violence. Assemblyman Peter Chacon, a Chicano Democrat, appears a logical choice, but Martinez says his group made no overture for assistance because "Chacon sticks to safe issues like bilingual education, where he doesn't have to stick his neck out. I went to him several years ago on a police brutality issue and he just shined me on." (Chacon's office didn't return phone calls on the issue.) An aide to one local legislator says politicians were hesitant to get involved in the Border Patrol protest because "once you take their [the

Chicanos'] side, there's no ending it. They expect you to be there every time on every issue." So the activists went out of town for a politician to carry their demand that state Attorney General John Van de Kamp investigate the Estrada shooting. The logical choice was Assemblyman Richard Alatorre, a Los Angeles Democrat who is friends with Marco Lopez, the attorney representing the shooting victim. Local Chicanos say Alatorre doesn't shy from controversial issues and has a history of involvement in the immigration debate. Alberto Garcia, president of San Ysidro's International Chamber of Commerce and a voice in the

border protests, also notes that Alatorre is running for the Los Angeles City Council and the state-wide publicity attached to the border shooting may bring him more Chicano votes. Congressman Jim Bates also jumped into the border controversy by introducing legislation that would fine and/or imprison federal law enforcement officers who use "greater force than is necessary to carry out official duties." While the activists appreciate Bates's involvement, Garcia says the congressman is in part motivated by a desire to "mend his relationship" with Chicano leaders who were incensed by Bates's support of the Simpson-Mazzoli immigration bill.

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# Free

(continued from page 1)  
becue, which she puts in the back of her Mustang. Then she heads north, to the San Clemente Inn, to score another freebie at yet another time-share resort.

At time-share resorts throughout the county, similar scenes are reenacted every few hours, filling the highways with housewares hustlers driving from pitch to pitch — from Casa de la Playa in La Jolla to the Breakers in Pacific Beach, to Lakeside, to Julian, all over Southern California. In their glove compartments are invitations, invariably something like the one from a resort near Riverside: "We have your television reserved and waiting for you at Naco West's Wilderness Lakes. There is no obligation. All we ask is that you visit Wilderness Lakes, attend a sales presentation, and take a courteous guided tour (approximately 90 minutes) of this unusually beautiful camping resort." The fine print reads, "Anyone not of legal age to contract, or families who have visited our office in the past six months, are ineligible. Identification along with a major credit card or checkbook will be required."

Something for nothing. How sweet. Maybe it all begins for the seeker of freebies at an early age. The first free ice cream cone at the local Baskin-Robbins may start him on his way. When a kid figures out how to beat the system by stuffing the entry box with a variety of birthdates during a particular year, he gains an edge over the others; his deviousness nets him

**"Hey, I got a Lake Tahoe vacation because I allowed a Kirby salesman to come over to my apartment, toss some dirt on my carpet, vacuum it up, and demonstrate the wonders of a machine that I had no intention of buying. It took an hour out of my life, but I was rewarded with two nights in Tahoe for me and a friend."**

free ice cream cones several times a year. From then on, he learns that the more he beats the system, the easier it gets.

One such person is Scott (not his real name), who does occasional gardening only when he is desperate for pocket money. More often, he can be found pilfering his parents' junk mail — easy enough, since the twenty-eight-year-old lives in their La Jolla garage amid a pile of items he's amassed during the past five years he's been attending several time-share promotional seminars a week. His friends say he's obsessed with collecting these material goods — car stereos, cameras, TVs, VCRs, Tupperware, gourmet carving knives, clock radios, tape recorders, and cordless telephones — for which he has no use.

Recently Scott persuaded a friend to accompany him to Happy Trails, an RV park fifty miles from nowhere. "Actually, the place, whose major selling point is that Roy Rogers has a financial interest in it, is thirty miles dead east of Chula Vista," says Scott's friend, who describes that particular adventure as the worst day in his life. "It was almost a two-hour drive each way from La Jolla. We had a two-hour wait before the presentation until enough suckers assembled, and then the actual presentation took at least an hour. Meanwhile, we hung around drinking the beer that was sold on the premises for a dollar a can. The total time investment cost us nearly seven hours each, and the grand payoff for all that time and gas expense was a cheap 35mm camera," he recalls. "The following weekend [in a different

scheme] Scott conned some girl to pose as his wife. They got a free weekend in Idaho for pretending to be interested in purchasing half an acre next to a cesspool."

Not all time-share addicts are people on the edges of society. Besides retirees, some of those who attend these events are working professionals who say they are willing to take a drive, listen to a presentation, and receive a gift just to kill time. "Every time we receive an invitation to attend a time share, we go," says a recent Eastern European immigrant who wants to be called Boris in this story. "As long as it's on the weekend. During the week we both work." As a result, the couple (he's an engineer and she's a medical secretary) has an enormous collection of grandfather clocks, luggage, sleeping bags, and appliances that clutter their University City home. So far they haven't been able to resist an invitation. During their last visit to Naco West's Wilderness Lakes near Riverside, which cost them each about six or seven hours of their weekend time, they acquired a five-inch indoor/outdoor black-and-white TV, which takes ten batteries to operate. "We haven't used it yet because we need to get an adapter," explains Boris's wife, Ludmila, "and that will cost us thirty-five dollars. Our invitation claimed that the retail value of the TV was \$169.95, but we saw the same thing at the Price Club for fifty dollars."

Ludmila's husband laughs when he tells about their initial visit to a time-share resort on a golf course near Escondido. "They pressured us and we were impressed and right on the spot, we signed the papers." But the following morning when the euphoria had cooled, the couple remembered that

they didn't even play golf. "So we went back to Escondido the next day and we pleaded temporary insanity. We got out of the deal, but it was a lot of trouble," Ludmila recalls.

Boris and Ludmila are protected by a seventy-two-hour rescission law in California written with such impulse buyers in mind. Still, they are the type of consumers time-share resorts rely upon, as is explained by a former salesman who sold time shares at the Capri-by-the-Sea in Pacific Beach (and who wishes to remain anonymous). "Before I sold time shares I was a Fuller Brush man for about five years," he says. "Both operate on the knowledge that a certain percentage of people feel a moral obligation to purchase something from you once they've accepted a gift from you. In Fuller brushes the percentage was higher, of course, but even in time shares, about fifteen percent bought. When I was selling time shares, I'd see the same people coming back. These were people who put no cash value on their time."

Danny (not his real name) is a real estate agent who is one of those who feel no moral obligation to buy anything, nor does he put much cash value on his time. "It's therapeutic for me to take a drive up into the mountains or out to the desert where these time-sharing promos are. It's good for my soul to get the opportunity to say no to someone else after clients have been saying no to me for weeks, especially since residential real estate has been so slow. At the end of the day I come home with a set of Corning Ware or some carving knives or a hibachi, and I feel that my day hasn't been wasted, it's been a better than break-even day," he says. Although the thirty-year-old bachelor never

**She arrived at the checkout counter with seventeen bags of one type of cookie and with enough coupons to reduce the total tab to eighty-five cents. "The manager was so impressed," she recalls, "that he told me to forget the eighty-five cents."**

cooks, he says he likes having these things around his Pacific Beach apartment. "When I get duplicates, I either save them to give as Christmas or wedding gifts or I sell them at a garage sale or a swap meet."

When he applied for an American Express credit card in 1979, Danny says it was a signal to corporate America that he would be a conspicuous consumer. "My name got on everyone's list and every day I'd come home to at least one invitation, sometimes more. I wound up renting a post office box to handle the overflow. These presentations I go to generally last about two hours, but after going to them for six years I've learned how to keep my participation down to about an hour. What I do is arrive half an hour late so I miss the introduction. I sit through the promo film, but

when the salesman has me in the closing booth I waste no time in telling him that I'm a real estate salesman. I'm here looking around for a friend or for a customer, I say. Then he can't wait to get rid of me and jump on someone else.

"Free hotel weekends are fine," he continues. "I've been to Vegas, Palm Springs, Puerto Vallarta, and Lake Tahoe for weekends and the hotels are all paid for. Not meals, though, so I have to scrounge around looking for a happy hour. For the price of a beer, I virtually eat dinner. I don't ever go to a restaurant and buy dinner. That's a rule. Between investment society meetings and meetings hosted by termite inspectors and title reps and escrow companies, I never have to worry about breakfast, either. Right now Douglas Ford is offering a gift

certificate to spend a couple of nights in Mexico just for test driving a car. It's written in my appointment book of things to do next week. I can't resist. You have to have an optimistic nature, I think, to keep taking advantage of these things," he says.

How does Danny handle the high-pressure tactics? "After doing it all these years, I'm numb. It's like being in a hypnotic trance. I just keep repeating 'no' over and over until they finally leave me alone. Hey, I got a Lake Tahoe vacation because I allowed a Kirby salesman to come over to my apartment, toss some dirt on my carpet, vacuum it up, and demonstrate the wonders of a machine that I had no intention of buying. It took an hour out of my life, but I was rewarded with two nights in Tahoe for me and a friend. No, it didn't include air fare," he laughs. "I had to scrape up my pennies to fly there, but for me it was worth it. It's emotionally satisfying to get something for nothing in a no-free-lunch world."

Lenny is a middle-age engineer who hasn't had a job, by choice, for fifteen years. Not does he intend to be employed ever again. When he was in his thirties, Lenny (which is not his real name) made some prudent investments that yielded enough monthly interest for him to live modestly in a Pacific Beach apartment without having to report to a job. He doesn't live modestly, though — he lives handsomely. Lenny supplements his monthly income with some highly selective freebies. "I go where I want, eat and drink well, all on very little money," he says. This requires research, of course, but since Lenny isn't employed, he's got plenty of time to do

(continued on page 12)

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## Free

(continued from page 11)

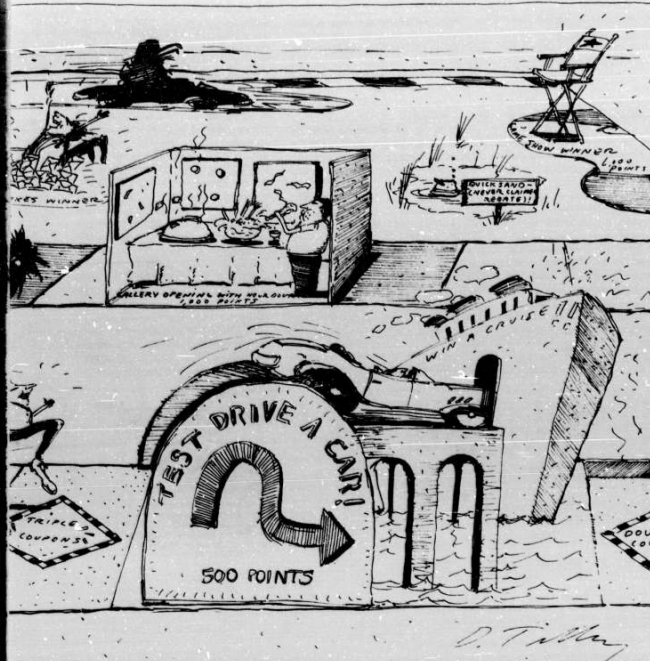
vote to hedonistic pursuits. For instance, he attends theater three or four nights a week when he's in town, though he's never bought a theater ticket. "What I do is get on all the theater managers' lists to be an usher. In exchange for twenty or thirty minutes of my time handing out programs and showing people to their seats, I see the best plays in town."

Lenny also makes sure that he signs the guest register at every art gallery in San Diego to insure his place on the invitation list for exhibition openings when champagne and an elaborate spread are served. He never misses an SDG&E shareholders' meeting breakfast. "Great American First Savings puts out a nice breakfast, too," he says. Just recently he attended an all-day freebie sponsored by one of the recently established institutes at UCSD. "It was a think-tank setting. They served a great lunch and at 5:00 p.m. there were plenty of cocktails and the kind of hot hors d'oeuvres that were the equivalent of dinner. Of course, you need an active grapevine to find out about all these freebies," Lenny admits, "and to get connected, you've got to spend some time and make a few phone calls."

After fifteen years of polishing his art, Lenny feels that happy hours are for amateurs. "That's an Everyman pursuit," he says, "but for the more advanced, figuring the angles is the real fun. The more innovative and challenging the freebie, the more interested I become."

When it comes to meeting challenges, nobody is better than local attorney Mike Schaefer. The former San Diego city councilman and landlord explains that the famous sneaks for which he has received much publicity were done out of necessity. "Not financial necessity," says Schaefer, whose real estate dealings have made him both prosperous and controversial. "For example, last summer I was perfectly willing to pay the face value of a hundred dollars for an Olympics ticket, but when the opening ceremonies began, the scalpers still wanted several hundred dollars for a ticket. I felt that was too much. When I saw an open gate, I followed some children in who were there to see their mother. Of course I didn't go out of my way. I was there and had I been able to buy a ticket for a hundred dollars, I would have," he says.

"It's a matter of being inventive and recognizing and seizing opportunities when they present themselves," he adds. Another example of Schaefer's inventiveness occurred at the 1980 presidential inauguration in Washington, D.C. Schaefer wasn't deterred from attending that event just because he hadn't been invited. "One of the local papers did a write-up on a couple who had saved five or six thousand dollars to go to Washington. I was convinced — actually it became a challenge — that I could do the same thing for next to nothing. I did." He laughs. "I wore the same uniform — a trenchcoat — as the CBS cameramen wore. When they went walking up front, I put my hand to my ear like I was the audio man and I managed to walk in right behind them. When the crew was told to sit down, I spotted one empty seat. It was in the third



row, directly in front of Johnny Carson — between Rumsford and Kissinger. You know who was sitting right behind me? The guy in charge of the inauguration."

Jennifer first got hooked at age seven when she got a free transistor radio as a result of winning a park-sponsored sack race. Because her mother tried to dilute the joy by reminding her daughter that nothing is free ("Someone had to pay for that radio, Jennifer," her mother said), Jennifer set out to prove her mother wrong. That same year, the resourceful second-grader found a coupon (in a copy of her brother's *Boy's Life* magazine) that offered a booklet called *1001 Things You Can Get Free*, and she quickly sent for it. "When it came, I sent out 1001 postcards with my name and address to all 1001 places to get all these items free. I can't remember which was better — going to the mailbox every day and finding a freebie just for me, or anticipating what was in that mailbox. The stuff kept coming and coming. There was a pair of gold-colored wings from an airline company, a membership card certifying that I was a doughnut-dunker, and a gigantic chart showing how forests grow. I even remember getting a pink-colored pamphlet describing the female reproductive system. They also sent me a free sanitary napkin," Jennifer recalls.

Today, at twenty-four, she operates a no-overhead mail order marketing business from her Ocean Beach apartment. Because her free-lance life is independent of time clocks and an eight-to-five office routine, she can devote as much time as is necessary to her childhood passion. "I keep a constant vigil for drawings and sweepstakes. They're all over this town. San

Diego is one of the best places in America for freebies because so many new businesses are opening up here and they're all offering promotional gimmicks to get you onto their turf."

She has not forsaken sending for things in the mail, though. Even today, her mailbox holds the same surprises that it did when she was an impressionable schoolkid. "Businesses send me free samples of computer paper, floppy disks, leather-bound appointment books, and pens engraved with my name," she explains. "All I have to do is ask. I also send for free cosmetic samples. I never buy make-up."

Bored with the art exhibition opening circuit — white wine, Brie, and pseudointellectual chitchat, as she characterizes it — Jennifer has begun to turn her free time and energy into the better payoffs. In 1982, just after she had moved to San Diego, she won an all-expenses-paid trip (for two) to Hawaii for entering a drawing on radio station KCNN (now KPQP). "I was driven to and from airports in limousines," she remembers. "How did I win? Well, I used visualization. I imagined myself on the beach at Waikiki, lapping up the sunshine."

In addition to positive thinking, Jennifer submits multiple entries in a lot of drawings, and the more drawings she enters, the luckier she becomes. "Whenever I hear of a local drawing or sweepstakes," she says, "I'll go miles out of my way by bus — no, I haven't won a car yet. For me, it's more than a habit or a hobby. It's a part-time job. I spend hours looking for these things. But I've won a complete Hiatchi stereo system, a VCR, a stereo cassette deck, \$500 cash, and another time I won a check for a hun-

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# Free

(continued from page 13)

dred dollars. I subscribe to a national contest newsletter which describes contest rules and qualifications. According to the newsletter, published in Fernandina Beach, Florida, you're considered a success in the world of contestants if you've won a car, a major trip, and a major (\$50,000 or more) cash prize. "And I'm on my way!" Jennifer grins. Going to the supermarket means box tops, refunds, coupons, rebates, sweepstakes entry blanks, and drawings, as well as a quick nosh on free samples of new food products. On the way home, Jennifer often rewards herself with a bouquet of flowers. "No, I don't buy them. The florist across the street sometimes throws them in the dumpster when they're still fresh."

Jennifer's years of experience have taught her where to expend her energies to best advantage. "I don't bother with the Publisher's Sweepstakes anymore because the odds are so low. The esoteric ones, like the Airborne Jovernight mail couriers sweepstakes, for which she filled out twenty entry blanks are easier to win," she says. "If you win the sweepstakes, you can deduct your expenses — postage and envelopes — from your income taxes. If you don't win, you can't deduct anything," she says. Last month Jennifer won a backpack with a Hershey insignia on it from a national sweepstakes sponsored by the Hershey Chocolate Company. Even though she has never gone backpacking, she's pleased with the win. "There are some big winners of national sweepstakes in San Diego," she says. "In 1982 a woman got \$50,000 a year for the rest of her life from a Kodak sweepstakes."

She says her goal is to become a major California lottery winner. At

the beginning of the year she entered six state lotteries plus the national lottery in Canada, and she maintains lottery pools with friends in Illinois and in Ohio. "The first week I subscribed to the New Hampshire lottery, I won five dollars, and I guess that was the hook," she says. Jennifer agrees with the opinion of Arthur Janov (author of *The Primal Scream*) that those who are always looking for a bargain (or freebie) feel that life has cheated them. "There's a high from getting something for nothing, winning a trip, cash, a radio, or even getting free lipstick and eye shadow, and that quick high is a consolation for a less-than-perfect life," she says. "When I feel blue or unloved, I look through the catalogues to see what I can get free. I fill out a few entry blanks or sweepstakes forms. I fantasize about what I'll get, and soon I feel better about myself and the world."

Currently her attention is turned to game shows. She's been studying the

skills that are required and she's practicing becoming a television personality. With her intense eyes, dark curly hair, and offbeat good looks, the lanky Midwesterner may have what it takes to impress the producers.

A decade ago a North County real estate broker did, Marty (not his real name) checked through the ads for contestants that appeared — and still do — in the classified section of the Sunday edition of the *Los Angeles Times*, and he went on a quiz show binge. He appeared on *Name That Tune*, *Face the Music*, *Rasswurd*, and *The New \$64,000 Question*, and he won all sorts of major appliances, television sets, and cash. On his way to and from the Los Angeles television studios, Marty stops at thrift shops, and he claims he's made more than \$500 on a single weekend from selling what he's picked up at the shops.

To Marty, who is now in his early forties, it's a game he's been playing on and off ever since he graduated with a "useless degree in history"

from an Ivy League school in which he was considered a star. "My parents were pushy upwardly mobile types," he says. "They spoke incessantly about me 'making it,' so I resisted. Later I figured out another way to get the bennies. It's not by working in a large corporation and dropping dead prematurely in San Diego — coupons, supermarket bingo, happy hours. Maybe there's an antisocial theme in this. Maybe the theme is, 'Let the other suckers break their backs and their spirits in the eight-to-five world. I'll get what they want, but I'll get it my way because I'm smarter than they are.'"

"As a real estate broker I'm in an ideal position to be on both sides of this issue," he continues. "About five or six years ago, I was one of the major presenters for San Diego Country Estates. I was an after-dinner speaker. Not only was I well paid, there was a free dinner in it, too. What's better than outmanipulating the manipu-

lators?" he asks rhetorically.

Being in real estate is perfect for working all the angles of the freebie culture, Marty says. "You're eligible for the free dinner seminars and free weekend trips." And when he's not busy with clients, Marty picks up freebie esoterica, including coupons. As he starts the engine of his aging white Cadillac, he offers a bit of coupon trivia before he drives to his office. "Proctor and Gamble coupons have no expiration date," he winks.

h, coupons. They've been around since 1898, when the C.W. Post company sold cereal with penny-off coupons. Today, not only are there national coupon clubs, there are coupon conventions — one was held in San Diego last September — and even coupon crime (forgery). Of the coupons issued annually in the United States, having face values that total more than \$25 billion, only three to five percent are redeemed. Nevertheless, coupons do complicate shopping, and that visible

minority has been causing chaos in the aisles and slowing down checkout counter speed so much that a sign posted in the express lane of the Big Bear Market on Adams Avenue reads, "No Coupons."

San Carlos homemaker Peggy Newman has been collecting coupons for fifteen years. Because there's an abundance of double coupons here, she considers San Diego the Shangri-La of coupons. By investing several hours a week clipping and organizing coupons by category, subject, and expiration date, and through strategic use of these coupons, she gets lots of free groceries and claims to save approximately \$4000 annually on the family food bill. To accommodate the three-year surplus of laundry detergent and the two-year supply of bath soap that Peggy has acquired, her husband has had to build a large pantry in the garage. Peggy's favorite tale is the one in which she arrived at the checkout counter of a neighborhood supermarket with seventeen bags of

one type of cookie and with enough cookie coupons to reduce the total tab to eighty-five cents. "The manager was so impressed," she recalls, "that he told me to forget about the eighty-five cents."

Wives and mothers making ends meet are not the only coupon hobbyists. Janet Schechter, for instance, is a twenty-nine-year-old playwright who lives at home with her mother and brother. "Those who are fascinated by numbers and who are good in math can be pulled into coupon craziness because it's a numbers game," she explains. "It's a game that only other coupon nuts understand. Last New Year's Eve, when I misplaced certain coupons that I had been saving in order to pyramid them into getting a week's worth of club soda free, I became really upset. My sister was in the next room, but I couldn't tell her how I felt because I knew she wouldn't understand. So I called my friend in New Orleans even though it

(continued on page 16)

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**FRANK SINATRA**  
Nice 'n' Easy



# Free

(continued from page 13)

was after two in the morning there. I cried about it over the phone because I was so upset. No one but another coupon nut would understand."

A Mesa College electronics instructor who wishes to remain anonymous says it would never occur to him to go out to dinner without using a two-for-one coupon. "I can't understand why anyone would pay for two dinners when he can get one free," he says. The college instructor is so taken with coupons that since he founded a young singles group, all the activities he arranges are based on two-fers. "Recently we all went out to dinner and then to the theater on two-for-one coupons," he says. After the show ended and the group had gathered in one of the members' homes for a late-night party, the college instructor describes the activities as "feverish."

... Know what we did? We stayed up until four in the morning swapping coupons with each other."

One of the more recent enticement gimmicks that manufacturers have

handed to the consumer/hobbyist is the rebate. Before he received a law degree and a real estate broker's license, Howard Zlotnick was employed as a taster and evaluator for Foodmaker, Inc. "I actually got paid to travel to various cities and eat restaurant meals," Zlotnick, a long-time freebie hobbyist and unpaid solitary vigilante, is peeved that many manufacturers who offer rebates that entice the consumer to make the initial purchase are two-faced. "They use deceptive advertising, and the come-on is usually in large bold print. But once the purchase is made, everything possible is done to hamper and discourage the customer from actually applying for and receiving the rebate, based on the premise that most people who buy the product will not actually apply for the rebate," he complains. But Zlotnick always does.

When he isn't in his Kensington office or in court representing clients, Zlotnick spends hours steaming off labels, filling out forms, squinting at the fine print, licking postage stamps and envelopes, and everything else entailed in applying for the one-dollar to ten-dollar rebate that the manufacturer promises will arrive within four to six weeks. "Conair offered a five-dollar rebate and an additional five-

dollar super rebate on a make-up mirror, so I bought it for my daughter," he recalls. "But when I tried to read the rebate coupons, my eyes teared and I got a headache. Much of the print for the rebate instructions was in five-point type and I needed a magnifying glass to read it. This is fifty-percent smaller type than the legal minimum allowed for certain paragraphs in retail installment contracts in California, by the way. I also got upset because the dates for applying for the two rebates differed as well as the proof required. The instructions were vague and ambiguous, which is typical of rebate instructions that also insist that failure to follow instructions exactly will void the offer and no rebate will be forthcoming. I found an 800 number for Conair, and when I called to complain, they admitted receiving many complaints. They said a mistake was made in Korea where the forms were printed. They were waiting for a corrected batch to come from Korea. When I suggested they could get it printed at PIP, I was told I'd have to talk to the vice president. But when I told the voice on the other end of the phone that I was an attorney, I got a rebate check two days later without having to jump through all those hoops!"

Some of his other recent accomplishments include a forty-dollar rebate on a Union cordless phone and a forty-dollar rebate on a convection oven. When hair dryers were on sale with handsome rebates, Zlotnick couldn't resist buying four of them. He gave them as gifts and then requested that the recipients return the gift boxes to him so that he could apply for the ten-dollar rebate on each. At present the rebate vigilante is annoyed with Thrifty Drug's recent advertisement for a tube of glue for a dollar. "In large print a one-dollar manufacturer's rebate was announced," Zlotnick says. "The net cost is zero," said the ad in bold print. We all know that it costs a twenty-two-cent stamp plus time to send in for the rebate, but this manufacturer demanded a stamped, self-addressed envelope, therefore costing forty-four cents to retrieve a dollar." Nevertheless, Zlotnick complied.

"Sometimes stores don't have the required coupon available at the time of sale," he continues, "so I've had to make several trips just to get the coupon. Once, when I finally got hold of the rebate coupon, the offer had expired." He adds that he's written to manufacturers on legal stationery threatening lawsuits. "I send out quite

a few Z-grams, short for Zlotnickgrams, trying to get these manufacturers to stop trying to con us."

Besides being an admitted coupon nut, Zlotnick is an auction addict. "Nearly ten years ago I met a fellow at the Leo Edge Auction on El Cajon Boulevard who was a fanatic contest enterer. He had recently retired from the Navy and was living in a crummy one-room studio at a run-down place south of Broadway. To keep busy, he'd spend several hours every morning entering Safeway contests. He'd submit 300 entries and distribute them equally among all the Safeway stores

in San Diego and L.A. counties," Zlotnick remembers. "In fact, he had formed a network with several others who lived in North County and in L.A. He'd send them a batch of entries and they'd visit the Safeways in their areas, depositing some of the entries in each of the stores; in return, he'd do the same with their entries in the San Diego-area Safeways. During the time I knew him, he was averaging two or three free calculators per week along with several other prizes of modest value, and this was very satisfying for him. It was an achievement of sorts."

"Although Safeway contests were his specialty, this guy entered national contests, too," Zlotnick says. "When he won the \$25,000 Pledge Sweepstakes grand prize, he had them ship all that furniture — mostly Thomasville and Lane — directly from Michigan to Leo Edge's auction. Edge told me about it, so I rushed over and bought most of it for ten cents on the dollar."

Why he indulges himself in such a time-consuming hobby instead of turning his full attention to courtroom trials that generate a much higher hourly rate of pay is a puzzle that

Zlotnick himself ponders. "I don't know," he shrugs. "It must be a compulsion. I don't want to keep doing this, but I suppose I get the same kind of satisfaction from knowing my own lawn when I could get a kid to do it for a few dollars."

"My brother has a huge medical practice in San Francisco," he continues. "He earns three times more than I do, yet he figures all the angles to get free cruises by organizing doctors' groups and spends time strategizing how he can buy toilet paper in bulk without having to pay sales tax on it. He's worse than I am."

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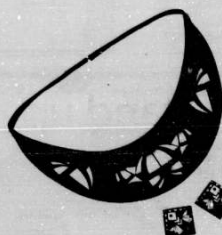
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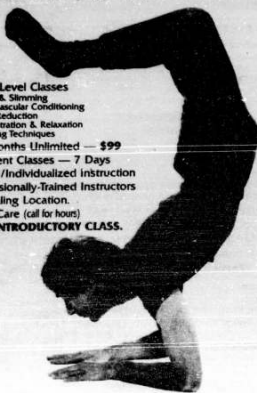
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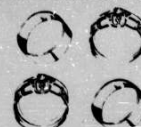
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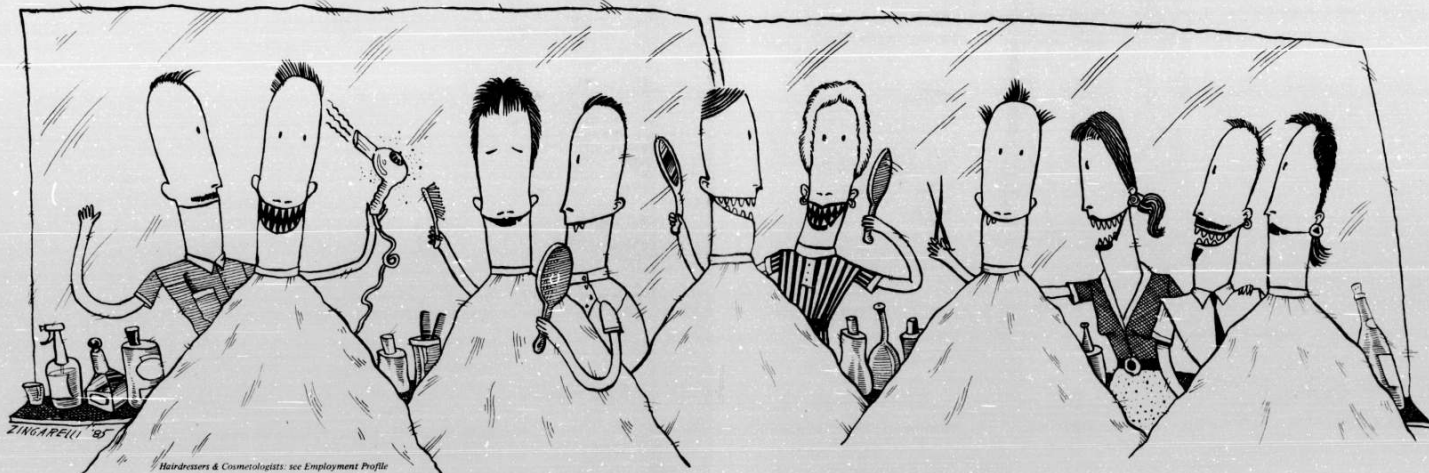
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# HOW SAN DIEGO STACKS UP

## A COMPENDIUM OF COMPARISONS WITH OTHER CITIES

BY JIM SEALE

It is possible to compare apples and oranges — statistically speaking, that is. People get themselves into trouble only when they attempt to apply subjective judgments in comparing the apple and the orange. As an example, recall the civic outrage in the wake of Rand McNally's recently published ranking of American cities as most livable and most desirable. The problems with such popularity contests arise when some so-called expert decides he is qualified to interpret objective information — statistics — in a subjective way. Pittsburgh won that Rand McNally competition, by the way. San Diego finished a distant also-ran. Honestly now, would you choose Pittsburgh over San Diego, all other things being equal?

All things are not equal, of course, but let the facts speak for themselves, and leave their interpretation to those who are affected by them. And forget Pittsburgh. Consider the following cities: Los Angeles, San Francisco, Chicago, New York, and Houston. How does San Diego stack up against them? Well, did you know that San Diegans check out more library books per capita than people in New York or Chicago? Or that there is more opera here than in Los Angeles? Would you guess that of all six metropolitan areas, San Diego ranks first in the per-capita number of physicists, astronomers, hairstylists, and cosmetologists? All true. And more: San Diegans move the most frequently, watch less television, have the lowest unemployment rate and the highest inflation rate, the greatest percentage of professional athletes, and more subscribers to *Penthouse* and *Playboy*.

The charts below were compiled from a wide variety of sources using the most recent information available. (The source for each chart is noted in parentheses.) The accuracy of the figures is as good as the reputation of the organization collecting them. That you can judge for yourself, just as you can be the judge of the meaning of it all.

### POPULATION & GENERAL INFORMATION

Metro Area Population Rankings	
New York, N.Y. — N.J.	9,100,000
Los Angeles County	7,500,000
Chicago	7,100,000
Philadelphia	4,700,000
Detroit	4,400,000
San Francisco — Oakland	4,400,000
Washington, D.C.	3,000,000
Dallas — Ft. Worth	2,970,000
Houston	2,920,000
Boston	2,700,000
Nasau — Suffolk, N.Y.	2,600,000
St. Louis	2,300,000
Pittsburgh	2,200,000
Baltimore	2,170,000
Minneapolis — St. Paul	2,110,000
Atlanta	2,000,000
Newark	1,960,000

Anaheim — Santa Ana — Garden Grove	1,930,000
Cleveland	1,890,000
San Diego	1,860,000

City Limit Population — 1982	
New York	7,090,000
Los Angeles	3,020,000
Chicago	2,990,000
Houston	1,730,000
San Diego	915,956
San Francisco	691,637

City Limit Land Area	
Houston	556 sq. miles
Los Angeles	465 sq. miles
San Diego City	320 sq. miles
New York	302 sq. miles
Chicago	228 sq. miles
San Francisco	46 sq. miles

### People Per Square Mile

1. New York	23,283
2. San Francisco	14,905
3. Jersey City	14,803
4. Newark	13,639
5. Chicago	13,173

23. Los Angeles	6,395
66. Houston	2,867
79. San Diego City	2,711

### Median Age of Residents

1. St. Petersburg	42.6
2. Miami	38.4
3. Yonkers	24.9
4. San Francisco	34.4
5. Pittsburgh	33.6

6. New York	33.3
27. Los Angeles	31.1
44. Chicago	30.4
68. San Diego City	29.3
76. Houston	28.4

### Percent of Population That Is Female

New York	53.7
Chicago	52.5
Los Angeles	51.1
Houston	50.3
San Francisco	50.2
San Diego City	48.5

### Persons Born in the State Where They Are Living

Houston	86.3%
Chicago	64.1%
New York	44.5%
Los Angeles	40.6%
San Francisco	36.7%
San Diego City	36.1%

### Foreign-Born Population

1. Miami	35.0%
2. Los Angeles County	22.6%
3. New York	20.8%
4. San Francisco — Oakland	15.8%
5. Anaheim	15.4%

### Asian or Pacific Islander

1. Honolulu	66.0
2. San Francisco	22.0
3. New York	8.2
4. Oakland	7.8
5. Seattle	7.4

### Percent of Population That Is White

1. Lincoln	95.4
2. Madison	94.3
3. Spokane	94.3
4. Worcester	93.9
5. Des Moines	90.3

38. San Diego City	76.1
68. Houston	61.3
69. Los Angeles	61.2
71. New York	60.7
75. San Francisco	58.1
83. Chicago	49.6

### Hispanic

1. El Paso	62.0
2. Miami	56.0
3. San Antonio	54.0
4. Corpus Christi	47.0
5. Santa Ana	45.0

### Buddhists Per 100 Residents

San Francisco	1.50
San Diego City	1.05
Chicago	0.94
Chicago — New York	0.17
New York	0.07

### Percent Adults Over 25 with College Degree

1. Washington, D.C.	70.0
2. Atlanta	67.0
3. Detroit	63.0
4. Newark	58.0
5. Birmingham	56.0

### Divorces Per Year Per 1000 Residents

1. Las Vegas	12.7
2. Anchorage	12.1
3. Little Rock	10.4
4. Jacksonville	8.8
5. Tulsa	8.5

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Los Angeles	53.0
San Francisco	52.0
New York	48.0

### Physicians & Astronomers Per 1000 Members of the Work Force

San Diego County	0.99
San Francisco — Oakland	0.80
Los Angeles County	0.25
Chicago	0.20
Houston	0.13
New York	0.11

### Psychologists

New York	2.00
San Francisco — Oakland	1.60
San Diego County	1.50
Los Angeles County	1.10
Chicago	1.00
Houston	0.58

### Clergy

Chicago	2.00
Houston	1.99
San Diego County	1.98
New York	1.79
San Francisco — Oakland	1.70
Los Angeles County	1.70

### Millionaires

Los Angeles County	40,783
New York	39,723
Chicago	29,640
San Francisco — Oakland	24,328
Houston	12,864
San Diego County	11,701

### Multimillionaires — Net Worth of \$100 Million

1. New York	57
2. Los Angeles County	21
3. Houston	11
4. San Francisco	10
5. Chicago	7
6. San Diego	5

### Per Capita Donations to the United Way

1. New York	\$14.85
2. Houston	\$13.62
3. San Francisco	\$12.70
4. Chicago	\$11.58
5. San Diego County	\$10.70
6. Los Angeles County	\$10.29

### Divorces Per Year Per 1000 Residents

1. Las Vegas	12.7
2. Anchorage	12.1
3. Little Rock	10.4
4. Jacksonville	8.8
5. Tulsa	8.5

### Percentage of Married Men

Houston	60.0
Chicago	56.0

### Physicians & Astronomers Per 1000 Members of the Work Force

San Diego County	0.99
San Francisco — Oakland	0.80
Los Angeles County	0.25
Chicago	0.20
Houston	0.13
New York	0.11

### Psychologists

New York	2.00
San Francisco — Oakland	1.60
San Diego County	1.50
Los Angeles County	1.10
Chicago	1.00
Houston	0.58

### Clergy

Chicago	2.00
Houston	1.99
San Diego County	1.98
New York	1.79
San Francisco — Oakland	1.70
Los Angeles County	1.70

### Athletes

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.9
5. Las Vegas	23.6
19. Los Angeles	18.0

### Percentage of Married Women

Houston	58.3
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Los Angeles	53.0
San Francisco	52.0
New York	48.0

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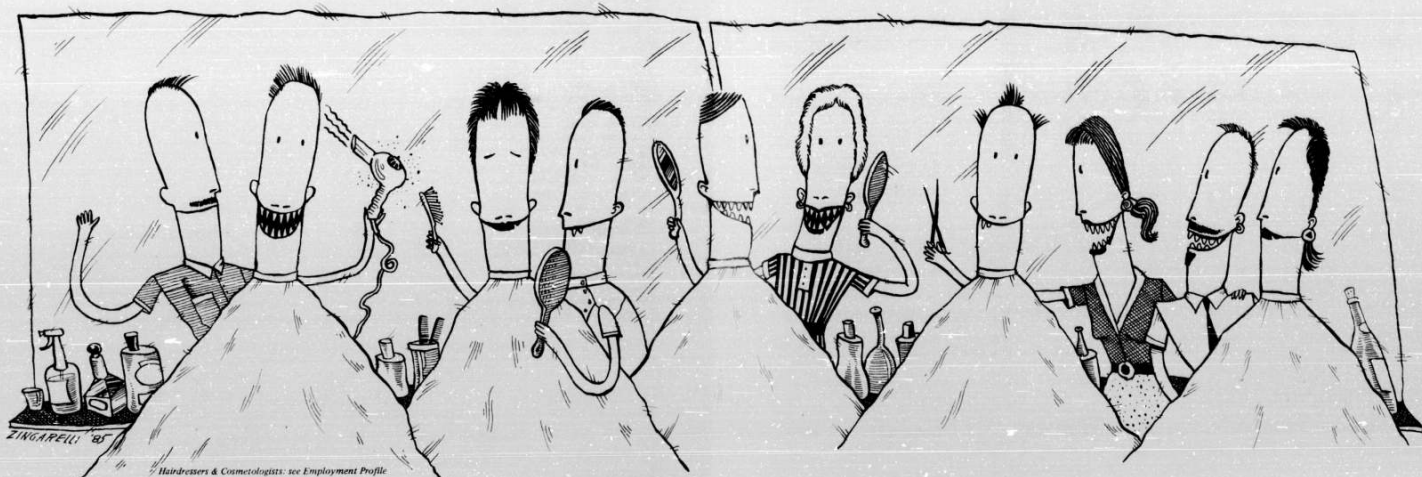
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Chicago	7,100,000
Philadelphia	4,700,000
Detroit	4,400,000
San Francisco — Oakland	3,300,000
Washington, D.C.	3,000,000
Dallas — Ft. Worth	2,970,000
Houston	2,900,000
Boston	2,700,000
Nassau — Suffolk, N.Y.	2,660,000
St. Louis	2,360,000
Pittsburgh	2,200,000
Baltimore	2,170,000
Minneapolis — St. Paul	2,110,000
Atlanta	2,000,000
Newark	1,960,000

Anaheim — Santa Ana — Garden Grove  
1,930,000  
Cleveland  
1,890,000  
San Diego  
1,860,000  
(1980 U.S. Census)

City Limit Population — 1982	
New York	7,090,000
Los Angeles	3,020,000
Chicago	2,990,000
Philadelphia	1,730,000
Detroit	1,400,000
San Francisco — Oakland	1,310,000
Washington, D.C.	1,000,000
Dallas — Ft. Worth	2,970,000
Houston	2,900,000
Boston	2,700,000
Nassau — Suffolk, N.Y.	2,660,000
St. Louis	2,360,000
Pittsburgh	2,200,000
Baltimore	2,170,000
Minneapolis — St. Paul	2,110,000
Atlanta	2,000,000
Newark	1,960,000

City Limit Land Area	
Houston	556 sq. miles
Los Angeles	465 sq. miles
San Diego City	120 sq. miles
New York	302 sq. miles
San Francisco	228 sq. miles
San Francisco	46 sq. miles

(1980 American Cities Compared, Information Publications, 1981)

### People Per Square Mile

1. New York	23,283
2. San Francisco	14,995
3. Jersey City	14,803
4. Newark	13,639
5. Chicago	13,173

23. Los Angeles	6,395
66. Houston	2,867
79. San Diego City	2,711

### Median Age of Residents

1. St. Petersburg	42.6
2. Miami	38.4
3. Yonkers	24.9
4. San Francisco	34.4
5. Pittsburgh	33.6

6. New York	33.3
27. Los Angeles	31.1
44. Chicago	30.4
68. San Diego City	29.3
76. Houston	28.4

### Percent of Population That Is Female

New York	53.7
Chicago	52.5
Los Angeles	51.1
Houston	50.3
San Francisco	50.2
San Diego City	48.5

### Persons Born in the State Where They Are Living

Houston	86.3%
Chicago	64.1%
New York	44.5%
Los Angeles	40.6%
San Diego	36.7%
San Francisco	36.1%

### Foreign-Born Population

1. Miami	35.0%
2. Los Angeles County	22.6%
3. New York	20.8%
4. San Francisco — Oakland	15.8%
5. Atlanta	15.4%

### Percent of Population That Is White

1. Lincoln	95.4
2. Madison	94.3
3. Spokane	94.3
4. Worcester	93.9
5. Des Moines	90.3

38. San Diego City	76.1
68. Houston	61.3
69. Los Angeles	61.2
71. New York	60.7
75. San Francisco	58.1
83. Chicago	49.6

### Hispanic

1. El Paso	62.0
2. Miami	56.0
3. San Antonio	54.0
4. Corpus Christi	47.0
5. Santa Ana	45.0

### Buddhists Per 1000 Residents

San Francisco	1.50
San Diego City	1.05
Los Angeles	0.94
Chicago	0.17
New York	0.07

### Percent Adults Over 25 with College Degree

1. Washington, D.C.	70.0
2. Atlanta	67.0
3. Detroit	63.0
4. Newark	58.0
5. Birmingham	56.0

### Black

16. Chicago	40.0
32. Houston	28.0
39. New York	25.0
51. Los Angeles	17.0
60. San Francisco	13.0
73. San Diego City	9.0

### Asian or Pacific Islander

1. Honolulu	66.0
2. San Jose	22.0
3. San Francisco	8.2
4. Oakland	7.8
5. Seattle	7.4

### Reform Jews Per 1000 Residents

New York	10.5
San Francisco	4.9
Chicago	3.8
Los Angeles	3.5
Houston	2.5
San Diego City	1.8

### Catholics Per 100 Residents

New York	47.9
Chicago	40.8
San Francisco	27.8
Los Angeles	25.4
San Diego City	16.5
Houston	13.3

### Buddhists Per 1000 Residents

San Francisco	1.50
San Diego City	1.05
Los Angeles	0.94
Chicago	0.17
New York	0.07

### Percent Adults Over 25 with College Degree

1. Washington, D.C.	70.0
2. Atlanta	67.0
3. Detroit	63.0
4. Newark	58.0
5. Birmingham	56.0

### Divorces Per Year Per 1000 Residents

1. Las Vegas	12.7
2. Anchorage	12.1
3. Little Rock	10.4
4. Jacksonville	8.8
5. Tulsa	8.5

### Percentage of Married Men

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Women

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Men

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Millionaires

Los Angeles County	40,783
New York	39,723
Chicago	29,640
San Francisco — Oakland	24,328
Houston	12,864
San Diego County	11,701

### Multimillionaires — Net Worth of \$100 Million

1. New York	57
2. Los Angeles County	21
3. Houston	11
4. San Francisco	10
5. Chicago	7
6. San Diego	5

### Per Capita Donations to the United Way

1. New York	\$14.85
2. Houston	\$13.62
3. San Francisco	\$12.70
4. Chicago	\$11.58
5. San Diego County	\$10.70
6. Los Angeles County	\$10.29

### Percentage of Married Women

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Men

1. Sacramento	34.0
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3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Women

1. Sacramento	34.0
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4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Men

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Women

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
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San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
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### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
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### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Percentage of Married Women

Houston	58.3
San Diego City	54.0
Chicago	50.5
San Francisco	48.5
Los Angeles	48.0
New York	43.2

### Physicists & Astronomers Per 1000 Members of the Work Force

San Diego County	0.99
San Francisco — Oakland	0.80
Los Angeles County	0.25
Chicago	0.20
Houston	0.13
New York	0.11

### Psychologists

New York	2.00
San Francisco — Oakland	1.60
San Diego County	1.50
Los Angeles County	1.10
Chicago	1.00
Houston	0.58

### Clergy

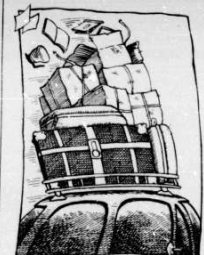
Chicago	2.00
Houston	1.99
San Diego County	1.98
New York	1.79
San Francisco — Oakland	1.70
Los Angeles County	1.70

### Lawyers

New York	10.5
San Francisco — Oakland	9.4
Chicago	7.1
Los Angeles	6.8
Houston	6.1
San Diego County	5.6

### Athletes

San Diego County	1.1
San Francisco — Oakland	0.7
Los Angeles County	0.5
Houston	0.3
Chicago	0.3
New York	0.2



### People Who Moved Within the Five Previous Years

San Diego City	61.2%
Houston	58.2%
Los Angeles	52.6%
San Francisco	52.1%
Chicago	44.5%
New York	37.3%

### Suicide Rate Per 1000 Residents

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Men

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

### Percentage of Married Women

1. Sacramento	34.0
2. Fresno	27.0
3. San Francisco	25.0
4. Tampa	23.4
5. Las Vegas	23.6

Illustration by Mark Zirnfeld

# HOW SAN DIEGO STACKS UP

(continued from page 19)

## Secretaries

New York	51.40
San Francisco — Oakland	50.80
Houston	48.54
Los Angeles County	48.50
Chicago	42.00
San Diego County	41.00

## Hairdressers & Cosmetologists

San Diego County	6.7
Los Angeles County	5.7
San Francisco — Oakland	5.6
Houston	4.8
New York	4.6
Chicago	4.5

(Detailed Population Characteristics, U.S. Census Bureau, 1982)

## City Employees Per 10,000 Population

New York	474
San Francisco	306
Chicago	145
Los Angeles	135
Houston	122
San Diego City	79

(The Book of American City Rankings, Fact on File Publications, 1983)

## Beginning Salaries for Public School Teachers

San Diego City	\$19,084
Los Angeles	\$19,000
San Francisco	\$18,430

Houston	\$17,060
New York	\$14,527

(Survey by author)

## Salary of Mayor

New York	\$110,000
San Francisco	\$94,000
Houston	\$81,367
Los Angeles	\$80,000
Chicago	\$60,000
San Diego City	\$46,000

(Survey by author, February 1983)

## Salary of Police Chief

Los Angeles	\$106,968
San Francisco	\$88,972
New York	\$82,000
Chicago	\$80,000
Houston	\$77,233
San Diego City	\$63,782

(Survey by author, February 1983)

## 1984 Unemployment Rate (U.S. Average = 7.5%)

Chicago	8.4%
New York	8.1%
Los Angeles County	7.9%
Houston	6.6%
San Francisco	6.2%
San Diego County	6.0%

(Bureau of Labor Statistics, 1983)

## HOUSING

### Housing Consumer Index (U.S. City Average 341)

San Diego County	448
San Francisco	366
Houston	352
Chicago	351



Los Angeles County	337
New York	319

(Bureau of Labor Statistics, 1984)

## Rent Consumer Index (May 1983)

1967 = 100	280.8
San Diego County	272.6
San Francisco — Oakland	272.6
Los Angeles County	246.0
New York	223.3
Houston	206.4

(U.S. Department of Commerce, 1984)

## Housing — Apartments or Condominiums

New York	64.5%
San Francisco	43.0%
Chicago	41.7%

Los Angeles	40.9%
Houston	39.8%
San Diego City	29.2%

## Housing Built Before 1939

San Francisco	57.7%
Chicago	51.8%
New York	49.4%
Los Angeles	22.7%
San Diego City	13.0%
San Diego County	8.4%

(U.S. Department of Commerce, 1984)

## MEDICINE & HEALTH

### Physicians Per 100,000 Residents

New York	323
San Francisco	297
Los Angeles	233
San Diego City	219
Chicago	202
Houston	185

### Hospital Beds Per 1000 Residents

Houston	6.9
Chicago	6.3
San Francisco	6.3
New York	5.3
San Diego City	3.3
Los Angeles	3.1

(Places Rated Almanac; Rand McNally and Co., 1983)

### Abortions Per 1000 Women 15-44 Years Old

New York	68
San Francisco	64
San Diego County	56

Houston	43
Los Angeles County	37
Chicago	32

(Alan Guttmacher Institute, New York, 1984)

## Cancer Deaths Per 1000

White	
Los Angeles County	175
Chicago	194
Houston	186
San Francisco	200
San Diego County	165

Nonwhite	
Los Angeles County	145
New York	210
Chicago	210
Houston	179
San Francisco	157
San Diego County	110

(National Cancer Institute, 1982)

## Birth Rate Per 1000 Population

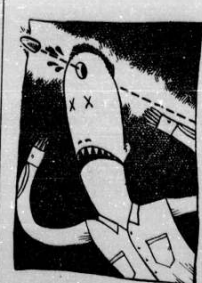
San Francisco	19.3
Los Angeles County	18.6
Chicago	17.9
Houston	16.7
New York	15.0
San Diego County	12.6

(1980 U.S. Census)

## Infant Mortality Rate Per 1000 Births

Chicago	21.0
New York	16.0
Houston	15.0
Los Angeles County	14.4
San Francisco	13.5
San Diego County	11.5

(National Center for Health Statistics, 1982)



## CRIME

### Murder Per 100,000 Residents

Houston	24
New York	20
Los Angeles County	17
Chicago	14
San Francisco — Oakland	8
San Diego County	7

### Rape

Los Angeles County	61
Houston	53
San Francisco	47
New York	46
Chicago	43
San Diego County	42

New York	1032
Los Angeles County	618
Houston	594
San Francisco	445
Chicago	432
San Diego County	203

## Burglary

Los Angeles County	2077
Houston	2009
New York	1871
San Diego County	1560
San Francisco	1380
Chicago	287

## Larceny

San Francisco	3963
New York	3406
Chicago	3243
Los Angeles County	3206
Houston	3121
San Diego County	3054

## Auto Theft

Houston	1273
New York	1168
Los Angeles County	1082
Chicago	887
San Diego County	608
San Francisco	515

(Uniform Crime Reports; FBI, 1984)

## TRANSPORTATION & COMMERCE

### Travel Time to Work

New York	27.8 minutes
Chicago	25.7 minutes
Houston	25.7 minutes
San Francisco	25.1 minutes

Los Angeles	23.8 minutes
San Diego City	19.5 minutes

(1980 U.S. Census)

## People Who Drive to Work Alone

Houston	69.5%
Los Angeles County	68.7%
San Diego County	63.8%
Nassau — Suffolk, N.Y.	61.7%
New Orleans	60.7%
Pittsburgh	59.1%
Philadelphia	57.9%
San Francisco — Oakland	57.6%
Chicago	56.0%
Boston	56.0%
New York	30.7%

## People Who Carpool

Houston	22.4%
Los Angeles County	16.8%
San Diego County	17.4%
Nassau — Suffolk, N.Y.	17.6%
New Orleans	20.6%
Pittsburgh	19.4%
Philadelphia	17.6%
San Francisco — Oakland	15.7%
Chicago	16.7%
Boston	17.0%
New York	11.6%

(Statistical Abstract of the U.S., U.S. Department of Commerce, 1984)

## People Getting to Work on Public Transit

New York	45.1%
Chicago	18.0%
San Francisco — Oakland	16.4%
Boston	15.7%
Washington, D.C.	15.5%
Philadelphia	14.0%

(continued from page 22)

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Photo by Emily Stone

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1764 Garnet Avenue, Pacific Plaza Center (located in northeast corner of Vons Shopping Center)  
Prices valid with coupons only. Limited to stock on hand. Sale ends May 30

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**New Balance Basketball Shoes PRIDE 680-\$49.95 reg. \$69.95**

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## HOW SAN DIEGO STACKS UP

(continued from page 21)

Nassau - Suffolk, N.Y.	12.5%
Pittsburgh	11.5%
New Orleans	10.9%
Los Angeles	7.0%
San Diego County	3.3%
Houston	3.0%

(Statistical Abstract of the U.S.; U.S. Department of Commerce, 1984)

### Cost Per Mile - Owning & Operating a Car

1. Los Angeles	56.8c
2. San Francisco	54.5c
3. New York	54.5c
4. Miami	50.0c
5. Chicago	49.4c

9. San Diego City	45.3c
13. Houston	44.0c

(The Motor Corporation, 1984; includes auto purchase prices, the cost of gasoline, insurance premiums, garage repair costs, and license and fees.)

### Bus Fares

New York	90c
Chicago	90c
San Diego City	80c
San Francisco	60c
Houston	60c
Los Angeles	50c

(American Public Transit Association, 1983)

### Car Accident Deaths Per 10,000

Houston	5.4
Chicago	3.7
San Diego County	2.4
Los Angeles	2.1
New York	1.7
San Francisco	1.5

(National Center for Health Statistics, 1984)

### Miles of Freeways

1. New York	999
2. Los Angeles County	562

3. Dallas - Ft. Worth	420
4. San Francisco - Oakland	332
5. Chicago	304
6. Minneapolis - St. Paul	265
7. Detroit	260
8. Boston	257
9. Atlanta	253
10. Houston	242
11. San Diego County	220

### 1984 Inflation Rate (U.S. Rate = 4.0%)

San Diego County	6.3%
San Francisco	6.0%
New York	4.7%
Los Angeles County	4.5%
Houston	4.0%
Chicago	3.3%

(Bureau of Labor Statistics, 1985)

### Consumer Index - Food (U.S. City Average = 297)

Houston	334
San Diego County	311
New York	302
San Francisco	300
Los Angeles County	293
Chicago	281

(Bureau of Labor Statistics, 1985)

### Water Port Cargo Value - Imports and Exports

Port of New York	\$42.7 billion
Port of Los Angeles County	\$35.6 billion
Port of Houston	\$18.0 billion
Port of San Francisco	\$ 1.7 billion
Port of Chicago	\$702 million
Port of San Diego	\$133 million

(American Association of Port Authorities, 1983 figures)

### Busiest Airports - Numbers of Passengers Boarding

1. Atlanta	18,600,000
2. Chicago	18,100,000
3. Los Angeles	14,200,000
4. Dallas-Ft. Worth	12,700,000
5. Denver	11,400,000
6. San Francisco	10,200,000

7. New York	9,800,000
8. Newark	8,300,000
9. Boston	8,004,000
10. St. Louis	7,800,000
14. Houston	5,600,000
24. San Diego	3,100,000

(Federal Aviation Administration, 1984)

### CULTURE & RECREATION

#### Opera

New York	834 performances (9 companies)
San Francisco	227 performances (3 companies)
Houston	189 performances (2 companies)
Chicago	93 performances (2 companies)
San Diego County	84 performances (2 companies)
Los Angeles	9 performances (1 company)

(Opera America Service, New York, 1985; 1984 season for resident opera companies)

#### Library Books Per 100 Residents

1. Boston	795
2. Chattanooga	614
3. Fort Wayne	568
4. Worcester	515
5. Minneapolis	427
25. San Francisco	263
39. Los Angeles	206
47. San Diego	195
58. New York	176
68. Houston	155
84. Chicago	124

(American Library Directory, 1982)

#### Number Library Books Loaned Per Capita

1. Seattle	9.03
2. Daytona	7.66
3. Tacoma	7.53

4. Toledo	7.29
5. Birmingham	7.16
29. San Diego City	4.87
50. Los Angeles	3.85
57. Houston	3.66
58. San Francisco	3.65
77. New York	3.07
88. Chicago	2.15

(American Library Directory, 1982)

### Subscribers to Penthouse & Playboy Per 1000 Population

1. Des Moines	85.5
2. Las Vegas	77.1
3. Tucson	75.7
4. Omaha	72.8
5. Denver	66.6

(1980 U.S. Census)

### Number of Golf Courses

Los Angeles	131
Chicago	104
San Diego City	75
Houston	56
New York	12
San Francisco	11

(National Golf Foundation, 1985)

### Pool Halls & Bowling Alleys Per 100,000 Residents

Chicago	4.29
Los Angeles	3.69
Houston	3.20
San Francisco	3.09
New York	2.64
San Diego City	1.94

(U.S. Department of Commerce, 1982)

### Actors & Directors Per 1000 Members of the Work Force

Los Angeles County	3.4
New York	2.7
San Francisco - Oakland	0.9
San Diego County	0.6
Chicago	0.4
Houston	0.3

### Painters & Sculptors

New York	3.7
San Francisco - Oakland	2.7
Los Angeles County	2.4
San Diego County	2.2

Chicago	1.7
Houston	1.3

### Dancers

New York	0.50
San Diego County	0.33
Los Angeles County	0.22
San Francisco - Oakland	0.19
Houston	0.09
Chicago	0.08

### Authors

New York	1.90
Los Angeles County	1.40
San Francisco - Oakland	1.10
San Diego County	0.96
Chicago	0.40
Houston	0.18

(1980 U.S. Census)

### Households Tuning in to Prime-time TV

Houston	64%
Chicago	62%
New York	59%
Los Angeles	58%
San Francisco	58%
San Diego County	55%

(Arbitron Ratings Co., 1985)

### Population Listening to Radio at Any Given Moment

New York	19.9%
Houston	18.9%
Chicago	18.8%
Los Angeles	18.4%
San Francisco	17.9%
San Diego County	17.3%

(Arbitron Ratings Co., 1985)

6. Balboa Park (San Diego)	1,400 acres
7. Lincoln Park (Chicago)	1,185 acres
8. Gold Gate Park (San Francisco)	1,107 acres
9. Central Park (New York)	840 acres
10. Elysian Park (Los Angeles)	600 acres
15. Jackson Park (Chicago)	543 acres
16. Prospect Park (New York)	526 acres

(National Recreation and Parks Association, 1984)

### Population Listening to Radio at Any Given Moment

New York	19.9%
Houston	18.9%
Chicago	18.8%
Los Angeles	18.4%
San Francisco	17.9%
San Diego County	17.3%

(Arbitron Ratings Co., 1985)

### THE END

#### Population Killed - First-Stage Nuclear War

San Diego City	48%
Houston	43%
Chicago	31%
San Francisco	30%
New York	19%
Los Angeles	17%

(The Book of American City Rankings; Facts on File Publications, 1983)

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 Clairemont 4675 Clairemont Dr. (Clairemont Square Shopping Center) 272-8808  
 La Mesa 3500 Grossmont Center Dr. (Grossmont Shopping Center) 697-6697  
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| Mythology            | Papermaking             |
| Astronomy            | Spanish                 |
| German               | Data Processing         |
| Black Literature     | Theatre                 |
| Russian              | Italian                 |
| Dream Interpretation | Travel & Tourism        |
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|                      | Hebrew                  |
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# La Mesa For Two



Illustration by Sue Stephens

ELEANOR WIDMER

The Restaurant: Christina's  
The Location: 8356 Allison Avenue, La Mesa (464-6040)  
Type of Food: Swedish and nouvelle cuisine  
Price Range: Dinners, \$9.25 to \$12.95  
Hours: Closed Monday, Tuesday through Saturday, 11:00 a.m. to 3:00 p.m.; dinner, Thursday, Friday, and Saturday only, 5:00 p.m. to 9:00 p.m.; Sunday brunch, 10:00 a.m. to 2:00 p.m.  
The Restaurant: Entrées Limited

The Location: 8302 La Mesa Boulevard La Mesa (462-0083)  
Type of Food: Italian  
Price Range: Complete dinners (soup, salad, entrée, dessert), \$205 to \$11.35  
Hours: Closed Sunday and Monday. Dinners, Tuesday through Saturday, 5:00 p.m. to 10:00 p.m.  
I had a memorable evening at Christina's, a small, ten-table restaurant located on a side street in La Mesa. As soon as you step into the all-white dining room of this converted house you are aware that you've seen this floor plan before. A counter displaying hot and cold food serves as a room divider; the floors, ceilings, and tablecloths and white, and color

is provided by salable items ranged on the shelves of one wall. The setup is almost identical to that of the Fairbrook Grocery Store restaurant, and beyond both these restaurants stands Pirelli's, which pioneered in San Diego the concept of combining a restaurant with an elegant take-out charcuterie.

The resonances go even further. Although Christina, the chef-owner, is from Sweden, her co-chef, a woman named Barri Clark, trained at Pirelli's when André Pirelli was its head chef (Pirelli is now at Pax in La Jolla). The attractive waitresses, marvels of knowledge and efficiency, also once worked at Pirelli's. And when you glance at the menu and see some of the Swedish dishes, such as beef Lindstrom (ground round with capers, onions, and red beans, \$9.95) or the dilled veal stew (\$12.50), you will be reminded of the early days of Gustaf Anders, when it was located in Pacific Beach. But these influences are in one sense irrelevant. Christina's is a fine restaurant in its own right, stamped by the imagination of the two women who preside over the kitchen. While the physical plant is small, and the dinner hours are limited to Thursday, Friday, and Saturday nights only, you realize as soon as you enter that you are in competent hands. In fact I had one of the best dinners there I've experienced in a long time.

Our well-informed waitress Noma told us that one appetizer would be large enough for two, so we began with an order of smoked salmon pâté with watercress sauce (\$6.75). The pâté, served in a mound rather than as slices, proved mildly smoky in flavor and tasted like lox and cream that had been whipped into a delicate spread. It seemed perfectly wedded to the outstanding crusty rolls baked on the premises, one French dough and the other a honey wheat with walnut. I could have made a meal of these rolls and salmon pâté.

All dinners are served with soup or

salad; our waitress suggested we try the soup. We had two soups: a cream of mushroom, which was very rich and surely must have been prepared with cream that had a high butterfat content, and a unique red bell pepper soup. The latter is the darling of nouvelle cuisine, but Christina's red bell pepper soup is as good as any I've sampled (the one at 926 restaurant has a bit of an edge because it's made with lobster). Since the soup portions are very large, be sure to save room for the entrées. If you should choose the house salad, which I had in addition to the soup, you will find it crisp and the dressing pleasant.

Among the entrées on the limited but well-executed menu are boneless loin of pork (\$10.95), confit of duck (\$11.75), chicken with capers and prunes (\$10.75), and beef prepared with cheese and cream and served over pasta (\$11.50). However, my friend and I had the night's special, jumbo shrimp served over pasta (\$13.95) and fresh halibut with Dijonnaise sauce (\$11.95). Both of these were knockouts. Cooked perfectly, the shrimp were placed over beautifully tossed pasta in a light cream sauce. I thought the Dijonnaise mustard sauce on my fresh halibut was a work of art, and the entire dish demonstrated a high level of culinary competence. Both entrées were served with carrots, snow peas, and crook-neck squash.

Since it was my friend's birthday, I had been somewhat concerned about appropriate desserts, but my fears were soon allayed by the choices, all prepared on the premises. These consisted of homemade sorbet and homemade strawberry ice cream, banana cream cake, hazelnut pie, and freshly baked chocolate cake. We ordered the hazelnut pie (\$3.00) to share, and all the waitresses, together with Christina herself, came to our table singing "Happy Birthday to You." Christina carried a Swedish candelabrum in the shape of a mother figure on whose extended arms were spaced the candles.

Birthday singing in a restaurant can be embarrassing for the recipient, but in this case it was done with such grace and swiftness that it was charming. And the birthday celebrant was given a free piece of chocolate cake.

There wasn't one dish that was short of excellent. Christina's has been at this location for a year and a half, first doing catering, then serving lunch and brunch. Dinners served only three nights a week have been instituted fairly recently, but they are sure to flourish. Make note of Christina's for lunch and Sunday brunch, when, among other things, you may have omelets stuffed with Swedish sausage and baskets of homemade bread.

I heard the woman at the table next to ours say that she wished Christina's were located "somewhere else," by which I assume she meant central San Diego. However, the people of La Mesa need and deserve Christina's and those of us who live a distance from it will simply have to

drive there. Believe me, you won't be disappointed — this is a jewel of a restaurant. Take I-8 to Spring Street, bear right, go two stop lights to Allison, turn left on Allison, and there's Christina's.

Another good restaurant in La Mesa is called Entrées Limited. It serves hearty Italian meals, complete with soup, salad, beverage, and dessert for amazingly low prices. This is a really good family restaurant, say, on the order of Figo's or Michelangelo's in San Diego. The large room seems bathed in rosy light, the atmosphere is cozy and warm, and my friend and I had a terrific waitress, Judy, who gave us ample advice and swift service. We sat in a pleasant booth and really enjoyed ourselves.

Entrées Limited is not on the same level as Christina's, which serves gourmet food. But you get fine value, portions that are astonishing in size, and food that is really tasty.

On Judy's advice we ordered one

scampi entrée listed under the pasta specialties (\$11.35) and chicken tratoria style, broiled with fresh herbs (\$9.75). We began with a vast plateful of good minestrone soup and proceeded to an equally large salad of head lettuce with a vinegary dressing. These first two courses are served with a basket of garlic bread that is surely addictive, so be careful that you don't eat all of it, else you'll never get through the massive entrées.

My chicken dish consisted of an entire half-chicken plus the nighty pasta, which that evening was mastaccioli. There was enough food for two people (some diners order two baskets of bread and take one home along with the remains of the chicken). Having had both soup and salad, I scarcely could do justice to the well-seasoned and delicious half-chicken, but I had some of it for lunch the next day. My friend's shrimp with pasta was equally generous and tasty — our waitress regarded these as among the two best

dishes in the house. She also recommended the homemade Italian sausage (\$9.65) "for next time."

We concluded our meal with good homemade cheesecake and beverage. You may have these entrées à la carte for a dollar less, but it's worth the extra dollar for the soup, salad, dessert, and coffee. Complete pasta dinners range in price from \$7.05 to \$8.75.

Entrées Limited, which calls itself an "East Coast Italian-style restaurant," is a fine family eating place and I could spend a month eating my way through the extensive menu. Its cuisine is not elegant northern Italian, but what it offers is done very well, provides excellent value for the money, and has that undefinable something that makes you feel pleased when you leave there. There are many specialties on the menu named for owner Nino, not to be confused with the Nino of Nino's restaurant on Mission Bay Drive in Pacific Beach.

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Please read this carefully:  
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- 1 2 3 4 5  
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2. ☐ ☐ ☐ ☐ ☐ I believe in the biblical account of creation.  
3. ☐ ☐ ☐ ☐ ☐ By today's standards I'm considered to be old-fashioned.  
4. ☐ ☐ ☐ ☐ ☐ I dislike public display of affection.  
5. ☐ ☐ ☐ ☐ ☐ After people die their souls go to heaven or hell.  
6. ☐ ☐ ☐ ☐ ☐ It is easy for me to make the acquaintance of strangers.  
7. ☐ ☐ ☐ ☐ ☐ I sleep very soundly.  
8. ☐ ☐ ☐ ☐ ☐ Sex is more rewarding when connected with deep feelings.  
9. ☐ ☐ ☐ ☐ ☐ I enjoy doing unconventional things.  
10. ☐ ☐ ☐ ☐ ☐ If I get angry at someone, I tell that person off.  
11. ☐ ☐ ☐ ☐ ☐ God answers my prayers.  
12. ☐ ☐ ☐ ☐ ☐ I believe that society's traditions usually make a lot of sense.  
13. ☐ ☐ ☐ ☐ ☐ I am pretty comfortable in any social situation.

- 1 2 3 4 5  
14. ☐ ☐ ☐ ☐ ☐ I wear what pleases me, regardless of whether it's in style.  
15. ☐ ☐ ☐ ☐ ☐ I believe in the existence of a supreme being.  
16. ☐ ☐ ☐ ☐ ☐ It's difficult for me to admit my turn in a conversation.  
17. ☐ ☐ ☐ ☐ ☐ It is easy for me to show affection.  
18. ☐ ☐ ☐ ☐ ☐ Working for a conservative company would make me feel restricted.  
19. ☐ ☐ ☐ ☐ ☐ I tend to get very deeply involved in a relationship.  
20. ☐ ☐ ☐ ☐ ☐ Most people consider me to be very friendly and outgoing.  
21. ☐ ☐ ☐ ☐ ☐ I would vote for a candidate not affiliated with either party.  
22. ☐ ☐ ☐ ☐ ☐ I am usually calm, cool and collected.  
23. ☐ ☐ ☐ ☐ ☐ All children should be given religious instruction.  
24. ☐ ☐ ☐ ☐ ☐ I would make many sweeping changes in our society.  
25. ☐ ☐ ☐ ☐ ☐ My moods tend to change pretty quickly.

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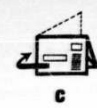
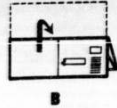
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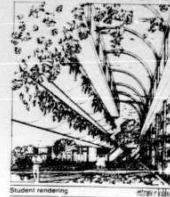
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# Emo Therapy



Emo Phillips

JOHN D'AGOSTINO

Even if you've never seen or heard of this Emo Phillips, you probably knew an "Emo" quite well when you were in elementary school. "Emo" was the skinny, awkward, somewhat homely kid, who every single day wore the same ill-fitting, badly matched, rummage sale ensemble. "Emo's" clothes lived a life of their own, abetted by suspect personal hygiene habits. No one in class wanted to sit next to "Emo," especially on warm, muggy days when he exuded a pungent odor reminiscent of stinky vegetable soup. Too uncoordinated and disinterested to participate in boyish games, "Emo" spent his recesses reading horror comics while munching on cheese sandwiches, remnants of which were always visible between his teeth. "Emo" got called a lot of

unflattering names by the class toughies. "Homo" was the epithet of choice, not because it connoted anything remotely sexual, but because it was the perfect catchall term for an defenseless introvert who just didn't fit in anywhere. Relentlessly teased and completely ostracized from all social activities, "Emo" occupied his after-school hours slicing off the heads of plastic army men or feeding the more brittle, delapidated constituents of his bug collection to his pet tarantula. There were rumors about "Emo's" family being a little "different," but no one ever saw his parents, who never came to open house or other school functions. Years later, when "Emo" graduated from high school, he was voted most likely to get beaten up every day of his life.

A real Emo Phillips, heroic symbol to every odd duck over to grace a playground or neighborhood, is literally getting the

last laugh. As soon as he walks onstage at the Improv one night last week, people in the audience simultaneously demonstrate the sequential phases of laughter. Some wheeze behind cupped hands, some titter, some chuckle, and some guffaw at the sight of this peculiar man-boy. Those who hadn't seen Phillips in one of several appearances on *Late Night with David Letterman* nevertheless must know instinctively that they are in for something unusual. Resting his battered trombone case (nice touch) on a stool, Phillips faces his jury. His dark hair hangs in a limp Prince Valiant style that gives him a girlish semblance. A blue, long-sleeved, mock-turtleneck shirt and nondescript gray vest cover a scrawny torso. Phillips's baggy, lived-in, hound's tooth bell-bottoms stop several inches short of scuffed shoe-tops, revealing rumpled socks slung around knobby ankles. As the crowd drinks of this bizarre vision, Phillips runs his slender fingers through his hair, his hands momentarily framing the gaunt features of a latter-day Ichabod Crane.

"Nice outfit," sneers someone near the stage before Phillips has a chance to speak. Phillips self-consciously places a hand behind his neck and looks down at his wardrobe. "These clothes were actually my dad's idea," he says at last. "One day he said, 'Why don't you wear old Granddad's dress slacks and vest?' So I got the shovel..." The audience groaned loudly at the macabre implications. "Listen, he'd lost a little muscle tone, but otherwise..." When Phillips speaks, it is in the soft, somnolent slur of a reticent child surrendering confidential and self-incriminating information to an adult. Although his voice lacks emotion and inflection, Phillips creates his own emphases by breaking up even the most common polysyllabic words and drawing them out with his exaggerated Midwestern accent. "Ladies," for example, becomes a drowsy "lay-deez." Also childlike are his physical mannerisms. Phillips is a wind-up toy with dying batteries, a perpetual slow-motion machine who, like a kid being questioned about a broken window, is constantly twisting himself into pretzel shapes and anxiously juggling at various parts of his clothing and anatomy. His repertoire of expressive bodily movements includes nervous shrugs, arm-flailing gestures of innocent exasperation, and running his hands through his hair at regular intervals.

"I ran three miles yesterday," Phillips offers in an apparent concession to these presumably health-conscious Southern Californians. "Finally, I said to the lady, 'Here, take your silly purse.' Today I jogged in the cemetery. I think tomorrow I'll jog at the beach where there aren't so many hurdles. Jogging is supposed to be good for you, but today I had an asthma attack..." I was attacked by three asthmatics. Those in the audience who are unfamiliar with Phillips are slowly com-

ing around to understanding his pattern of setups and curious payoffs. Like Steve Wright, Harry Anderson, and a few other young comedians, Phillips specializes in a form of comedic free association, a steady stream of non sequiturs linked only by their strangeness. Unlike these of the others, however, even Phillips's more outlandish anecdotal utterances seem somehow plausible, as if the litany of two-liners aren't jokes at all but actually finger-sandwich-size slices of Phillips's real life. Given his eccentric appearance, behavior, and delivery, Phillips would seem less a standup comic than a squirmy patient on a couch, the audience a therapist unable to contain its amusement.

"It should come as no surprise to you that I'm quite handy with the ladies," says Phillips, scratching his chin with both hands. This admission, of course, brings scattered laughs. "Last night I was in a local bar. I moved from stool to stool trying to get lucky..." but there was no gum under any of them. I got really annoyed at one point because there was a lot of giggling behind me. Finally I turned to see that a bunch of guys had been throwing darts into my head. This made me really angry, so I got tough. I said, 'As soon as this game is over, hit the road!'... I'm a great lover..." I bet. Oh, I've tried my hand at sex! At this, a woman at a front table bursts out laughing. Phillips takes a hesitant step toward her. "What's your name?" he asks a bit timidly. The woman replies that her name is Martha. "Did you have a nice Mother's Day, Martha?" Martha nods her head. Phillips starts at her for a few moments, then backs away excitedly, pulling on an ear and hyperventilating through his nose. "I never got this far with a woman before," he gushes, and the audience breaks up. "The other day at the beach I almost got lucky, though. There was a girl out in the water yelling and waving her arms at me. When I got to her she said, 'I've got cramps!' I said, 'Well, thanks for leading me on, you tease!'"

Phillips bounces his shoulders. "I dunno, maybe I take people too lit-er-al-ly," he thinks aloud. "Like recently I was at a party and the host told me to make myself comfortable. So I pulled down my pants and sat in the pudding. Let me tell you something about parties," says Phillips, wagging a finger at the audience but not changing his tone of voice. "Stay away from that cocaine! Oh, it may seem glamorous at first, but there'll come a time when it's your turn to treat." There is laughter mixed with a few handclaps of recognition. "I'd rather eat, anyway. The other day I was at my mom's house and she said, 'Emo, I'm making some pudding—do you want to lick the bowl?' So I licked the bowl clean. Then Mom made the pudding..." People are always coming up to me and saying, 'Emo, do people really come up to you?' The constant barrage of little absurdities, especially as they are related to Phillips's straggled physique, has some people giggling uncon-

trollably. "I'm not very good with babies," confesses Phillips, "especially hate them in theaters when I'm trying to watch a moo-vie. I figure they're going to cry anyway so I usually sit behind them and slap them on the head when no one's looking..." One day my sister said to me, 'Watch the baby while I go to the carnival to look at his father.' So I pushed him through the park, but he wouldn't stop crying," complains Phillips, bending his knees and flailing his fists at the ceiling. "Then I realized that I'd forgotten to use the stroller!"

At this point a woman on one side of the room calls out something unintelligible. Phillips turns in her direction and puts both hands behind his head. "What is it, my sexy little queen of the terry-dacyle?" he asks, huffing and then grunting lasciviously. While people are laughing, Phillips gets a self-satisfied look on his face and wraps both arms around himself. "Women do love me," he says wistfully, causing the laughter to rise in pitch and volume. "I just broke up with my girlfriend. What a gal she was. Men have died for her kisses. Luckily, I got the shots in time..." Once I caught her in bed with another man. I was crushed. I said, 'Get off of me!'... After I broke up I did the only thing a real man can do under the circumstances. I went to a bar to pick up a lady."

A woman at the rear of the club screams at the thought, starting a chain reaction of laughing and howling at the idea of this nerd-on-a-stick trying macho lines in a bar. "I saw a girl in this bar who had a rear end—well, I'm sure it must have been finite. I figured, at some point in space it would have to curve back into itself..." only one of her moons had an atmosphere..." This series of rabbit punches has the audience practically falling out of its seats. "I asked her to come back to my place. She said, 'Do you have cable?' I said, 'I'm sure the ropes will be strong enough.'" The same woman in the back lets out another scream. "I am quite handy with the ladies."

Phillips opens up his trombone case and someone yells to him to play a tune.

But Phillips only extracts the slide apparatus, which he proceeds to wrap himself around as he continues talking about his favorite subject. "I'm not always successful with the ladies, of course," Phillips concedes. "A lot of girls are head back by things like..." consciousness. I remember one time I called a girl's house and said, 'Is Sherry home?' Her father said, 'Who's this?' I said, 'It's Emo.' He said, 'Sherry's not here.' I said, 'Hey, give me a little credit.' Phillips snorts. "Don't you think I have a telescope?" Later I paid Sherry a little visit and her father took me aside and said, 'I'm gonna be frank.' I said, 'Well, you might as well be, you look like a big wienie.' Phillips says something to Martha, but before the woman can respond her male companion intervenes. Phillips puts his hands on his hips as he addresses the man. "Now don't get territorial and start peeing around her chair!"

In a wink Phillips changes course. "I was scratching my back the other day and well, I had the spatula out anyway..." More loud groaning. "And I was thinking about the time when I had the family over for cocktails, I had been chopping the cabbage when a little mouse ran across the counter and I accidentally decapitated him. His head sunk into this big bowl of slow, end I couldn't fish it out. While we were eating, my uncle let out a holler and pulled this little mouse head out of his mouth. Thinking quickly, I said, 'We have a winner!'" This brings an assortment of grins, hisses, and laughs, but Phillips is oblivious. "I made the colelaw too thick, though," he remembers with a wince. "It wouldn't go through my aunt's I.V. Eventually my aunt went into a coma. The doctor said, 'Her brain's dead, but her heart's still beating.' I said, 'Oh, gawd, we've never had a Democrat in the family before.'" Even from a youngish audience, this gets a big laugh. "We had a large family. Dad had several mouths to feed... but otherwise he looked pretty normal..." I don't think he liked me, though. I used to hear my parents arguing and he'd say things like, 'I told you he'd live!' Some days it just didn't pay to get

out of the plastic bubble. My mom usually stuck up for me. She used to say, 'Emo, when you were born they threw away the mold.' Well, some of it grew back."

Suddenly Phillips takes a drink of water and starts gargling. He swallows the water and without missing a beat asks the audience, "Is there anyone here like me, who..." Before he can complete the sentence the crowd is laughing at the unlikelyhood. "I just have to have my cup of hot coffee in the morning..." Oh, there are other enemies, but...

"Phillips walks over to Martha and puts his hand up to her face. "Does this smell like a dead animal to you?" he asks sincerely. Martha shakes her head no. "Well, whaddya know," he says with some glee, "scrubbing with Lava soap really works." The audience is grinning through its chortles, but Phillips is already way ahead of them. "I had an unusual childhood. I remember once when the principal of my elementary school called me into his office. He said, 'Why can't you get along with the other students?' I said, 'I like them—it's God who's commanding me to skin them alive.' He said, 'You know, I could expel you!' I said, 'You'd have to catch and eat me, first.'" Phillips gorges again.

"This principal figured he should at least give me a psychological test. He put a chocolate bunny in front of me and told me to eat it. If I'd bitten the head first it would have meant that I had latent homosexual tendencies. If I'd bitten the feet first I had an inferiority complex. If I'd bitten the breasts it was an oedipal problem. He didn't know what to think when I bit the eyes off, and screamed, 'Quit looking at me!' Later, I've been prying brain surgery, but Kaiser doesn't cover it if it's cosmetic." Phillips had long since pierced the audience's natural defense against tastelessness, and several people are bent over their plates laughing at his weird monologue. "I lost my cat recently, but it finally turned up. I would've found it sooner if it weren't for the grass bag on the mower..." I have a love for animals and he'd say things like, 'I told you he'd live!' Some days it just didn't pay to get

for speech therapy. I just had a birthday. Made off like a bandit. Got a lot of love underwear. Well, new to me... I love birthdays. I threw a birthday party for my little nephew not long ago, but I don't think he liked my gift: exploding suppositories. I even entertained for his friends. I took his dog and twisted it into a balloon. I fed them in pin the tail on the hemophiliac. It was great fun."

Phillips sits down at the piano and begins plunking a ridiculous little tune. "I'm from a suburb of Chicago," he says as he plays. "Ever hear of Downer's Grove, Illinois? We had a blackout there once... but the police made him get back in his car." He begins to sing a silly lyric with nonsense lines such as, "Went into a pet shop/Said give me a parrot/He said do you want a cockatoo/I said no just the parrot'll do..." Back on his feet, Phillips warns of the perils of thumbing. "I was hitchhiking recently and a guy in a van picked me up. Once we got going I said, 'What do you do?' He said, 'I'm a sodomist.' I figured he planted lawn for a living. A little later I learned how important it can be to increase your word power..." This is an interesting part of town, he says, turning toward Garnet Avenue. "On my way here tonight I saw an old lady going through a garbage can. Now, I've got a soft spot in my heart for old ladies who have to scrounge around in trash bins. So many times they saved my life when I was a baby."

A woman in the audience asks Phillips what he's doing after the show. In lieu of an answer, Phillips begins feverishly rubbing his hands up and down the fronts of his legs. "I was making love to a woman the other night," he says breathlessly, "and you would've sworn from the way she responded to my ribbed caresses that she was conscious..." She seemed to quiver from the top of her head to the tag on her toe..." Together, the groaning and laughing reach new dimensions, and Phillips, writhing in mock-ecstasy on the small stage, uses his favorite line to close the show. "I am quite handy with the ladies."

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# This One Is Holstered



Richard Wright, Brenda O'Brien, Steve Witt

JEFF SMITH

Broadway lore at times can give one pause. One example: Legend has it that his financial backers felt some trepidation when they asked Irving Berlin to replace Jerome Kern, who died in 1945, and to write the music and lyrics for *Annie Get Your Gun*. Now sure, it was said, Berlin was "America's songwriter," an empyrean

talent completely in tune with the cares and dreams of the land. But, his backers added quickly, up to this point he had written only individual songs — "God Bless America" and "White Christmas" being two — and revues. By 1945 the son of a Russian immigrant, who had no formal training whatsoever, had never written the complete score for a musical. Was he up to the task? What Berlin did he did great. But could he compose songs that

sprang from the scenes themselves, that came logically from the characters, and that moved the musical forward?

Does Tony Gwynn know it's strike zone? Hey, all this Broadway jitter stuff aside, this wasn't Pete Schmuck from Tin Pan Alley they were fretting over. This was Irving Berlin. The guy was so good that if he were alive today and wrote a song against the health craze, three-fourths of the country would cease jogging and rush back to red meat, high fat contents, and banana splits.

Berlin was new to the composition of musicals. True, and even the plot line of this one seemed, to his investors, outside of his domain. *Annie Get Your Gun* is about Annie Oakley, a backwoods, natural sharpshooter who traveled with Buffalo Bill Cody's circus in the Nineteenth Century. In the story she duels with Frank Butler, a rival on whom she has her eye. No problem for Berlin, though. He wrote unforgettable songs that eloquently trace the rise, fall, and resurrection of their love, including "They Say It's Wonderful," "The Girl That I Marry," "My Defenses Are Down," and "Anything You Can Do." He also wrote equally memorable songs — "Doin' What Comes Naturally" and "I Got the Sun in the Morning" — that define Annie's character sharply. And he did more. As if he had written them all his life, Berlin's score not only embraces musicals, it actually celebrates the medium.

This comes toward the end of the musical's first scene. Frank, Buffalo Bill, and Charlie Davenport have recruited Annie to join their show. To close their sale, the three men swing into a song meant to educate Annie — and, by extension, Irving Berlin — regarding the new business she is getting into. The song has the strict, four-four beat of a simple Sousa march. The lyrics touch lightly on the hazards of the job and, like a sales pitch, stress its benefits — the glowing portrait of an intrepid elite, with no one else quite like them. Swayed by these persuasions — as if, ironically, this were necessary — Annie joins in for the song's final, rousing

chorus. Irving Berlin did more than give his backers one of the finest of musical scores. With "There's No Business Like Show Business," he also gave Broadway its anthem.

For those who could see her, one of the highlights of United States International University's opening night performance of the musical was an elderly woman in the front row. She had sat patiently through the long first scene, apparently checking and rechecking the list of songs on her program and waiting for one in particular. The production was having the usual opening night glitches. The sound levels were muddled at times, the timing occasionally rough, and some of the actors — Richard A. Wright among them — spoke so quickly they were inaudible. None of these problems seemed to bother the woman in the front row, however. She was waiting for a single moment. And when Butler, Cody, and Davenport began to laud the beauties of their craft at the end of the scene, the woman sat upright in her chair. Her feet danced to the music. Her head stressed each accent — "There's NO businesslike SHOW businesslike NO..." — with an emphatic bob. Her mouth opened and shot a smile as broad as the Great White Way across her face. The only thing she didn't do, but clearly wanted to, was stand at attention and beam.

The woman's patience and suddenly infectious response typifies the USIU production. Directed by Jack Tygett, and choreographed by Tygett and Javier Velasco, the show captures the energetic spirit of the musical even as it comes up short in other areas. *Annie Get Your Gun* is definitely pretelevision. Its serviceable book, by Herbert and Dorothy Fields, prefers a leisurely ramble and betrays no frenetic need, as do contemporary musicals, to compete with the split-second cuts on the tube. At the Theatre in Old Town (the Old Town Opera House, renamed when USIU recently acquired the lease for the space), some necessary cutting has been done. The book has been edited, and a minor song deleted, and still the show

runs almost three hours. It only seems long, however, in between songs. When Berlin returns to do what came naturally to him, the time flies.

It's inevitable that anyone playing the title role will invite comparison with Ethel Merman, the original Annie on Broadway, whose brassy voice, when in full throat, could cause earthquakes. Although her voice is far from Merman's — whose isn't? — Brenda O'Brien is generally competent as Annie. She has the character's twang down and handles the songs, especially the ballads, reasonably well. But aside from Berlin's wonderful score, the show was written as a star's vehicle for Merman, and O'Brien often appears reticent to take full command of the

stage. Merman could upstage King Kong. O'Brien treats Annie uncharismatically, as if she were an ensemble character. This restraint would be admirable in most other shows. In *Annie Get Your Gun*, it makes for periodic gaps in the evening.

These gaps are most apparent when O'Brien shares the stage with Steve West, a name familiar to San Diego Opera audiences (where he has performed in *Elektra*, *Madame Butterfly*, and others). West plays Frank Butler, and while his acting is on the minimalist side, his trained, resonant voice easily fills the house. No one else approaches his quality, especially his lively renditions of "The Girl That I Marry" and "My Defenses Are Down." But West's voice is so

strong that it runs counter to the central thrust of the musical. Annie Oakley should be, at the very least, Butler's equal. In their duets, however, West dominates. And this one-sidedness consistently undercuts the on-stage rivalry of the characters. On opening night, the two performers achieved vocal — and thus thematic — parity only in "Old Fashioned Wedding," a song Berlin wrote for a 1966 revival of the musical. Their voices blended well in this comic number. The rest of the time it was no contest. Anything O'Brien could sing, West could sing better.

Aside from Judy Ryerson's nifty costumes, which range from black ties to buckram, the rest of the USIU production

is unevenly done. Jack Tygett's direction lacks variety (several of the songs, for instance, have the same blocking: begin upstage center, go to downstage left, cross to downstage center, then leave and return for an extra chorus or two). The choreography, even with a slimmed down cast to accommodate the size of the stage, is cramped. Synchronization with the band, and acoustics in general, are a problem. But while the show has many technical difficulties and annoyances, the festive spirit of Irving Berlin's enchanting score still has the power to enchant audiences in spite of local vagaries. And they said he couldn't write a musical. The dots. They should have seen the look on that woman's face, in the front row, on opening night. □

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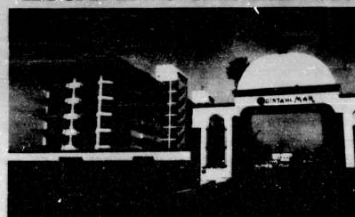
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## QUARTER NOTES

BY JONATHAN SAVILLE



Jean-Charles François

### UCSD MUSIC THEATER

The final offering in UCSD's festival of contemporary music, "Sound Shapes," was an evening of so-called music theater at Sherwood Auditorium. To get at the current meaning of this

ambiguous term, one must immediately eliminate all associations with *Purcell* or *Annie Get Your Gun*. "Music theater" here implies a musical performance in which the performance itself — the performers, the mode of playing, the relationship to the instruments or the audience — becomes a focus of interest; or in which the music is linked to

particular visual events; or in which various kinds of theatrical events on stage are identified with musical ideas, structures, or modes of thought. Examples will make this dreadfully broad definition clearer, a service generously provided by the Sherwood "Music Theater" concert. Hanns Eisler's *Fourteen Ways to Describe the Rain* is a piece for small chamber ensemble designed to accompany Joris Ivens's 1929 film showing picturesque vignettes of a rainstorm in Amsterdam. Keith Humble's *Five Cabaret Songs*, settings of poems by Yeats, Graves, and A. D. Hope, required the singer (soprano Carol Plantamura) to dress up in black tie and tights and to do various pieces of business with a baton and a rose. Kenneth Gaburo's *Amphiphon 8: Revolution* pitted a percussionist, dealing in a virtuoso manner with a large number of instruments, against a tape of impromptu conversation about the dangers of nuclear proliferation; the musician eventually lost one drumstick, then the other, and finally fell defeated over one of his drums. John Cage's *The Wonderful Widow of 18 Springs* consisted of a cantillation on three pitches by Miss Plantamura, accompanied by Jean-Charles François using

the body of the piano as a percussion instrument. In Cornelius Cardew's *Memories of Joe*, Mr. François sneaked around the stage with a mallet, a tiny cymbal, and a cowbell, knocking at various things with these instruments (the floor under the piano, the strings inside, the piano bench, a piano leg, his own palm, et cetera). Finally, in Mr. François's own *Pertinent Remarks about Ten-Footed Crustaceans*, he and Miss Plantamura engaged in a series of rambling antics while uttering tirades of nonsense syllables. That is music theater.

The Eisler-Ivens collaboration, which clearly lies somewhat apart from this genre, joined a poetically photographed evocation of raindrops, umbrellas, clouds, birds, dogs, trams, and urban wetness with a witty, acerbic score, not very interesting in itself (I had heard it before without the film) but amusingly suited, in a quite unselfish way, to the visual images. Of the other pieces, most suffered from the rather campy acting and general air of fragmented vaudeville that often seems to go with this form of art. Keith Humble's charming songs would have been quite self-sufficient without the attempts to mimic a cabaret

performance. Gaburo's tape, with its banal ideas uttered by articulate speakers, was a bold but unconvincing assertion of the artistic value of amateurishness, and while Steven Schick is evidently a stunningly agile and sensitive percussionist, his abilities as an actor proved to be small: it takes highly trained skills to make an audience believe someone on stage is actually giving in to despair, and these are skills one expects of an actor, not of a musician. The Cardew and François pieces belong not to the world of music but to that of dada, where theater is deprived of most of its chief elements (character, plot, continuity, conflict, meaning, feeling, intelligible action) and left with nothing but unmotivated performers doing something silly on stage. Some people, evidently, still find dada amusing — there was one man in the audience who laughed uproariously at every bit of zany. There were indeed many amusing bits in the François piece. As for me, I would rather have heard Miss Plantamura (who is a distinguished interpreter of modern vocal music) singing Schoenberg or Mr. François (a brilliant percussionist and talented pianist) playing Varèse or Mozart.

### SAN DIEGO SYMPHONY TCHAIKOVSKY FESTIVAL

The San Diego Symphony's four-week Tchaikovsky festival came to an end with a concert conducted by David Atherton and featuring one of the composer's best works and one of his worst. "One of his worst" is really an understatement; the 1812

Overture is probably the very worst piece (by anyone) regularly performed on concert programs. Tchaikovsky himself was ashamed of this congeries of bombastic banalities, in which his habit of thinking of musical structure in terms of crude melodrama reached its nadir. The 1812 Overture, with its quotations from the Russian and French national anthems and its battery of cannon, appears so often in concert halls because conductors and managers think

the public wants it, but that may be nothing more than an antiquated delusion. The public these days with musical tastes so undeveloped as to find the 1812 Overture entertaining do not come to concert halls at all; they go to the movies and listen to the vapid score of *Star Wars*. As to the Suite from *Swan Lake*, this too constitutes unworthy programming. The music is not contemptible junk (as in the case of the 1812 Overture) — far from it. But its pretty tunes and artful

orchestration are not in themselves enough to engage the interest of anyone who really cares about music. The *Swan Lake* score exhibits its full value only as accompaniment to the ballet; that is where it justifies itself, and that is where it belongs. The *Pathétique* Symphony, in contrast, is a masterpiece, the greatest embodiment of its composer's morbid imagination, so powerful in its emotional scenario that it

overwhelms any objections to its formal weaknesses. Maestro Atherton and his musicians performed it with soaring brilliance (a pity the orchestra's music director had not been around to give similar treatment to the equally compelling *Manfred* Symphony, a few weeks before). They also performed the 1812 Overture and *Swan Lake* well, but even the best playing in the world could not obliterate the inherent defects

(continued on page 34)

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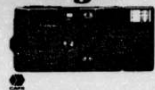
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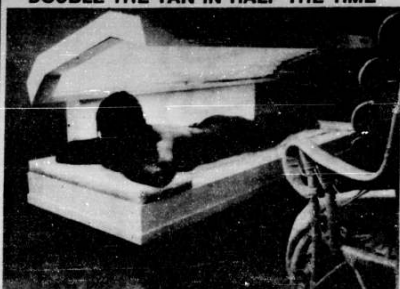
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This enforced linkage of composition at the extreme ends of the scale of value was in fact typical of the entire Soviet system, in which all in all cannot be said to have been a success. Maestro Atherton's abhor for halfheartedness, his unrestrained if wholly counterproductive if might have had, but the real problem was the notion of having a Tchaikovsky festival in the first place. It was not until a few years since Maestro Atherton instituted them, they have been more successful. The Soviet Union has produced several symphonies and symphonic movements of the best of the late poems, spread throughout the entire country, and even a considerable educational experience as well as much pleasure. Five solid weeks of Brahms proved excessive, one fell trapped in the notion that singing imagination, progress after program — but it was not Brahms we were hearing, a program of the highest craftsmanship that when he was asked to write a *piece d'occasion* he turned out not an *oeuvre*, but something as like as the *Academic Festival Overture*. The Brahms festival was too much of a good thing; the four weeks of nothing but Brahms was too much of a bad thing. Even at his best, Tchaikovsky is a composer who on the brink of the personal and the universal, of normal feelings and failure of imagination. It is good to work a work of his from time to time, so as to savor the beauty of his music, to escape the time of sense shallowness, voluptuous nervousness, and intermittent genius. But this is not the reason for his reserve to explore in depth — a sentiment the public seemed to seek for, for music lessons were drawn from his music in lessons in drives, and when they did come they applauded even the excellent music of the *Academic Festival Overture* as unintercepted, un-



In the subsequent San Diego Symphony concert, it was an immense relief to get back to music which, whatever its other qualities, possessed the great virtue of not being by Tchaikovsky. The program was balanced, as so frequently under Maestro Atherton's leadership, between familiar works (Beethoven's *Creations of Prometheus* Overture, Stravinsky's *Firebird* Suite) and the less familiar (Nielsen's brief, touching *At the Bier of a Young Artist*, and Weber's *Konzertstück* for Piano and Orchestra). The program

announced me that Maestro Atherton had conducted Beethoven and Nielsen in his very first concert with the orchestra, and that he was Peter Eriks's successor, and it was that concert that convinced me that I should go to Denmark. Atherton was the man for the job. Maestro Atherton remains the same conductor he was then, with his high spirit, power and energy, his phrasing and lucidity of thought, but the orchestra has of course been transformed, so that now they are following him more to his direction, seeming to make his view of the music their own view, and to reproduce it with increasing accuracy. Stravinsky's performance was particularly impressive, for Maestro Atherton has a long acquaintance with Stravinsky conductor, and the virtuoso demands of the score permitted the orchestral players to show off their wind and strings, to display their excellence to the full. But in a sense it was the Nielsen that showed most persuasively how the orchestra had improved in these few years, for this score, with its exposed string writing (the work is for strings alone), showed the orchestra's weakest sections with the opportunity to show how sure their intonation had become, and how much under their tune, and how much control and expressiveness they are now capable of.

Maestro Atherton's work on the program was the Weber *Konzertstück*, one of the nineteenth century's seminal orchestral pieces. The first of the nineteenth piano concertos, the *Konzertstück* combines the elements of the classical piano concerto with the elements of a fantasia about a medieval lady in a tower, a vision of her husband killed in the Holy Land, and her subsequent escape, unharmed amid waving banners and marching crusaders. The work's form is a mixture of nineteenth-century tone poems, and Weber's pianistic style exerted a decisive influence on the work, and it is the work of lesser composers that

struments. What Weber's model provides, above all, is the concept of the piano concerto as the opera: Romantic, dramatic, expressive, intimate and colorful, and depicting emotional spectacle.

Pianist Paul Crossley did not seem quite to command the piano technique demanded by the music, but some exhilarating in the passage work and occasional inaccuracy in the octaves. But he did project a wonderful poetry, a tender awareness that expressed itself in a subtle understanding of volume and in a floating tone exquisitely akin to that of an operatic voice. Not a passage was treated as routine; everything took on an air of being a spontaneous discovery, though the poetic program inherent in the music were realizing itself with full intimate vitality at that very moment. The same spontaneity that elegantly integrated the feeling was to be found in Mr. Crossley's encore, the winsome *Mouvements perpétuels de François Poulenc*, in which the pianist discovered a touching and delicate melody beneath the lighthearted Gall.

—N.M.

Mike Fahn, however, maintains that Fahn & Silva were indeed the event's

—TKA

—A.O.

(continued from page 5)  
incident of vomiting inside the theater. We had to start cracking down."

policy, they vow never to play at the theater again. In fact, they claim that they will go as far as to rent a movie theater for Friday and Saturday night showings, and state that one of the cast members' mothers is willing to supply the capital for such a venture.

"We've already got so much invested in the show," says cast member Storm, who often plays the role of Columbia. "One of my sequin tailcoats cost around \$150, we have made a light board for the show, plus all of the props. And a lot of people come to see us perform. The movie be itself

can be pretty dull." Last Saturday cast members met to form a group known as the Transylvanian Liberation Organization to negotiate directly with the Ken Theater's parent company, Landmark Theaters Inc. in Los Angeles. But Mary Lang is skeptical that such an approach will alter the situation at all. "Rocky Horror is a problem for all Landmark theaters that show it as a midnight movie, but it is a money maker for the corporation. It costs very little to rent the film, and it is usually well attended. However, the emotional costs

to the staff are considerable. People don't come to see the movie, they come to hang out with their friends. If you asked me what the real problem was, well, have you ever had a really terrible baby-sitting experience?"

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Dacor 63 (alum) w/K	236.00	<b>119.95</b>

#### BOOTS, GLOVES, HOODS

	List	SALE
Leisure Time		
Zipper Boots	\$ 45.00	<b>\$ 29.95</b>
Sea Sport Velcro		
Wrist Glove	32.50	<b>19.95</b>
Paragon Neoprene		
Gloves	24.95	<b>12.95</b>
SAS Lycra Plush		
Arctic Hood	29.95	<b>19.50</b>

#### WET SUITS

	List	SALE
SAS 1/2" Lycra Nylon		
Plush (Farmer John)	\$249.95	<b>\$175.50</b>
Sea Suits 1/2" Nylon		
Lite	229.95	<b>139.95</b>
Sea Suits Surfing		
Shorty	79.95	<b>42.50</b>
Sea Suits Ski Jacket	49.95	<b>24.95</b>

#### KNIVES

	List	SALE
Gutman 7 1/2" blade	\$ 27.50	<b>\$ 16.95</b>
U.S. Divers Master	29.00	<b>19.95</b>
U.S. Divers Nordic	18.00	<b>12.95</b>

#### LIGHTS

	List	SALE
Oceanic		
Rechargeable	\$115.00	<b>\$ 74.95</b>
Underwater K-netics		
Super Q Lite	79.95	<b>49.95</b>
Princeton Bottom		
Lite	25.00	<b>15.95</b>



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## Section 2

## Event's, Theater, Music, Film



### The Big Board

Notes from the Log of a Failed Diver

7-23-83 — At the club swim practice today, coach Garofalo decided we should have a diving team. He picked six of us. Diving can be a little scary, he said, so he wanted to get that part out of the way right off by starting us on the high board with the back dive, where you can't see where you're going. He said he'd go first to show us there was nothing to be afraid of. It was tough to tell whether he was just rusty or he'd never done it before. He kind of fell off backwards off the board and landed flat. It took both lifeguards to get him out. He was as white as Casper the Ghost. I don't know if we'll have a diving team or not.

8-13-83 — Tried a reverse dive for the first time. They call it a gainer, but God knows why. You go off frontwards, then spin backwards against your momentum, and the easiest thing about it is whacking your head against the board. Doesn't

seem like you gain anything. 6-8-66 — Fifteen years old and I feel like a gunfighter who's lost his nerve. I get vertigo just looking at the three-meter board, and even from the low board it looks like they've drained the pool. I think I'll go back to cannonballing people in street clothes.

9-3-75 — Am writing this from the hospital. What a party! Actually I don't remember all that much of it. The underwater pool lights flickering around my eyeballs like a cheap movie. The diving board rolling like a ship in a storm. A dozen margaritas in my brain cheering me on. The gorgeous blond in the red bikini I was going to impress with a back one-and-a-half even though the board was one of those back yard imitations and I hadn't done the dive in ten years. When I came to I was here and they were picking pieces of the chaise longue out of my ear.

2-7-85 — After three months in therapy, I'm thinking about a new Olympic event: psychanalytical diving, in which the fetal tuck is the preferred position for rumbling into the murky pool of one's past.

(continued on page 11, col. 3)



### What's Going On?

On April 1, 1984 a bullet through the heart of Marvin Gaye silenced the voice that once sang with such warmth of

sweet animal passion. He was young, but not tragically so, and in his forty-five years had accomplished much more than many others with lifetimes almost twice as long. Toward the end, however, as tradition seems to dictate for those who early on achieve considerable fame, his life began to crumble. And all those elements which

had forged his talent — his mother, the tempestuous relationship with his father, his "China Syndrome" libido — converged to reclaim that which they had so generously provided the world — Marvin Gaye himself. If he had produced only his 1968 version of "I Heard It Through the Grapevine," people would still remember him for the



tune's driving strength. But he went further, and in 1971, he released "What's Going On," an album of social and religious commentary that irrevocably altered American music. Tonight, Thursday, May 23, tomorrow, and Saturday nights, at the Main Stage Theatre at SDSU, the Afro-American Studies Department at San Diego State University will premiere *Market Street Blues* in *Look for Us in the Warring of the World* — a kind of musical celebration of and tribute to Marvin Gaye's talent and to the music and musical experience of blacks around the globe. The show is to be performed by the department's own repertory company which, in 1979, won an Emmy for a choreographed rendition of Ales Haley's *Roots*. The first half of this year's production deals exclusively with Gaye and explores the possibilities of what might have happened had Gaye had the opportunity to perform at the Oasis Club in San Diego's own

### A Clash At The Net

One key to volleyball's charm and popularity is its simplicity. Equipment needs are minimal. All that's really required is a ball and a net. In a pinch, you could even stretch an old rope between two trees and play. And superhuman athletic skills aren't necessary as participants, whether practically anyone can play just pull any dozen or so people away from the potato salad and the beer keg at a company picnic, and you've got yourself a volleyball game.

Of course, more serious athletes also play volleyball. Current world-class competition is a far cry from a Fourth of July pickup match, and the game has indeed come a long way since its first awkward moments ninety years ago in Holyoke, Massachusetts. Volleyball gained a place on the Olympic agenda for the 1964 games with round-robin tournaments for both men's and women's teams. Such

international competition demands years of rigorous training, for today's game is a high-speed clash of intricate teamwork, power serves, raw-knuckle digs, and spiked balls that rocket across the net at speeds of more than one hundred miles per hour.

In last year's summer Olympics, the tough American squad captured the first gold medal ever won by a U.S. volleyball team, by crushing Brazil in three straight games. The conquering was sweetened for us by the fact that the Brazilians had trounced the U.S. players in an early-round match. Sweetened, too, by the U.S. women's team win just a few days earlier — they had walked away with their first medal, a silver.

While not detracting from the U.S. victory (as the sports analysts might say), the absence of the Soviet-bloc nations from the minds of certain people — questions like: Would the U.S. have netted the gold in volleyball so easily had stronger contenders, like the Russians

and the Cubans, been around to take the court?

Although the '84 gold is no longer at stake (we won it and we're keeping it), the Cubans are coming to town for what will be a first-rate volleyball showdown. Last year the Cuban team played at SDSU, to a full house and the series then tied at three wins each. Nor did the Cuban team have played enough that various Olympic boycott. At the consistent, alternate Friendship Games in Havana (thrustly organized by the Soviet Union to placate frustrated athletes), the Cuban team, alleged to have the world's most aggressive offense, took the silver medal. Pride, both national and personal (yes, the two teams have played enough that various opposing team members know each other), will be on the line Sunday, May 26 and Tuesday, May 28 at the USD Gymnasium when the teams collide in a two-match series. The matches both begin at 7:35 p.m., with admission on a first-come, first-served basis. For more information please call "Telesat" office.

— Bill Owens

Market Street in the Twenties when, according to the production's director, professor Danny Scarborough, the street was hot to exceedingly hot jazz clubs. Scarborough's trope of young performers plan to capture the ambience of that time and place and inject into it Marvin Gaye's musical sensibility. Second on the program will be SDSU's Gospel Choir, in conjunction with the repertory company for a full-blown dance performance of Hall Johnson's *Am I Not a Man and a Brother*. And the third and fourth works of the troupe's production will explore in dance those elements of West African and Caribbean music that ultimately made their way into the work of such contemporary artists as Gaye. Opening night for *Market Street Blues* will be black tie. The price for admission will include champagne, dessert, and a jazz reception after the show. For more information please call 265-6531.

— Abe Opincar



## 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 material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92158.**

### Dance

International Folk Dancing is held tonight, Thursday, May 23, 7:30 p.m., Balboa Park Club.

Balboa Park. For details phone 449-4611 during business hours. Scottish Country Dancing is held Friday, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

Jazz, Modern, and Ballet Works by student and faculty choreographers are on the program for "Spring Dance 1985" Friday, May 24, 8 p.m., and Saturday, May 25, 2 and 8 p.m., in the campus auditorium, San Diego City College, at Fourteenth Avenue and C Street, downtown. 291-7494 or 230-2707.

International Folk Dancing is conducted each Friday, 8 p.m., in room 210 of the Women's Gym at SDSU. No partners or experience is necessary. For information phone 265-6821 or 571-2730.

"Dance Jam" create your own dance style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1715.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

### Music

Symphony, the San Diego

Symphony Orchestra, with conductor David Artherton and guest pianist Paul Cravely, presents a program that includes Mozart's Eine Kleine Nachtmusik, Weber's Piano Concerto No. 2, and Rimsky-Korsakov's Capriccio Espagnol, tonight, Thursday, May 23, 7 p.m. and Friday, May 24, 8 p.m., Civic Theatre, 202 C Street, downtown. For ticket information phone 699-4200 or any TeleSeal outlet.

"Performance Forum." UCSD graduate composer Carol Isaac's new work for electronically processed flute and tape, a Schubert piano sonata, Nick Harris's Fugue Time, and works by Bartok and others are featured in this free concert, tonight, Thursday, May 23, 8 p.m.,

Mandeville Recital Hall, UCSD. 452-3229.

All Players of the Recorder and Other Early Music Instruments are invited to the next meeting of the San Diego Recorder Society; music by J.S. Bach, Anton Bruckner, and Robert Wydyon will be performed, Friday, May 24, 7:30 p.m., room B-152, Mandeville Center, UCSD. Newcomers free. 222-4666.

Pianist Horacio Gutierrez makes his debut with the Los Angeles Chamber in a concert that also features violinist Daniel Shindaryov; the program includes Mozart's Symphony No. 28, the world premiere of John Camp's Sennade for Chamber Orchestra, William Schumann's Piano

(continued on page 4)

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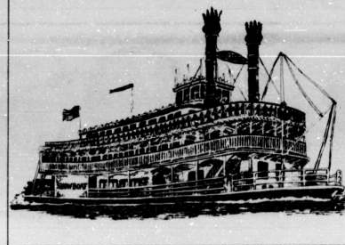
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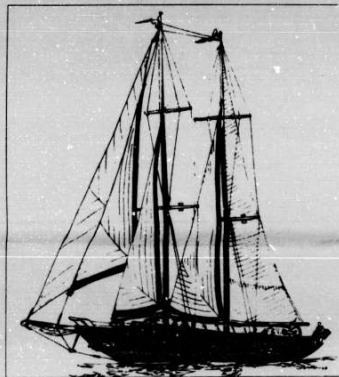


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# READER'S GUIDE TO LOCAL EVENTS

(continues from page 2)  
Concerto, and more, Friday, May 24, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Caim. For reservations phone 459-3724 or 440-2277.

**Jazz Pianist** Tom Finkler performs Friday, May 24, 8 p.m., The Rock Works, 2670 Via de la Valle, Del Mar. Free. 355-3735.

**Flute Works** by Bach, Mozart, Vane, Martini, and Dahl are on the program for UCSD student musician Carla Carpenter, Friday, May 24, 8 p.m., room B-115, Mandeville Center, UCSD. Free. 452-3229.

**Chamber Recital**, UCSD student bassist Ben Strassberg, with cellist Len Kirkell and pianist harpsichordist Louise Wheeler, performs Bach's Sonata No. 2 in D Major, Beethoven's Elegy in D Major, Rossini's Duet for Violin and Contralto, Kousnetzky's Concerto No. 3, and other works, Saturday, May 25, 4 p.m., room B-115, Mandeville Center, UCSD. Free. 452-3229.

**"All-Indian Classical Music"** a benefit concert for the Sri Lankan Tamil refugees will feature Alok Dasgupta on the sitar with Prashant

Khon on the tabla, Geetha Bennett on the veena, and Trichur Narayanan on the mridangam, Saturday, May 25, 7 p.m., South Rectal Hall, SDSU. 582-5370, 583-6543, or 283-5821.

**KIVA**, UCSD's "non-notation performance group," consisting of Jean-Charles Francois on percussion, Keith Humble on keyboard, and John Silber on trombone, will augment the next concert with silent film backdrops, Saturday, May 25, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

**"Poems and Music in the Exotic Mood,"** pianist Robert Louelle, poet Steve Kowit, flutist Hollie Burke, and Spencer Lake, with something called "architecture as frozen music," will be on hand, Saturday, May 25, 8 p.m., Words and Music, 3826 Fourth Avenue, Hillcrest. 298-4011.

**"Women's Songwriters' Forum,"** guitarist Cindy Lee Berryhill, folk and blues singer Delta Chalket, and songwriter Caroleta Hernandez perform Saturday, May 25, 9 p.m., Multicultural Arts Center, 425 Market Street, downtown. 253-8092.

**Organ Concert**, civic organist Robert Plimpton will perform

works of Widor, Ives, Elmore Sousa, and others, Sunday, May 26, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

**"Young Artists Concert"** three accomplished musicians — Frank Almond, who at seventeen was one of the youngest prize-winners in the history of the Nicolo Paganini International Violin Competition; pianist Bryan Verhoye, a four-time winner of the Musical Merit Foundation Award; and mezzo-soprano Fran Bjornely, another award winner and local church soloist, will perform, Sunday, May 26, 8 p.m., First United Methodist Church of San Diego, 2111 Camino Del Rio South, Mission Valley. 297-4366.

**Jazz Standards and Big Band Arrangements** of original compositions will be on the program for the debut of the Peter Strangio Big Band, with jazz vocalist Kevin Lettau, Sunday, May 26, 7:30 p.m., La Mission, 1683 Fifth Avenue, Hillcrest. For ticket information phone 298-0119.

**Early Music**, the choral ensemble Bachanal Baroque, will perform works of Monteverdi, Bach, and others, Sunday, May 26, 7:30 p.m., First Unitarian Church, 4100

Front Street, Hillcrest. Free. 298-9978.

**Bassist** Peter Jung will perform a program of sonatas by Opoloni, By the Sea, Jon Johnson's Fading, Kenneth Gombosi's Inside, and Sidney Corbett's Bass.

**Memorial Day Concert**, bring your lawn chair and a flashlight for this concert featuring the Marine Corps band in a program of American tunes, Monday, May 27, 6:30 p.m., at Cabrillo National Monument in Point Loma. Free. 293-5450.

**Gospel**, UCSD's 110-voice Gospel Choir, under the direction of Rev. Glenn Jones, will perform a concert of sacred music, gospel, and spirituals, Tuesday, May 28, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

**Music by Women Composers** through the ages will be performed by Deborah Anderson, guitarist; soprano Lynn Roney; pianist Nancy Briggs; Pam Fleckman,

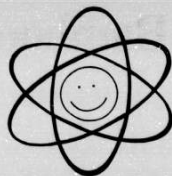
and Jeanne Sater, and others, Wednesday, May 29, 7:30 p.m., Carlsbad City Library, 1150 Elm Street, Carlsbad. Free. 438-5614.

**"Music of Yesterday,"** the UCSD faculty chamber series concludes with a program of sonatas by Debussy: the Sonata for Violin and Piano; the Sonata for Violoncello and Piano; and the Sonata for Flute, Viola, and Harp. Performers include violinist Janos Nagy, pianist Jean-Charles Francois, cellist Peter Farrell, pianist Keith Humble, John Parville on the flute, and Susan Allen on the harp, Wednesday, May 29, 8 p.m., Mandeville Rectal Hall, UCSD. 452-3229.

## Film

**"Breaking Silence,"** Theresa Telford both produced and directed this documentary on incest and child sexual abuse; the film, which consists of interviews with children, their mothers, and the perpetrators of child abuse, has already won two awards; it receives its San Diego debut tonight, Thursday, May 23, 8:30 p.m., First

(continued on page 6)



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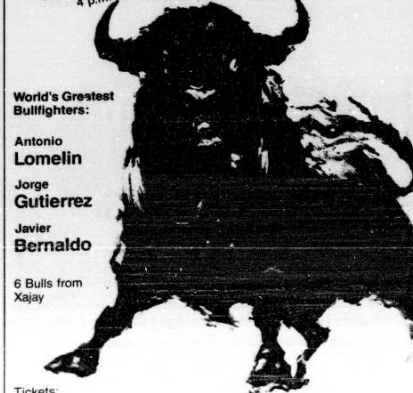
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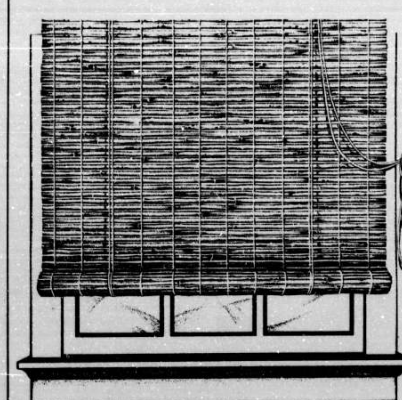
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## 1992-93 1091

## READER'S GUIDE

### In Person

"Women's Poets Series" continues with Elise Miller and Joyce Kessel reading from their works tonight, Thursday, May 23, 7 p.m., Center for Women's Studies and Services, 2457 F Street, Golden Hill, 215-8884.

Local Poets Michael Davidson and Bobbie Louise Hawkins will read from their work tonight, Thursday, May 23, 7:30 p.m., The Book Works, 2670 Via de la Valle, Del Mar. Free. 755-3735.

"Vets Night" Rick Saxton hosts three evening of poets by war veterans. Don Bous, Terry Hertzler, Steve Mason, and Mark Moscone. Friday, May 24, 8 p.m., Multicultural Arts Center, 425 Market Street, downtown. 235-8092.

Stand-up Comic Tim Deeson, whose career includes forty-eight trips to The Tonight Show, continues at The Improv tonight, Thursday, May 23 through May 26. Show times are 8:30 p.m. on weeknights and Sunday, and 10:30 p.m. on weekends. The Improv is located at 832 Canyon Avenue, Pacific Beach. 484-4821.

"New Writing Series" UCSD student writers will read from their compositions at the next meeting, sponsored by The Anchor for New Poets, Friday, May 24, 4:30 p.m., on Wednesday, May 29, 4:30 p.m., Sherie Williams is the featured reader. All readings take place in Revelle Formal Lounge, UCSD. Free. 452-6766.

Sushi's Neofest continues with the work, Farman Bombing Action, by Mexico City performance artist Marcos Korrer. The work, created for the staff and publishers of Argentine magazine, consists of the "manufacturing" of thirteen art bombs which he will send off to the designated recipients at some later date. His performance of the creation of these missiles will take place Friday, May 24, 8 p.m., Sushi Gallery, 852 Eighth Avenue, downtown. 235-8466.

More Comedy, the Epigramatics, a newly formed comedy and musical trio (Margaret Gillette, Sheri Glaser, and Lawrence Nasir) present improvisational comedy Friday, May 24 and Saturday, May 25, La Maison, 3881 Fifth Avenue, Hillcrest. For reservation and show times phone 298-0191.

"Siete Serpiente" folk dance, ballet, flamenco, and modern dance are all employed in this "study of male/female relationships and the continuities of life," performed by Mexico City artists Rosa Romero and Jorge Dominguez. Saturday, May 24, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 901 Pearl Street, La Jolla. For information, on what it takes, phone 454-9176.

Comedy Night, three comedians performed every Tuesday evening, 8 p.m., in Morris' Den, SD80, 1st Floor, 1000 University Avenue, San Diego. For information phone 265-6947.

"Female Graffiti" the UCSD Feminist Theater and Video Ensemble, directed by Robin Harte, presents this multimedia work, using live performance, film, and video. Tuesday, May 24, 8 p.m., room 140 of the Media Communications Center, UCSD. Free. 452-4410.

"The Emms Comedy Challenge" Local comedians compete for a chance to win a comedy to be performed on the local radio station. The contest is held every Tuesday, May 24, at the Comedy Store, 901 Pearl Street, La Jolla. For information, phone 454-9176.

Must be 21, 2 drink minimum every evening. For further information call 454-9176 - 916 Pearl St., La Jolla. CLOSED ON MONDAY.

### Sports

"San Diego Diving Spectacular" a program that includes synchronized diving, synchronized diving, comedy diving, and more will be presented by the Mission Viejo Diving Team, with Michele

Mitchell, Wendy Williams, Jan Cox, Tim O'Brien, and Greg Longman, perhaps the greatest diver in the history of the sport, Sunday, May 25, at noon and 4 p.m., at Camponova Park, UCSD. For information on the benefit exhibition, phone 452-3122 or 272-2019.



**Some Enchanting Evening...**  
with the magical sounds of Island Kiz and his sister every Fri. & Sat. night from 8-10 p.m.  
Plus Frank Gargano on accordion Thurs. 8:30-9 p.m.

**Cafe Vienna**  
Superb German-Austrian Cuisine  
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• Private meeting space available  
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### You Should Hear Us Now!

**NEW MUSIC**  
Mozart: "Eine Kleine Nachtmusik"  
Weber: Piano Concerto No. 1  
Gounod: Petite Symphonie for Gounod  
Wind Instruments  
Rimsky-Korsakov: Capriccio Espagnol  
David Atherton, Conductor • Paul Crossley, Piano  
Mendelssohn: The Hebrides Overture  
Blondiah: Saxophone  
Beethoven: Violin Concerto in D  
David Atherton, Conductor • Mayumi Fujikawa, Violin

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### BUCK'S TICKETS

THE BEST SEATS AT THE BEST PLACES

★ PADRES '85 ★  
MONTREAL EXPOS N.Y. METS  
May 20-30 May 31, June 2

★ CAP NIGHT ★  
May 31

HOWARD JONES FRANKIE GOES TO HOLLYWOOD  
June 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, August 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, October 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, November 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, December 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, January 1, 2, 3, 4, 5, 6, 7, 8, 9, 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## READER'S GUIDE

### For Kids

Coaster Committee in Mission Beach. A *Big Bang* parade parade celebration. Sunday, May 26, from 10 a.m. to 1 p.m., at the Mission Beach roller coaster, located on the corner of Mission Boulevard and West Mission Bay Drive. 255-6188 or 232-7106.

**Ethnic Food Fair.** Twenty-five ethnic groups are represented in the sixth annual food festival, Sunday, May 26, noon to 5 p.m., sponsored by the House of Pacific Relations, at the House of Pacific Relations in Balboa Park. Free admission.

**A One-Hour Walk** through Adobe La Jolla. The walk is sponsored by the California State Natural History Museum, to look for spiders, woodrats, creek frogs, and other area wildlife. Sunday, May 26, 2 p.m. For details on the free hike, phone 232-3821.

**Aquarium Tour.** A guided tour and a behind-the-scenes look are offered in "An Evening at Scripps Aquarium." Tuesday, May 28, 7:30 p.m., sponsored by the Ocean Club of California. For reservations and information, phone 232-7445.

**Opportunities Week** kicks off in October, and before that happens, the San Diego Advisory Board on Women needs to pick a logo for the event, a contest open to professionals and non-professionals, will decide which logo design will become the association's permanent logo. For information on the competition, which ends May 31, phone 236-6332.

**Logo Contest.** The Escondido Visitor and Information Bureau is sponsoring this design competition, with a cash award of \$1000. For details the deadline for proposal submissions is June 14; phone 745-4741.

### Galleries

"Annual Student Art Show and Open House," demonstrations and art works are on view, with music and food on the side in this annually staged event, Friday, May 24, 6 to 9 p.m., Balboa Galleries, 1415 La Jolla Village Drive, San Marcos. 744-1150 or 777-2529/2523.

**Paintings, Drawings, and Prints** by social realist painter and printmaker Domingo Villalobos of Mexico will be on view from Friday, May 24 through June 22, Maple Gallery, 2400 Kettner Boulevard, downtown. An opening reception will be held on Friday, 6 p.m. Concurrent with this exhibition will be a showing of paintings and works in other media by the artist at the Centro Cultural de la Raza, in Balboa Park. A reception will be held there on Saturday, May 25, from 1 to 5 p.m. The phone number for Maple Gallery is 234-2151; the number for Centro Cultural is 235-6135. The artist will be present at the Saturday reception.

**New Gallery Opening.** Dimensions Continuum (New Dimensions Gallery) opens with an exhibition of sculpted works by Ed Kerner, paintings by Marcello Luis Jacurita, and drawings by Constantino Limeras. An inaugural reception will be held Friday, May 24, 5 p.m., at the gallery, which is located at Fica "Oh!" in Tijuana's river zone.

"Oration to the Surrealists," works by Dalí, Ebel Greene, and Cliff McReynolds are on view, and a special film will be shown, Friday, May 24, 6 p.m. The film will be shown at 7 and 9 p.m. Acevedo Galleries, 4030 Goldfinch Avenue, Mission Hills. 296-6748.

"Symbols and Systems," Part 1: Ebel Greene's drawings and paintings are on view from Wednesday, May 29 through June 22; a reception for the artist is scheduled for next Friday, May 31, 6 p.m., Spectrum Galleries, 726

Seventh Avenue, downtown. 232-9743.

"Beach and Town," oil paintings by Argentinean-born artist Alfredo Antiquerra are on view in an exhibit that opens next Thursday, May 30, with a 6 p.m. reception. Galerie 5, La Maest, 5801 Fifth Avenue, Hillcrest. The show continues through June 30, 298-0319.

"CYMBAL," an electronic, computerized sound installation by Les Phillips is featured in the annual exhibition at SDSU's campus art gallery. The exhibit will continue through Friday, May 24.

**Original Graphics by Henry Moore.** Twenty-eight etchings from Moore's "Elephant Skull" portfolio are on view through Saturday, May 25, San Diego Print Club, 320 G Street, downtown. 232-4884.

"Dream Works," a series of small watercolors by Carol Denenberg and ceramic works by Jochenburg Kim are on exhibit through Saturday, May 25, Spectrum Galleries, 726 Seventh Avenue, downtown. 232-9743.

"California Fibers," the thirteenth annual exhibition, featuring works by nineteen fiber artists, continues on view through Saturday, May 25, Rugs Gallery, 2550 Fifth Avenue, Hillcrest. 235-9065.

"California Landscapes," paintings and drawings by Allan Morrow and Stuart Burton continue on view through May 30, at Roque Graphics, 3805 Ray Street, North Park. 298-8929.

**More than Seventy-five Multimedia Artworks** by parents in County Mental Health's current treatment program are featured in

an exhibit that continues through May 31 in the first floor corridor of the County Administration Center, 1600 Pacific Highway, downtown. 236-1381.

"Inflammatory Issues," hundreds of printed, colored essays by New York artist Jenny Holzer cover the walls of Sushi Gallery through May 31. Sushi is located at 852 Eighth Avenue, downtown. 235-8666.

"The Whistle and the Laughter," new paintings by Renee Pappas are on view through June 1, Patty Aude Gallery, 660 Ninth Avenue, downtown. 233-9242.

"Captured by Camera," an exhibit of underwater photographs by Charles Amerson and Flip Nicklin continues through June 2, in the aquarium at Scripps Institution of Oceanography, 3602 La Jolla Village Drive, La Jolla. 452-3624.

"The Wedding," ceramics by Elizabeth Westrich, Carol Harmon, and Julie Thompson, graphic works by Shirley Perkins, and flower arrangements by Ann Farnsworth are on view through June 1, Mary Handa Arts Coop, 6150 El Cajon Boulevard, East San Diego. 287-7150.

"Kolls and Figures," figurative, multimedia works by Curtis Fields, Gregory Lawhorne, Peter Mitten, Cleo Morton, Doug Schneider, Joan Schoenberg, and Lawrence Wallis continue on view through June 6, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. 295-8859.

"Collector's Series III," fiber

## TO LOCAL EVENTS

miniatures by Diane Iltre, basketry techniques by Fran Kynne, Prince and Neil Prince, and wooden vessels by Philip Moulthrop continue on view through June 8, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

**Six Paintings** by New Yorker Jean Michel Basquiat, who once was well known in some circles for what the La Jolla Museum calls his "exterior wall drawings," will be on view through June 16, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**Hand-Loomed Rugs and Weavings** by award-winning artists in cooperatives scattered throughout Poland continue on view at Heritage Tapestry, 5670 La Jolla Boulevard, La Jolla. 454-9600.

Silk, wall hangings, scarves, shawls, and one-of-a-kind silk clothes designed by Niki Levash are presented in "Silks, One of a Kind" through June 8, Creative Stitchery Gallery, 415 Mar Vista, San Diego. 232-6442.

"Squeezed," paintings, drawings, photographs, and smaller studies of the immense marks of Mexican artist David Alfaro Siqueiros.

remain on display until June 9, San Diego Museum of Art, Balboa Park. 232-7911.

"European Edge: New Photographic Trends from Europe," the experimental works of thirteen artists from eight European countries are included in this exhibit, which continues on view through June 16, Museum of Photographic Arts, Balboa Park. 239-5262.

16" x 26" Landscapes, works by forty area artists, Jay Johnson, Walter Cotton, Richard Allen Morris, Rob Quigley, Faye Freeman, Patricia Peterson, Beverly Shaw, Ernest Silvo, and others are in the exhibit, which continues through June 16, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"Journey to Ties," recent works by San Diego's well-known collection of contemporary crafts, continue on view through June 28, On's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

Eighty-two Photographs of the Padres in action—from the air, dugout to the field—are on view at the Hall of Champions, Balboa Park. 234-5444.

### Big Board

(continued from page 1)  
No, not everyone can be Greg Louganis, but if seeing the master up close is enough, you'll have your chance this weekend at an event called the San Diego Diving Spectacular. Louganis, with enough gold medals to earn him the reputation as perhaps the greatest diver in the history

of the sport, will lead his Mission Viejo National Diving Team in an exhibition that includes springboard diving, synchronized diving, comedy diving and swimming, and a transpacific demonstration. Louganis's team of Olympic, national, and collegiate champions includes 1984 Olympic silver medalist Michele Mitchell, bronze medalist Wendy Wyland; last year's national

three-meter champion, Wendy Williams; Jim Gray, the second man in the history of the sport to break 700 points on the three-meter springboard; and Tim O'Brien. The exhibition show, on Saturday, May 25, at noon and 4:00 p.m., at UCSD's Canyonview Pool, are sponsored by the San Diego Association of Diving. For information phone 587-4644 or 272-2019.

—Stephen Heffner



**THE GIANT DIPPER Grill Cookout**  
Sunday, May 26  
10 to 4  
Mission Beach  
\$2 admission  
House chili, beer & soft drinks available

Live bluegrass music courtesy of SWEET WING CHICKEN THIEVES  
Sponsored by  
SAVE THE COASTERS COMMITTEE & KXY-TV  
YOUR RADIO HOST  
KXY 96.5



**The Grand Hostess of Mission Valley**  
... Gets a Facelift  
The Gourmet Room will be closed from May 28th through June 16th, in order to assume a delightful transformation. She'll be a showplace when reopened and the exceptional quality that has made her a 30 year dining tradition will live on.

The Gourmet Room... a beauty to behold.  
At the Town & Country Hotel in Mission Valley  
500 Hotel Circle North • 291-7131  
**THE GOURMET ROOM**

**LA MAISON/GALERIE 5 RESTAURANT**  
**EVENTS CALENDAR**  
Sunday Evening Concerts  
May 26  
San Diego premiere of the  
**Peter Sprague Big Band**  
featuring Keyon Letau, vocalist  
June 2  
**Peter Sprague String Consort**  
presents new compositions  
Doors open at 7:10 p.m.—Performance begins at 7:30 p.m.  
Weekend Comedy  
with the  
**Egomaniacs**  
May 24, 25 & 31 and June 1, 7 & 8  
Two shows each night at 7:30 & 9:30 p.m.  
Call 298-0119 for reservations

**Discover How Wonderful You Are!**  
**SELF-ESTEEM**  
Summer Seminar  
Special:  
2 for 1 rate  
Friday, May 31-Sunday, June 2  
at Seminar by The Bay  
3145 Sports Arena Blvd.  
**Free Workshop:**  
**Learning To Love Yourself**  
Doors open 6:30 p.m., workshop 7:30-10 p.m., Tues. May 28  
at Seminar by The Bay  
Str. O. Marina Village, 1936 Quivira Rd.  
For further information call 483-0007

**WORDS & MUSIC Bookstore**  
**PETER GACH, pianist**  
Chopin, Schubert, Milhaud  
**STEVE KOWIT, poet**  
**HOLLY BURKE, flute**  
Poems and music in the erotic mood  
Saturday, May 25 at 8 p.m.  
**ONGOING BOOK SALE**  
Buy or order most new books including best sellers. 33% to 50% off  
Hillcrest - 3806 Fourth Ave. 298-4011

**LA JOLLA CHAMBER MUSIC SOCIETY**  
presents  
**THE LOS ANGELES CHAMBER ORCHESTRA**  
with the world famous pianist  
**HORACIO GUTIERREZ**  
"His virtuosity is the kind of which legends are made." The London Times  
PROGRAM  
Darius Campo—Serenade for Chamber Orchestra (World Premiere)  
William Schuman—Piano Concerto  
Rimsky-Korsakov—Fantasia on the Opera "Le Coq d'Or"  
Daniel Shindarov, Violin  
Mozart—Symphony No. 28 in C Major, K. 290  
FRIDAY, MAY 24, 1985 at 8:00 P.M.  
East County Performing Arts Center, El Cajon  
210 East Main Street, El Cajon  
Tickets \$15.00 & \$13.50  
Senior citizens (over 60) and students (with valid ID) \$5.00 off  
Last chance to use Entertainment 95 coupons for LJOCS and ECPAC  
Call 459-3724  
Subscribe now to the 1985-86 season!

**the Egomaniacs**  
former members of THE FLAMES  
**Theatre of Music and Madness**  
From a Saturday, May 24 & 25  
7:30 & 9:30 p.m. La Jolla Village  
3861 Fifth Avenue, Hillcrest • Openers to Groups 5  
Call 298-0119 for reservations and information

**SPIRITUAL DISCOURSES**  
with Thakar Singh  
On the Yoga of the Inner Light and Sound Principle (Word or Logos) through which all creation came into being and is sustained.  
May 24 at 8 p.m.  
Palomar Unitarian Church  
1600 Buena Vista Dr., Vista  
May 25 at 8 p.m.  
Community Church of Pacific Beach  
2088 Beryl  
Admission free (No donations please)  
SANT THAKAR SINGH JI of Delhi, India  
For Info: 270-9686 or 282-5507  
N. County 758-9458

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When your Prom Night or special occasion demands the extraordinary... the ordinaire just won't do.

S.D. Chapter S.P.E.B.S.Q.S.A. presents their 37th Annual:  
**BARBERSHOP HARMONY SHOW**  
"HARMONY ANYOT!" featuring  
The San Diego Sun Harbor Chorus, local quartets plus special guest quartets: Pacific Pride and Bachelor Party  
**THREE BIG SHOWS!**  
Friday, June 7, 8:00 pm • Saturday, June 8, 2:00 pm matinee & 8:00 pm show • California Theatre  
1122 4th Avenue, downtown (4th & C near Civic Theatre)  
Tickets \$6, \$7, \$8 Call 295-5542

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Camino Theater, Alcalá Park  
Janda Vista Road, San Diego  
(914) 6400



## READER'S GUIDE TO THE THEATER

celebration. Sinclair could show up his program by cutting much of the nation and by adding more of the nation's, such as Buckley's rendition of "The Gettysburg Address" and his bits about Einstein and Gandhi ("The Hip Man"). In its current format, the

show works well when Sinclair recites Buckley, it is much less effective when he describes him. (Sm.) Bowery Theatre, through May 26. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

**MASS APPEAL** This very popular play, by the three authors, is about the transformation of Father Tim Farley from a "singing-and-dancing" theologian eager to please to a priest dedicated to his calling. The catalyst for this change is Mark DeBorja, a very young novice who, by example, shows Farley that there is more to the job than fast cars, sparkling burgundy, and a contented flock. Though it wades only ankle deep into the issues it raises, *Mass Appeal* is a funny, well-crafted, and emotionally uplifting show (proof of which is that it has been produced five times in San Diego in the last two years). At the Lamb's Players Theatre, though, it has been given a placid staging that repeatedly pulls back when the play wants to rush forward. At the core of the play are not issues but rather two men who come to understand and motivate each other. But at Lamb's, only James Saba, who plays DeBorja, appears to realize this. Saba plays the role with the right amount of nerve and sincerity. But Bryan Teegarden, as Farley, mutes their exchanges with a throwaway style of delivery that is far too hesitant and off-the-cuff for the character. Teegarden has Farley's comic side down (the good father's secret ambition is to host the Tonight Show). But when deeper emotions are called for, Teegarden doesn't produce them. Saba has nothing to push against, which makes his final protestations sound shrill. And one wonders if Farley ever had a calling in the first place, since so little becomes realized at the end of the play. If you haven't seen the other four productions (or the Jack Lemmon movies, that may be your last chance to see *Mass Appeal* in San Diego) for quite some time.

But if you do go to the Lamb's Players Theatre, don't expect any miracles. (Sm.) Lamb's Players Theatre, through May 25. Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

**MUD** The UCSD Theatre presents the West Coast premiere of a new play by Obba Babbarmin. Maria Irene Fornes, Mac, a young, literate woman of great beginnings, strives to improve herself by learning how to read. She becomes trapped in a peculiar threesome with two men whose needs transcend those of her own. Mud is an example of the "new realism" in contemporary theater, where the speech appears natural, yet is poetic at the same time, and where the characters are viewed with objectivity rather than empathy. Rose Wassermann directs the production. (Sm.) UCSD Theatre, Warren College campus, through May 25. Thursday through Saturday at 8:00 p.m.

**PRIVATE LIVES** The Coronado Playhouse is staging a workshop production of Noel Coward's popular comedy. Directed by David Sewall, members of the cast include Dana Fredet, Paul Egginton, Deborah Schwartz, Norman Tilton, and Carrie Archer. The scenic design is by Glenn Feist, and the lighting design is by Margaret Baker. Coronado Playhouse, through June 16. Thursday through Sunday at 8:00 p.m.

**A THOUGHTS AND CLOWNS** The San Diego Playhouse is staging the popular comedy, by Herb Gardner, about the special relationship between Murray Burns, an unemployed writer for television, and his nephew, Nick. When a social service unit comes to investigate Murray and Nick, it is determined that Burns is not raising the child in a proper way. Ron Shapiro directs the production. Members of the cast are Peter Towns, Ethan Mill, Leo Laurence, Sharon Corbett, Warren T. Harker, and Jim Wellington. (Sm.) San Diego Playhouse, through May 25. Thursday through Saturday at 8:00 p.m.

**NEOFEST AT SUSHI: PARTURITION ACTION** As part of its month-long series of performance artworks, South Gallery hosts Marcos Nuri, a Polish-born artist who has lived in Mexico City for the last fifteen years. Parturition Action, his latest work, is a visual celebration of fifteen "art bombs" movements the artist has created for the renowned art magazine Artforum. Kutzky, who has played a dominant role in Mexico City's performance art scene, will present one performance only of his new show. (Sm.) South Gallery, Friday, May 24 at 8:00 p.m.

## WHITE WATER ALERT

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AMERICAN RIVER south fork	May 24-27
KINGS RIVER	May 31-June 2, June 14-16
AMERICAN RIVER mid fork	June 14-16
KINGS RIVER	June 21-23
MERCED RIVER	June 21-23
AMERICAN RIVER south fork	June 28-30
MERCED RIVER	June 28-30
KINGS RIVER	July 5-7

All river rafting tours include: 2 days of rafting, round trip motor coach transportation with stereo and refreshments served, 5 excellent meals, professional river guides.

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## BOWERY THEATRE PRESENTS LORD BUCKLEY'S FINEST HOUR



with the JAZZ ORCHESTRA OF THE ROYAL COURT

by Bill Davis  
Through May 25

## MASS APPEAL

"Wise, moving, & very funny"  
—N.Y. Times

### LAMB'S PLAYERS THEATRE

Thurs-Sat 8 p.m. Sun. matinee 2 p.m.  
500 Plaza Blvd. • National City (just 10 minutes from downtown) Comfortable theatre in the heart of Mid-City  
American Express accepted Box office: 474-4542  
Charge by Phone 474-4542

## DER'S GUIDE TO THE MUSIC SCENE

**Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.**

Now that Linda Ronstadt has decided she's a torchy, post-World War II crooner — and especially since she's taken to tossing barbs at the very rock and roll audience that enabled her to trim her undies in ermine — it's time for **Bonnie Raitt** to take center stage as the premier *female* better in rock. Actually, I think she's been that for a long time, but Raitt's not the type to grab headlines or create controversy, so she hasn't benefited from the amount of coverage that made Ronstadt a household name. While Ronstadt has been courting the front pages with her love entanglements with a number of famous men (including the much-publicized dalliance with former California Governor Jerry Brown), Raitt has been up to other things. Through hard work and perseverance, Raitt has built a reputation as a country-blues-folk-rock singer nonpareil, more likely to be seen with an ungroomed, septuagenarian blues shouter like Sipha Wallace than with the latest face to grace the cover of *People* magazine.

Because she's a genuine musician with a sincere allegiance to her chosen genre, Raitt has yet to overcome the compartmentalization that keeps such artists from platinum success. In a way, that's okay. Raitt has managed to provide her with a better-than-average income, while maintaining the integrity that keeps critics probing their thesauri for new superlatives. Raitt's voice is the key to her charm as a performer. It's as rough as a cat's tongue



BONNIE RAITT

and has a "catch" in it that can break your heart even in the middle of a grinding rocker. Never known for her songwriting abilities, Raitt has capitalized on her talents as an interpreter and salvager of forgotten musical gems, so that no matter how varied her repertoire may get one still

has a "catch" in it that can break your heart even in the middle of a grinding rocker. Never known for her songwriting abilities, Raitt has capitalized on her talents as an interpreter and salvager of forgotten musical gems, so that no matter how varied her repertoire may get one still

thinks of it as "Raitt music."

There are very few artists in any category of music who can say that they never give a mediocre performance, but Raitt enjoys that distinction. Unless she were to lose her voice completely, there is no way that Raitt would give an average anything but her best possible effort. Those who have followed her career know that, and they come back again and again to hear those serrated vocals cut through the glisty sound put out by her band. Long-time fans and first-timers alike will get two opportunities to hear Raitt and her current lineup when she takes the stage at Humphrey's twice this Sunday night.

The **Little River Band** is one of those groups that sell millions of records, and yet you can never find anyone who admits to liking them. Beginning in the mid-Seventies, the Little River Band has had a string of hit singles, including "It's a Long Way There," "Help Is On the Way," "Lady," "Reminiscing," "Lonesome Lover," and "Take It Easy on Me." They've always been a record company's delight — bland, commercial, skilled at combining hummable melodies with facile harmonies and slick production for a net product that sticks to radio playlists seemingly for months at a time. The only truly interesting thing about this band has been its internal difficulties and occasional tangential behavior. Bassist George McArdle, for

example, joined the band just before they hit it big, then quit the group in 1979, gave away all his money, and went into the Blue Mountains of his native Australia to study the Bible for three years.

These days the group is trying to call itself LRB and has a tougher sound to go with its leaner name. So far, at least from what I've been told, the change in approach has proven potentially disastrous in one way: LRB is said to be too hard-rock for the "mellow-rock" radio stations, once their bread and butter, but still too soft for the heavier rock programs. Where does that leave them? At Humphrey's, for two shows on both Friday and Saturday nights.

In other concerts this week, **Dan Hartman and Tuesday Nite** will be at the Distillery tonight, Thursday; while Tim McGovern's newest aggregate, **Sade-No**, joins New Salem and **Claude Coma** and the **Pix** at the Spirit. Saturday afternoon the **Sweet Wing Chicks** **Thieves Bluegrass Band** will entertain at Seaport Village's Gaebco; while that night a potent core bill presents **(Charged) G.R.H., D.O.A., the Frost, and Ministry of Truth** at the State Theatre; and — how's this for a contrast — **Latino heartthrob José José** at the Civic Theatre; while up at the Spirit, **Gleaming Spices, Chords of Fame, Three Simple Words, and So Reveal** are sharing the spotlight.

San Diego's finest jazz at  
*Clario's*  
Restaurant

## Mike Garson Quintet

Featuring Shelby Flint and Peter Sprague  
Thursday through Saturday  
9 pm—1 am

**Papa John Creach**  
Starting Wednesday, June 26  
No cover charge

**Bob Long at the piano**  
Sunday through Wednesday, 8 pm-12 am

**Summer House Inn**  
7955 La Jolla Shores Dr. 459-0541

PROPHET PRODUCTIONS PRESENTS

## REGGAE!

**SATURDAY, MAY 25**  
"Little Women" at Club Zu  
Colorado's top reggae band  
135 N. Hwy. 101  
Solana Beach 7 & up

**SUN, MAY 26**  
**Dreadlocks in Moonlight**  
(Reggae Boat Cruise)  
on the Bahia Belle  
Bahia Hotel, Mission Bay  
with Djs Makela Dread & Dama-Le  
10:30 pm \$6  
21 & over Bar aboard

**FRIDAY, MAY 31**  
**The Meditations** IN CONCERT  
La Paloma Theatre 1st & D Streets, Encinitas  
ALL AGES WELCOME \$9.00 advance  
Doors open at 8:30 pm \$10.50 day of show

Advance tickets at all Telemat locations. Assorted Vinyl (UCSD), Arcade Music (downtown), Jerry's Records (SDB), The Record, Southern, Trix, Sound Spectrum (La Jolla), Rockers Records (Encinitas), La Paloma Theatre (SD) Box Office 12nd St. Near Station.

**For more info, call the REGGAE HOTLINE: 234-8462**







## SECOND SMASH WEEK

**FRIDAY**  
Summer kickoff party  
**SATURDAY**  
Special 2 for 1 admission

Groove to the crisp sounds of  
**DISC JAY COCONUT**  
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**WEDNESDAY**  
D.J. CAPTAIN BOUNCE

Traffic nightly Wednesday-Sunday  
9:00 pm to 2:00 am  
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**TONIGHT**  
**THURSDAY • PREMIERE**  
**'50s-'60s NIGHT**  
Dance to the music of  
the '50s & '60s with  
\*SHOTGUN TOM KELLY\*  
from K-BEST radio

**FRIDAY & SUNDAY**  
**SALSA • DISCO NIGHT**  
The New York Latin Sound mixed by  
Master McCoy from N.Y.C. featuring an exciting  
blend of Salsa, Pop, Funk and New Wave

**SATURDAY**  
Experience the freshest  
music in town with  
Mike & Dave  
25¢ beer from 9-10 pm

**MONDAY • FASHION SHOW**  
Mike & Dave invite you to the Summer  
Kickoff Party—a night of dance & fashion.  
**FASHION SHOW &**  
**COMPLIMENTARY CHAMPAGNE 9 PM**  
Drink specials and new sounds from CHAOS

**TUESDAY**  
Live music from  
**NOXCUSE**

**WEDNESDAY—\$1 well drinks all night**

**Harr-X Ranch House**, 119 East  
Broadway, Vista, 724-9539: Red  
Lane and Rumbler Force country,  
Friday and Saturday.

**Belly Up Tavern**, 143 South  
Cedros Avenue, Solana Beach, 853-  
9022: The Electric Sons, rock, and  
the Fire Currents, Latin, steel and  
rhythm and blues, Thursday; the  
Rebel Rockers, rock and roll, and  
Friday; Billy Vera and the Beaters,  
rock, Saturday; Private Dancers,  
rock, Sunday; the Rock Wells Band,  
vintage rock, Monday; Tiki Back,  
reggae, Tuesday; Peter Spragies  
Samba, jazz and samba,  
Wednesday; Afternoon Concerts:  
T-Bacco Road, vintage jazz and  
brooge-wings, Friday and Sunday;  
Molly Stone and Sue Palmer, blues  
and brooge-wings, Monday;  
Shirley Thorne, vintage jazz, swing,  
and rock, Wednesday.

**Bookworks/Panikis**  
**Coffeehouse**, Flower Hill Center,  
2620 Via de la Valle, 141 Mar. 725-  
3735: Tim Finkler, jazz piano, 8  
p.m., Friday.

**Borrelli's Back Room**, 2677 Vista  
Way, Oceanside, 725-5440:  
Midnight Delight, contemporary,  
Tuesday through Saturday; jam  
session, Sunday.

**The Country Side Restaurant and**  
**Lounge**, 450 Douglas Drive,  
Oceanside, 757-0860: New Country,  
country, Wednesday through  
Sunday; Lone Star Country,  
country, Monday and Tuesday.

**Distillery Nightclub**, 140 South  
Sierra Boulevard, Solana Beach,  
755-6733: Dan Hartman, pop rock,  
Thursday; Dark Nebulae, rock,  
Friday and Saturday; the Reflectors,  
rock, Sunday; Cat Tracks, rock,  
Tuesday; the Beat Club, rock,  
Wednesday.

**El Comal**, 12845 Poway Road,  
Poway, 486-1010: Rick Rios,  
contemporary, Friday happy hour;  
Ambition, contemporary,  
Wednesday through Saturday.

**Firestone Lounge**, 439 West  
Washington, Escondido, 745-1931:  
The Beat Club, rock, Thursday  
through Saturday; the Force, rock,  
Wednesday.

**Full Moon (formerly Bobby's)**, 485  
First Street, Encinitas, 436-  
7397: Millennium, rock, Thursday  
through Saturday; the Heaters,  
rock, Wednesday.

**The Flying Bridge**, 1103 North Hill  
Street, Oceanside, 722-1904: Don  
Terminson, country and  
contemporary, Monday through  
Saturday.

**Gilbey's Cocktail Lounge**, 945  
West Valley Parkway, Escondido,  
480-0420: Friendship,  
contemporary, Tuesday through  
Saturday; Gil Palacios and Linda  
Para, contemporary, Friday  
through Monday.

**Henry's**, 264 Elm Street, Carlsbad,  
739-0244: Tony Strati and Co., with  
Judy Ames, contemporary, Tuesday  
through Saturday; the Road  
Runners, vintage rock, Sunday and  
Monday.

**Hotel Escondido**, 2500 South  
Escondido Boulevard, Escondido,  
747-5000: The Sounds of Magic,  
contemporary, Tuesday through  
Saturday; Double Trouble,  
contemporary, Sunday and Monday;  
Piano Bar, Kevin Green, Monday  
through Friday.

**Hunzry Hunter/Oceanside**, 1221  
Vist. Way, Oceanside, 433-2633:  
Sally Saxton, contemporary,  
Wednesday through Sunday.

**Hungry Hunter/Rancho**  
**Bernardo**, 11940 Bernardo Plaza  
Drive, Rancho Bernardo, 566-2400:  
E4 Cunningham, contemporary,  
Thursday and Wednesday; Dave  
Smith, contemporary, Friday and  
Saturday.

**Inland's Own**, 656 First Street,  
Encinitas, 944-0233: Sean  
McKicker, Irish and contemporary,  
Thursday through Saturday, with  
Paul Davis, Friday and Sunday.



Thursday-Saturday, May 23-25



## Five lines up

Sunday, May 26

## MEMORIAL DAY DANCE CONCERT

Featuring:  
• **GLORYHOUSE**  
(formerly New Presidents)

• **Autotellos**

• **Five lines up**

All original music show  
Happy Hour from 7:00-9:00 pm  
Iced teas \$1.25 Draft beer 50¢  
Come early—no cover charge before 8:30 pm

Tuesday, May 28 & every Tuesday night

**9IX FM & THE HALCYON**  
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"The alternative to boredom"

## ORIGINAL MUSIC SHOWCASE NIGHT

This week featuring:

**SO REVEAL**  
They will be debuting  
their new album

**REFLECTORS**

Hosted by 9IX FM's Bryan Jones of the Breakfast Club

**9IX HAPPY HOUR from 6-9 PM**

Free taco bar

91¢ Long Island iced teas, 91¢ Schnapps shooters

\$1.91 potato skins

The "BITCHEN TRIVIA CONTEST" conducted by Bryan Jones for prizes, trips, dinners, movie & concert passes

**COMING ATTRACTIONS**  
Saturday, May 31—**THE ELECTRIC SONS**  
with Joey Harris  
June 4—**THE NEW MARINES**  
Saturday, June 8—**BAXTER ROBERTSON**  
**THE MONROES**  
**LONDON**

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**EARLY BIRD SPECIALS**  
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Fresh fish or chicken dinner just \$3.95

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Early Show Discounts  
Two Shows Nightly 7 and 9 p.m.

**LITTLE RIVER BAND**  
LRB  
Fri. & Sat., May 24, 25

The First Lady of Blues  
**BONNIE RAITT**  
Sunday, May 26

**NEXT WEEKEND**

Their Humphrey's Debut  
**AMERICA**  
Friday, May 31

CANCELLED  
REFUNDS AVAILABLE  
AT POINT OF PURCHASE

The Tonight Shows #1 Guest Host  
**DAVID BRENNER**  
With Special Guests THE BOBS  
Saturday, June 1

Acoustic Guitarist Nonpareil  
**EARL KLUGH**  
Sunday, June 2

**JUST ADDED!!**

Rock Double Bill  
**DONOVAN & DAVE MASON**  
Sunday, June 16

An Evening With  
**MAYNARD FERGUSON**  
And His 11 Piece Big Band  
Friday, June 21

Saxophonist Supreme  
**JOHN KLEMMER**  
Friday, July 5

**COMING SOON**

<b>PIECES OF 8</b> June 14	<b>WYNTON MARSALIS</b> June 24	<b>LARRY CARLTON</b> July 20	<b>GRP Jazz '85</b> July 20	<b>CHUCK MANGIONE</b> August 21 & 22
<b>RONNIE LANE</b> July 13	<b>DAN SIEGEL</b> July 13	<b>SHADOWFAX</b> July 24	<b>LEE RITCHIE</b> August 27	<b>RAY CHARLES</b> August 27
			<b>DAVE VALENTI</b> August 27	<b>STANLEY CLARKE</b> September 12

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Humphrey's  
Shelter Island Drive  
by the bay





any Monday

**The Hot Coach Inn**, 133 North Pine, Escondido, 743-9796: The Agents, rock, Tuesday through Saturday; the D-Staders, rock and rhythm and blues, Sunday and Monday.

**Rogue Stills**, 9850 Carmel Mt. Road, Pebble Beach, 758-2144: Carmel and Carmel, Top 40 dance music, Tuesday through Saturday.

**San Luis Rey Downs Golf Course Country Club**, 31474 Golf Club Drive, Bonnell, 758-3762: The Crosscriders, big band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday; Bob Long, jazz piano, 7-11, Thursday.

**Stage Coach Inn**, 1863 Vista Way,

Vista, 724-9090: Firecracker, country, Wednesday through Saturday.

**Sylks**, West of I-5 on Via de la Valle, Del Mar 755-7655: J.J. Frank, The Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday.

**Tequila Flats**, 3296 Mission Avenue, Oceanside, 757-7757: Frowell, rock, Thursday through Saturday; the Keep, rock, Wednesday.

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

**Them Bones**, 221 East Grand,

Escondido, 741-9443: Dakota, country rock, Wednesday through Saturday.

**Valley Center Inn Saloon**, 27335 Valley Center Road, Valley Center 749-1461: Chast, country, Friday and Saturday.

**Whiskey Creek**, 14240 Poway Road, Poway, 748-7531: Jerry Baze and a Touch of Country, Wednesday through Sunday; Tom Dickson and Red Eye, country, Monday and Tuesday.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Sunday; the Heat Club, rock, Monday through Wednesday.

**Wooden Nickel**, 13303 Pismo Road, Pismo, 745-6064: Bob North, country, Thursday and Wednesday; CW Express, country, Friday and Saturday.

## Beaches

**Aimee's**, Hotel La Jolla, 7760 Fay Avenue, La Jolla, 454-3001: Mike Lamy, contemporary, Tuesday through Saturday.

**Atlantis**, 2505 Ingraham Street, Mission Bay, 226-3888: The California Transfer, contemporary, Tuesday through Saturday.

**"Babie Belle"** at the dock, Babie Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

**Babie Hotel**, 908 West Mission Bay Drive, Mission Bay, 488-0551: RPM, contemporary rock, Thursday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Beach Club**, 3521 Bacon Street, Ocean Beach, 222-6822: Antex, rock, Thursday through Saturday; the Source, rock, Friday through Sunday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4170: Relaxer, vintage rock, Thursday through Saturday; the Starmen, recorded music and video audience participation presentation, Sunday through Tuesday; the Pocrasinators, rock and rhythm and blues, Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Deborah Raye and Ana, contemporary, Tuesday through Saturday, except Wednesday, when Zzap plays jazz.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Saks, jazz, Wednesday through Saturday.

**Elario's**, 7055 La Jolla Shores Drive, La Jolla, 459-0541: The Mike Garson Quintet with Shelby Flint and Peter Sprague, jazz, Thursday through Saturday; Bob Long, jazz piano, Sunday through Wednesday.

**Haleyon**, 4258 West Point Loma Boulevard, Loma Portal, 225-9550: Six Line Up, rock, Thursday through Sunday; with Glory House, rock, and Automatics, rock, Sunday; So Reveal, rock, and the Reflectors, rock, Tuesday.

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 275-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play.

contemporary, Sunday through Tuesday.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado, 435-6811: The Elements, contemporary, Tuesday through Saturday.

**Islandia Hotel**, Supper Club/Lounge, 1441 Quivera Road, Mission Bay, 224-5541: Bogart, contemporary, Thursday through Saturday; Stu Shames, jazz piano, Tuesday and Wednesday; a live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Stern Brothers, rock, Thursday through Saturday; Automatics, rock, Sunday and Monday; Notice to Appear, 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: California Aero Drive, rock, Thursday through Saturday; Millennium, rock, Sunday through Tuesday; Network, rock, Wednesday.

**Loma Portal (formerly Redway Inn)**, 2901 Nimble Boulevard, Loma Portal, 224-3655: Spanky White

contemporary, Friday and Saturday.

**Mary's by the Pier**, 701 Garnet Avenue, Pacific Beach, 483-7844: The Ducktail Review, vintage rock, 9 p.m., Friday and Saturday; 4-8 p.m., Sunday and 5-9 p.m., Monday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5200: The Convertibles, contemporary, Thursday; the Gires, contemporary, Friday and Saturday; Black Market, contemporary, Sunday and Monday; special guest, Tuesday, call club for information; Soho, contemporary, Wednesday.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822: Miss D'Monster, rock, Friday and Saturday; Piano bar: Joy Chess, Sunday through Thursday.

**Money Money's**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: The Reflectors, rock, Thursday through Saturday; Frances, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

**Mulvaney's**, 1031 Orange Avenue, Coronado, 435-4660: Steve Reynolds, contemporary, Friday and Saturday; talent night with Kitty Koffer, Sunday.

**Mulvaney's**, 4230 Mission Boulevard, Pacific Beach, 483-7383: Robb Henkel, jazz and blues, contemporary, Thursday through Saturday.

626, 926 Targuone Street, Pacific Beach, 488-7500: Phil Beecher, classical guitar, Friday and Saturday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Roth Piggie, jazz and blues, Thursday through Saturday; Hollis Gentry and Fattburger, jazz, Sunday; the Heaters, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711: Mel Goot, jazz piano, Tuesday through Saturday.

**Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 587-1886: Pyramid, contemporary, Tuesday through Saturday; live music, Sunday and Monday; call club for information.

**The Salmon House**, 1970 Quivera Road, Marina Village, 222-2234: Sally Saxton, contemporary, Tuesday, Friday and Saturday happy hours.

**Spice Rock Restaurant**, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wietzel, classical guitar, Wednesday through Saturday.

**Steamer's**, 1165 Garnet Avenue, Pacific Beach, 274-2323: T.M.J.Q. (Dean Davidson and Bob Morris), jazz, 5:30-9:30 p.m., Tuesday, Wednesday, Thursday and Saturday.

**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtes, blues, Thursday; the Dragonfly Ladies of the Crystal Wing Band, rock, 4

p.m., Sunday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7779: Luba Popova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

**Upstart Crow and Co.**, Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage,

light classical music, Sunday brunch.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Marley Dyes "Panama Nights" with the Bob Campbell Trio, Latin and contemporary jazz, Tuesday through Saturday; Laura Springer, jazz and contemporary piano and vocals, Sunday and Monday.



BOLTON / DALLAS

Wednesday & Thursday 8 pm  
Friday & Saturday 9 pm  
through June 8



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Rock and Roll • Dance • Dishing 'til 3 am Fri. & Sat.

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San Diego's finest jazz • Dishing 'til 3 am Fri. & Sat.

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Rock and Roll • Dance • Rock and Roll 9-11 pm

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Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

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Jazz • Jazz • Jazz • Complete prime rib dinner \$9.99, 4-11

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140 S. Sierra Ave. • Solana Beach • 755-6733  
Tonight, Thursday, May 23, 9 pm  
MBC presents



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The original band is back



Happy Hour before 9 pm—\$6 beer, wine, & wells

Sunday, May 26  
**Memorial Eve Bar & Restaurant Employee Night**  
Wear your bar or restaurant T-shirt or bring proof of bar employment for NO COVER CHARGE Extended  
Happy Hour \$1.25 beer, wine & wells 9-10 pm.  
\$1.00 shooter specials all night—2 for 1 wells  
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**CALIFORNIA AERO DRIVE**  
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Sunday, Monday & Tuesday  
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Rock & roll—don't miss this group  
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**T-BONES TEXAS BARBECUE**  
Serving from 3-11 daily  
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MAY 1986



**Aster Bowl**, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135. Encore, contemporary. Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor Island Drive, Harbor Island 297-1673. Get your rock on with Jarrett. Tuesday through Saturday.

**The Boat House**, 2040 Harbor Island Drive, Harbor Island 291-8011. The Spud Brothers, rock and comedy. Thursday through Saturday.

**Bodies**, 6149 University Avenue, East San Diego, 583-5700. Mojo Nixon and Skid Roper. Blues and rhythm. Tuesday through Saturday.

**Bob's**, 1880 Harbor Island Drive, Harbor Island 297-1673. Get your rock on with Jarrett. Tuesday through Saturday.

**The Boat House**, 2040 Harbor Island Drive, Harbor Island 291-8011. The Spud Brothers, rock and comedy. Thursday through Saturday.

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Appearing through May 25

# RPM

Opening May 28

## STRUT

Mercedes Lounge Tuesday-Saturday 9:00 pm-1:30 am

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Happy Hours Monday-Saturday, 4:00-8:00 pm

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### JIMMY BUFFETT—May 30

### PADRES/CAP NIGHT—May 31

### HOWARD JONES—June 5

### TEARS FOR FEARS—July 9

Padres/Expos	May 28, 29, 30
Phil Collins (Irvine)	June 2
Grover Washington	July 23
Adam Ant	July 24
UB40	August 8
Al Jaramila	August 11
Chuck Mangione	August 21
Dino Straits	September 7

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\$50 best men's legs

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Wednesday is 41% HAPPY HOUR with BRYAN JONES; 25¢ draft beer

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It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that changes every evening.

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MON. CARVED ROAST BEEF SANDWICHES

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THURS. TACO BAR WITH ALL THE FIXINS'

FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Raspberry Margarita

Gold Shooter, \$2.00

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The demand has been deafening... It's been outrageous. You've begged us to bring back the Great American Lip-Sync Contest, and now we're doing it. Every Thursday night through June 27, \$175 in prize money will be given away to the talented 'Syners'. Then on July 11th, the Grand Finale will be held and \$500 in prize money will be awarded to talent destined for Hollywood. Sign-ups begin at 9:00 p.m. Contest begins at 10:00 p.m. Opportunity awaits you... get those Lips in Sync.

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Live rock band and drink specials.  
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Saturday, club for information:  
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**Rubens E. Lee**, 580 Harbor  
Island Drive, Harbor Island, 291-  
1870. Fortane, Top 40 dance music,  
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**Ronnie O'Grady's**, 3402 Adams  
Avenue, Normal Heights, 284-7666.  
Eamon Carroll, Irish music,  
Thursday; Kitty Kieffer,  
contemporary music, Friday and  
Saturday; Robin Henkel, blues and  
jazz guitar, 2-6 p.m., Sunday; the  
Hop Tones, contemporary,  
Wednesday.

**Sheraton Harbor Island**,  
Reflections, 1380 Harbor Island  
Drive, Harbor Island, 291-2900.  
Mark Meadows, jazz,  
Thursday through Saturday; live  
music, Tuesday and Wednesday, call  
club for information. The Jets,  
contemporary rock, Friday, happy hour.

**Sheraton Harbor Island West**,  
1590 Harbor Island Drive, Harbor  
Island, 291-6100. Michael  
Pritchard, classical piano, Sunday  
through Wednesday.

**Sternweyer Showband**, at the  
dock, 1086 North Harbor Drive,  
downtown, 298-8066. The  
Sacramento Dixie, contemporary,  
Tuesday through Saturday.

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

**Trojan Horse**, 6179 University  
Avenue, East San Diego, 382-1070.  
The Little Brothers, rock, Thursday  
through Saturday.

**Tuba Man's**, 2551 University  
Avenue, North Park, 295-0426.  
Live music, Friday through Sunday;  
club for information.

**Tuba Man's No. 2**, 7149 El Cajon  
Boulevard, 698-6042. The West  
Coast Band, rock, 8:30 p.m.,  
Saturday.

**Upstart Crow and Company**, 835  
West Harbor Drive, Seagort Village,  
232-4855. The Siamas Gael Ciel  
Band, Irish music, Friday; Airways,  
reggae, Saturday and Sunday; Rick  
Saxton, folk and rock, Sunday.

**Viscount Hotel, The Bar**, 1960  
Harbor Island Drive, Harbor Island,  
291-6700. Piano Bar Bob Corbin,  
Tuesday through Saturday; Palm  
Grill, Kathy Lloyd, contemporary  
harp, 11-2 p.m., Sunday.

**Vulcan**, 4278 University Avenue,  
East San Diego, 284-0101. Live  
music, Thursday through Saturday;  
club for information.

**The Speakeasy**, 9379 Mira Mesa  
Boulevard, Mira Mesa, 566-0970.  
Hearns, contemporary and Top 40  
dance music, Wednesday through  
Saturday.

**Spirit**, 1130 Huenes Avenue, Bay  
Park, 276-3903. Sado No, rock,  
New Salem, rock, and Claude Coma  
and the Yks, rock, Thursday; Zuma  
B, rock, Art Alert, rock, and This  
rock, Friday; the Cleaning Shirts,  
rock, Chords of Fame, rock, So  
Reveal, rock, and Three Simple  
Words, rock, Saturday; Army of  
Love, rock, Captured Hearts, rock,  
Touch Subjects, rock, and the  
Resistance, rock, Sunday; the Step  
rock, Book of Colors, rock, and  
Several Fish, rock, Tuesday; White  
Willie Johnson, blues and rhythm  
and blues, and Mary-Nixon, blues  
and rhythm and blues, Wednesday.

**Springfield Agon Works**, 5255  
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THIS SATURDAY AT 4:00 PM**

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**DENISE JETER & BOB MORRIS TRIO**  
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Highly entertaining in a  
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Most Valuable Players is one of San Diego's newest pop-jazz  
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Coral Room: The Four of Us, swing  
and group vocals, Tuesday through  
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swing, contemporary and vocals,  
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Bert Torres, contemporary, Tuesday  
through Saturday.

**The Leo's/Mira Mesa**, 10787  
Camino Real, Mira Mesa, 695-1461.  
The Most Valuable Players, jazz,  
Thursday; the Fine Careless Lovers,  
blues and rhythm and blues, Friday;  
Jeff Williams, contemporary,  
Saturday through Monday; the  
Proccatulators, rock and rhythm  
and blues, Tuesday; Hollis Gentry  
and Fathbanger, jazz, Wednesday.

**The Leo's/Mission Gorge**, 6333  
Mission Gorge Road, Mission  
Gorge, 280-9944. Joe Stewart,  
contemporary, Wednesday and  
Thursday; Costa V, contemporary,  
Friday and Saturday; Frank Dexter,  
contemporary, Sunday through  
Tuesday.

**The Wellhouse**, 10789 Terrasanta  
Boulevard, Terrasanta, 580-6677.  
Ray and Laine Corcoran with Jeff  
Miller on drums, swing, pop,  
nostalgia, and contemporary dance  
music, Thursday through Saturday;  
Dan Connor, piano and guitar  
requests, and originals, Tuesday  
and Wednesday.

**Wrangler's Room**, 6608 Mission  
Gorge Road, Mission Gorge, 280-  
6263. Steve Cray, country, Tuesday  
through Saturday; Blazing Saddles,  
country, Sunday and Monday.

**Your Palace**, 12282 Governor  
Drive, University City, 453-4444.  
Mel Cost, jazz piano, Sunday  
brunch and Monday from 5-9 p.m.

**East County**

**Antonio's Hacienda**, 700 North  
Johnson, El Cajon, 442-0627.  
Lennie Hudson and Darryl Bell,  
contemporary, Friday and Saturday.

**Harvey Stone Two**, 7059 El Cajon  
Boulevard, College area, 463-2263.  
Jim and Theresa Hutton, Irish  
music, Thursday and Sunday;  
Eamon Carroll, Irish music,  
Wednesday, Friday, and Saturday.

**The Bonadicks Restaurant**, 8320  
Parkway Drive, La Mesa, 465-3660.  
Randy Beecher, contemporary,  
Thursday through Saturday; Bruce  
Robbins, contemporary, Sunday  
and Monday; Dale Pearson,  
contemporary, Tuesday and  
Wednesday.

**Bull and Bear**, 690 N. 11th Second  
Street, El Cajon, 440-5757. Kicks,  
contemporary rock, Wednesday  
through Saturday.

**Calypon Lounge**, 975 Greenfield  
Avenue, El Cajon, 440-9526. Ron  
Morris, contemporary, Friday and  
Saturday.

**Carlton Oaks Country Club**, 9290  
Inwood Drive, SanDiego, 445-4242.  
Colin and Karen, contemporary,  
Friday and Saturday.

**Case Don Diego**, 9547 Coronaca,  
SanDiego, 445-7505. Gary Raynor,  
Top 40, blues, and country, Friday  
and Saturday.

**Circle D Corral**, 1013 Broadway, El  
Cajon, 444-7443. Country  
Casanova, country, Tuesday  
through Saturday; live country  
music, Sunday, call club for  
information, changing lessons,  
Monday and Tuesday.

**Coo-Coo's Nest**, 12247 Woodside  
Avenue, Lakeside, 443-2300. Dale  
Pearson, piano variety, Friday and  
Saturday.

**Dock's Landing**, 1185 East Main  
Street, El Cajon, 442-0208. Jerry  
Burchard, piano variety, Wednesday  
through Saturday; Carol Crawford,  
contemporary, Sunday through  
Tuesday.

**Don's East**, 13321 Business  
Highway Eight at Los Coches, El  
Cajon, 443-2444. Peg Sky, country,  
Friday and Saturday.

**Don's West**, 5286 Baltimore Drive,  
La Mesa, 462-0533. Southern

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3855 Wabash Ave. (near 805 & University Ave.)  
Due to date change D.O.A. cannot appear; also  
D.O.A. is sure as Oil the record is cancelled.

Advance tickets Off the Record, Lou's, Ticketron, and Ticket  
DONT MISS VANDALS, SCREAM, DIATHESE  
SAT., JUNE 1—WABASH BALLROOM

**DANCING DANCING DANCING**

**7  
NIGHTS A WEEK**

**Wednesday  
NITE LIVE**

**Phuani Anderson's**

**BLACK ANGUS RESTAURANTS**  
San Diego on Friars Road • El Cajon • La Jolla • Vista • Chula Vista

WEDNESDAY NITE LIVE: Join the fun with contests, prizes and live  
lip-synx acts every Wednesday.  
DANCING 7 NIGHTS: DJs playing your favorite hits and big screen  
videos. Every night 9:30 pm to close.



Comfort, country, Tuesday through Saturday; the Belans, Fifties and Sixties rock, Monday.

**El Anillo Plaza**, 1340 Broadway, El Cajon, 442-0537. Linda Rae and the Gravel Canyon Band, country, Sunday.

**Flinn Springs Inn**, 15505 Highway 80 El Cajon, 443-9568. Hawine, country, Wednesday through Sunday.

**George Joe's Restaurant**, 9586 Murray Drive, La Mesa, 469-6158. Stephen Cox, contemporary, Friday and Saturday.

**Happy Days Car Hop**, 9664 Campo

Road, Spring Valley, 463-4757. The Jets, vintage rock, Friday; the Wanderers, vintage rock, Saturday; call club for information.

**Horchow Tavern**, 7661 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30 p.m., Sunday.

**Kentucky Stud**, 1337 Woodside Avenue, Santee, 448-3402. Martin Eddy and Country Breeze, country, Thursday through Sunday.

**Lakeside Hotel**, 9840 River Street, Lakeside, 443-9591. The Shadow Riders, country, Friday and Saturday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa, 462-2640. Live country music, Wednesday through Saturday; call club for information.

**Legends**, 2754 Alpine Boulevard, Alpine, 445-5545. Live country music, Friday and Saturday; call club for information.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba, 766-4288. Live country music, Saturday; call club for information.

**Lorenzo's**, 596 Broadway, El Cajon, 442-9686. Pitch N' Woo with Gertie Woo, contemporary, Tuesday through Saturday; Pro Brighams Preservation Band, Dixieland jazz,

Sunday and Monday.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, Santee, 448-3550. Francie, rock, Thursday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5573. Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday.

**Marie Callender's**, 6950 Alvarado Road, La Mesa, 465-1910. Acoustic Music, popular and American folk music, Tuesday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon, 447-

4500. Dusty and Gar's, country and oldies, Thursday and Wednesday.

**Nite Owl East**, 667 North Mollison Avenue, El Cajon, 447-3854. The Baja Strips, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

**Our Favorite Place**, 8546 Mission Gorge Road, Santee, 449-6249. Rob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening and early evening Sunday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007. John Ross, country, Thursday and Wednesday;

Country Justice, country, Friday and Saturday.

**The Ox Bow Inn**, 3916 Camino Road, Spring Valley, 469-9036. Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. Ippo Facto, rock, Tuesday through Saturday; Three-Ds, rock, Sunday and Monday; Dr. Jim Downs, hypnotist, Monday.

**Pizza Plus**, 764 Jamacha Road, El Cajon, 444-3300. Bluegrass Etc., new and traditional bluegrass, Friday; the Sweet Wing Chicken Thieves Bluegrass Band, bluegrass, Saturday.

**Too Much Saloon**, 9563 Mission Gorge Road, Santee, 562-4399. Linda Sherwood and Surefire, country, Friday and Saturday.

**Turquoise Lounge**, 5975 Severin Drive, La Mesa, 465-1525. Three-Ds, rock, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, Santee, 448-0960. Crossfire, contemporary and country rock, Friday and Saturday.

**Win Cody's Saloon**, 240 West Main Street, El Cajon, 440-9247. Forced Entry, Top 40 dance music, Friday and Saturday.

## South Bay

**Ball N' Stick**, 608 Palm Avenue, Imperial Beach, 429-5330. Live rock, Wednesday through Saturday; call club for information.

**China Five Restaurant**, 569 H Street, Chula Vista, 426-9551. Juan Robles, contemporary, Thursday through Saturday.

**Columbus Restaurant**, 829 Seacost, Imperial Beach, 429-

0300. Jeff Williams, contemporary, Thursday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. Carl Lee and Go for Broke, country, Wednesday through Saturday; Gold Coast, country, Sunday and Monday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. Automatics, rock, Thursday through Saturday; live music, Sunday and Monday; call club for information; Toys, rock, Tuesday and Wednesday.

**Da Vinci's**, 626 E Street, Chula Vista, 427-8880. Tito and Augustine, contemporary, Wednesday through Sunday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

**Hungry Hunter/Imperial Beach**, 1344 Palm Avenue, Imperial Beach, 423-0953. Ed Cunningham, contemporary, Thursday through Saturday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

**Joey's**, 415 Broadway, Chula Vista, 420-4828. Louise and Louise Change, contemporary and oldies, Wednesday through Sunday; I.C. and Company, contemporary and oldies, Monday and Tuesday.

**La Maze**, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7133. Four Star Country, country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4200. Live music, Friday and Saturday; call club for information.

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach, 424-3754. The King's Men, ballroom dance music, Friday.

**Marinol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045. Colonel Laffin, Thursday through Saturday, with Les Lapes, Mexican cowboy music (norteno), Thursday; Musica, Latin and Top 40 dance music, Sunday, with Les Lapes, early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977. Cross, country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3537. The Two Tones, rock, Friday and Saturday.

**Zorilla's**, 603 Palomar Street, Chula Vista, 425-1626. The Travelers, Mexican jazz, Thursday through Sunday.

## PERFORMERS

Performance listings are compiled by Ron Jennings. If you wish to be included, please call 265-8362 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**Act Alert**, Spirit  
**The Agents**, Red Couch  
**Joe Escondido**  
**The Antlers**, Rock Club  
**Army of Love**, Spirit  
**Assassin**, Backchannel  
**Automatics**, Halcyon, Joe  
**Murphy's**, Many Moods  
**The Beat Club**, Firecade Lounge;

**Destiny Nightclub**, Whiskey Flats

**The Best Farmers**, Backchannel  
**The Belans**, Davis Road  
**The Blits Brothers**, Japan House  
**Bobby Chevrolet**, Backchannel  
**Bobbin and Dallas**, Monterey  
**Whaling Company**

**Book of Colors**, Spirit  
**California Aero Drive**, Le Chateau  
**Captured Hearts**, Spirit  
**Cat Tracks**, Destiny Nightclub  
**Chords of Fame**, Spirit  
**Circle**, Mulvaney's Backchannel  
**Claude Coma and the Vix**, Spirit  
**Dirk Debonaire**, Destiny Nightclub

**The Dragonfly Ladies** of the

**Crystal Wind Band**, Texas

**The D Students**, Red Couch  
**David Escondido**  
**The Ducktail Review**, Sprinkles  
**Organ Pavilion/Halbea Park**, Murphy's by the Pier  
**Electric Sons**, Billy Up Tavern  
**Five Lines Up**, Halcyon  
**Flower**, Aloha  
**The Forever Friends**, Lounge  
**Francis**, Mulvaney's  
**Freewill**, Topica Flats  
**Gleaming Spheres**, Spirit  
**Glory House**, Halcyon  
**Don Hartman**, Destiny Nightclub  
**Headband**, Napa Inn  
**The Heatlers**, Old Pacific Beach

**THE OLD BONITA RESTAURANT**  
Puerto Nuevo Lobster House  
presents the  
**TWO TONES**  
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Every Wednesday evening  
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featuring  
**California Transfer**  
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June 4 through 29  
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Every Thursday starting tonight  
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Put on your blue suede shoes or slip on your poodle skirt and come on down to San Diego's newest & most unique club (of course you can come dressed in today's style)—The 50/60 Club will rock 'n roll your bobby sock off every Thursday night.  
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**Manual:** *Sex: Evangelical Creed*  
**Nathaniel Church/Pacific Beach  
**Miss Dorian:** *Le Châlet*  
**Miss D'Amor:** *Mexican Village*  
**New Salem:** *Mirror*  
**Network:** *Le Châlet*  
**Notice to Appear:** *Notice to Appear*  
**Outta Control:** *Normandy*  
**Coxell Loange**  
**The Palms:** *Recreational Bodies*  
**Planet:** *Waking Plans*  
**Private Domain:** *Belly Up Tavern*  
*Old Del Mar Cafe*  
**The Procrastinators:** *Rainburg's*  
*The Love's/Mrs. Moss, Carlin's*  
**Ridge:** *Love: Spirit*  
**The Reflectors:** *Halfway, Mom*  
*Mom's, Distiller's, Wachtel's***



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**The Rick Wells Band:** *Polly Up*  
*Tavern*  
**The West Coast Band:** *Tuba Man*  
*No. 2*  
**Zuma II:** *Spirit*

**Contemporary/  
Top 40**

**Ambition:** *El Comal*  
**July Ames:** *Henry's*  
**Andy and Donna:** *Ox Bow Inn*  
**Baja Strings:** *Nite Owl East*  
**Barker and Orr:** *Jolly Roger/Seaport Village*  
**Randy Beecher:** *Boomdoke's Restaurant*  
**Black Market:** *McP's*  
**Blaze:** *Monk's*  
**Bob Tones:** *Rossie O'Grady's*  
**Bogart:** *Islandia Hotel*  
**Jerry Burchard:** *Dock's Landing*  
**California Transfer:** *Atlantis*  
**Jose Caraba:** *Hotel San Diego*  
**Carmen and Carmen:** *Rogue Strips*  
**Rosen Cavanagh and One Plus One:** *One: Rancho Bernardo Inn*  
**Chain Reaction:** *Islands Lounge*  
**Charlie:** *Monkeys Bay Cannery*  
**Joey Chese:** *Monkeys Bay Cannery*

Norman Clifford and Frankie  
Ferdin: *Life*  
Stephen Coie: *Georgia's  
Disappearance*  
Colin and Karen: *Caroline's  
Lovers*  
The Conventines: *Mu's*  
Ray and Laine: *George with Bert  
and the Ladies*  
Donna V.: *The Love Motion*  
Costa Cote: *The Woman George*  
Lorraine  
Carol Crawford: *Dick's  
Landscape*  
Ed Cunningham: *Hungry*  
Helen Rose: *Bernadette*  
Alan Curtis: *Smuggler's Inn*  
Marley Days with the Bob  
Campbell Trio: *Location: Village*  
Delena: *First Step Anderson's*  
Frank Dexter: *The Love Motion*  
George  
Dorbie Trouble: *Hold Excusado*  
Dusty and Melissa: *Tom Ham's*  
Lighthouse  
Lauri Coast: *La Maza*  
Paul Alexander: *Victor's*  
The Elements: *Hold the Command*  
Ed Ellis and Tapestry: *Strand*  
Lounge

**John Engren:** *Hotel San Diego*  
**The Gires:** *McP's*  
**Feelin':** *Monk's*  
**Forced Entry:** *Win Cody's Saloon*  
**Fortune:** *Reuben E. Lee's*  
**Friendship:** *Gilbey's Cocktail Lounge*  
**Jim Gates and Sound Investment:** *Paradise Lounge*  
**Kevin Green:** *Hotel Escondido*  
**Hearsay:** *The Speakeasy*  
**Heart and Soul:** *Holiday Inn/Mission Valley*  
**Lonnie Hutson and Dusty Best:** *Antonio's Hacienda*  
**The Invaders:** *"The Invader"*

**Doc James, Mr. C. and Company:**  
Jarrod's  
**Jarrett:** Barnacle Bill's  
**J.C. and Company:** Joey's  
**The Jeds:** Monterey Whaling  
Company  
**Kitty Ki-fer:**  
Mulwenny's Comrado, Rosie  
O'Grady's  
**Mike Lamy:** Amy's  
**Loose and Loose Change:** Joey's  
**Main Street:** "Bahai Belie"  
**Gloria Michaels and Spring**  
**Fever:** La Costa Hotel & Spa  
**Midnight Delight:** Hornell's Back  
Room  
**Jim Moore:** Carriage House  
**Musical:** Married  
**Musie Magic:** Blue Bayou Lounge

Nightshift: *Moonlight*  
 El Palacino and Linda Parra:  
 Cebich's Cocktail Lounge  
 El Palacino: *Alvise*  
 Club N' Woo with Gerrie Woz:  
*Loverboy's*  
 Pyramid: *Rusty Pelican*  
 Deborah Ray and Ariel:  
*Cultivation Hall*  
 Los Rios: *Chico Dan Diego's*  
 Rene Reynolds:  
*Mulvey's* & *Comrad*  
 Rick Rivas: *El Comal*  
 Bruce Robbins: *Joystick*  
 Restaurant, *La Mize*  
 Los Rios: *China Pie*  
 Restaurant  
 El Mosie Trio: *Peter D's*  
 El Sacramento Trio:  
*Stormchaser Showboat*  
 Jeff Saxton: *The Salmon House*  
 El Sacramento: *Alvise*  
 on Shulman: *Jolly*  
*Report Occasional*  
 El Smith: *Hungry*  
 Hansen/Ramirez: *Rivardo*  
 Don: *NEPS*  
 El Sacramento and Company:  
*Henry's*  
 El Sortillon and Key Largo: *Our*  
*Favorite Place*

*Escondido*  
**Spanky White Face:** *Loma Porta*  
**Laura Springer:** *Vacation Village*  
*Hotel*  
**Joe Stewart:** *Tio Leo's/Mission*  
*Gorge*  
**Don Tension:** *The Flying Bridge*  
**Tito and Augustine:** *La Vinci's*  
**Bert Torres:** *Stardust Hotel*  
**Trade Secret:** *La Hacienda Cantina*  
**Triple Play:** *Hilton Hotel*  
**David Watson and the Gathering**  
*Rancho Bernardo Inn*  
**Ron Wheeler:** *O'Hungry's/Old*  
*Town*  
**Jeff Williams:** *Tio Leo's/Mira Mesa*  
*Columbus Restaurant*

**Country/  
Country Rock**[illegible]**TICKET  
EMPORIUM**

**Jimmy Buffett,** May 30  
**Pat O'Brien,** June 3  
**Howard Jones,** June 3  
**Kool Jazz Festival,**  
June 7 & 8

**Hot Summer Sound**  
**La Jolla Village Inn:**  
**Spraytts Gyre,** June 23  
**P.B. King,** June 23  
**Pat Metheny,** July 28

**Luciano Pavarotti,** July 27  
**Country Music Jubilee,**  
July 28  
**Yours for Feurs,** July 28

**Randy Newman,** July 1  
**Grover Washington Jr.,**  
July 1

**Adams Act,** July 24  
**Season 26** (NSD)  
July 24

**All Hands on Deck**  
**Bar Harbor's Silver**  
**Shadows Ball,** May 26  
**Earl King,** June 2  
**Rocky Mountain,** Aug 3  
**Fry Charles,** Aug 27  
**Die Straits,** Sept. 7  
**Al Sharpton,** Aug. 11

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Saturday, June 1

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May 30

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**akimbo alogo**



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MAY 21 1985 31







## CURRENT MOVIES

Mozart classic— a radical change of pace for Bergman, who, for years, has banished music from his movies. To set the proper lofty tone to this gala event, Bergman assembles an exemplary audience on screen— silent, rapt, expectant faces representing every age, sex, and race. Thereafter, Bergman confines himself almost exclusively to the performance itself, and he comes up with just enough clever touches to qualify this as a minor achievement instead of a major waste. The pretense of an actual on-stage production of the opera is

belied by the amount of playing for and to the camera. Close-up. Neither a strict film-opera (a film made of an opera) nor a loose opera film (a film made from an opera), but something in between, or rather, back and forth. 1975  
\* (Ken, 5/27)

**Mask**— An E.T. THE EXTRA-TERRESTRIAL for people who need a little more grounding in reality in order to take the tears to flow, and who harbor no hopes that their hero will

rise up of his dearbeat and dry up the tears posthaste. The factual basis of the story, concerning a California teenager afflicted with a deformity known colloquially as "tongue," or "the look of the lion," is both a strength and a weakness. It is the second of those things in the shapelessness and drivelessness of the narrative. But it is a strength; at the same time, in its supply of eccentric details that rescue the movie from medical and surgical generality. Something in director Peter Bogdanovich understands full well the value of

individuality, of idiosyncrasy. But mistaken in him, too, drag him back into a dampening, deadening conventionality. The strange thing about it is that these two things may very well be the same thing: the auteurist taste in old movies. Bogdanovich the former film critic and curator appreciates to the fullest the cult of personality, the individual stamp, the disintegrating detail, the "Whore" touch. But that same part of him that has learned so much from the orthodox old movies now tends to filter all experience through those same

movies. Thus he transforms a motorcycle gang— hell on wheels but heart on sleeve— into the latter-day reincarnation of a John Ford cavalry troop (with old Harry Carey, Jr., veteran of eleven Ford campaigns, as the legitimate). But possibly the auteurist affinity that stands out here above all others is the one for an auteur: Bogdanovich resembles even down to physical appearance, Jerry Lewis. The whole subject of the social misfit, not forgetting the pretty girl who sees through to the beauty of his soul, might well have been

sanctioned by Lewis's movies. But the treatment seems to go beyond that. Just as one might speculate that auteurist adulation of Orson Welles had led Bogdanovich to take up cigars (no doubt he truly enjoys them), it is conceivable that he has here followed Jerry Lewis all the way past the movies and into the telephones. Cher, Sam Elliott, Eric Stoltz, 1985  
\* (College La Jolla Village, Poway, from 524, Santee Village 8, Studio 3 Cinemas, La Jolla Village 6, UA Guesthouse 6, from 524)

**Missing in Action**— It is not unreasonable to imagine that a better movie than UNCOMMON VALOR could be made about Vietnam veterans returning to the scene to rescue unrescued POWs. It is perhaps unreasonable to imagine that Chuck Norris would be in it. Here the

martial arts master once again motivated by vengeance (and perhaps the added inspiration of a SPIDERMAN cartoon on television), sets out to inflict public embarrassment on the incumbent Communist regime. First he shows up at a diplomatic conference in Saigon without a suit and tie. Then he refuses to shake the hand of the presiding dignitary. Then he storms out of the conference after calling said dignitary an "asshole." And finally— after a rudimentary rescue operation— he barges back into the conference with every last surviving American MIA (four of them) in tow. Directed by Joseph Zito, 1984  
\* (UA, Chuck Vista 6)

**Out of Control**— Romantic comedy starring Martin Hewitt, Andrew J. Lederer, and Betsy Russell.

directed by Alan Holzman. (Hesta Lewis)  
**Play It Again, Sam**— Woody Allen's conservative (i.e., written for Broadway) comedy about a movie buff and social bungler, played by Allen, whose emulations of Humphrey Bogart yield a predictable run of jokes about botched seductions. Some sappy excerpts from CASABLANCA turner remove the worshipping Allen character from respectability. (Director Herbert Ross's half-blind imitation of the CASABLANCA climax is no closer to the original than Allen is to Bogart.) 1972  
\* (Ken, 5/26)

**A Private Function**— British comedy centered around the post-war pork shortage, with Michael Palin and Maggie Smith; written by Alan

Bennett, directed by Malcolm Mowbray. (Cove)  
**The Purple Rose of Cairo**— A movie by, but not with, Woody Allen. And the inevitable question to ask with any Woody Allen movie— who's the inspiration this time, Fellini or Bergman?— can be answered as follows: Fellini, specifically THE WHITE SHEK, the one about the provincial honeymooner who gets to meet in real life her hero from the lunatic photo novels. But more obviously, the big moment here is a reversal of the moment in SHERLOCK JR. where Buster Keaton descends from the projection booth and enters the movie screen, as if through that window on the World we have always heard so much about. Here, rather an incongruously khaki and pith-

helmeted character in a black-and-white 1935 RKO programmer steps down from the screen, litized and in full color, and flees out the exit with a movie-mad hash-house waitress who is seeing the movie for the fifth time. And even further— as the Keaton, it is no mere dream. With a fantasy level every bit as high as in ZELIG, it was unavoidable that questions should come up in the viewer's mind without being put down on screen. Little matter SHERLOCK JR. is open to misreading, too, but neither there nor here can enough nits be picked to undermine the overall brilliance of the conceit. And in sharp contrast to ZELIG, where the joke wore out long before movie's end, here it doesn't. You might only want to squirm while waiting for it to arrive. After that, the movie changes direction often enough to keep things fresh. \*

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