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**P.S. MUELLER**  
See page 31, section 3

## READER

VOLUME 14, NO. 34 AUGUST 29, 1985 **SAN DIEGO'S WEEKLY**

# The Road to Nowhere



## On Suburbia, the Interstate, and the National Defense: A Confession

*I think of Germany in the night — and sleep  
leaves me.*

— Heine

Out there, then; somewhere out there in the Great Nowhere; a particular stretch of nowhere between here and Minneapolis: a freeway oasis. I am speaking of an afternoon several years ago now, but places like this have a certain persistence. There was a gas station, of course, and a restaurant that pretended to be classier than McDonald's, one with a waitress and printed menus and place mats.

This was a bitterly cold day, the dead of winter. The windows had iced over; snowdrifts rearranged themselves in the parking lot. The restaurant was almost empty. A couple of truck drivers laughed to themselves in the middle of the room, and my friend Beth and I were in a booth in the corner.

Beth wasn't happy with the restaurant. She wasn't being a snob about it; she'd been in a lot

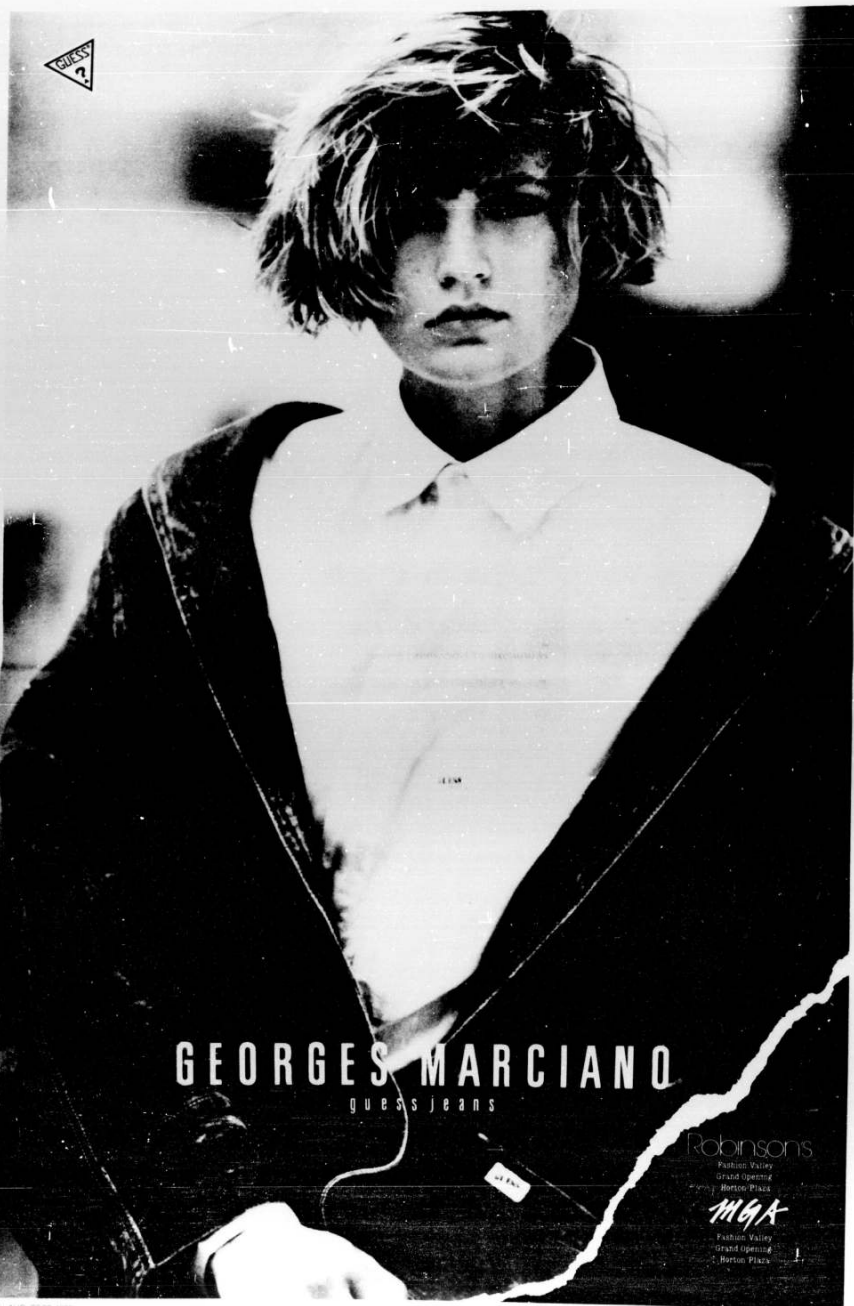
worse places and would never pretend otherwise. But she hated everything about the look. The fake wood-grain Formica, the feeble little curtains, the cute place mats, the plastic plants that didn't even bother to seem real — it was all so tacky, so devoid of locale, so American. I said, truthfully, that none of it bothered me; there was even a way in which I liked it. She didn't believe me. I tried to explain — all I could say was that I like the kitschiness.

If I had to explain again, I would have tried talking about the waitress there. She didn't look or act like anything special, just your average Midwestern girl. When she wasn't waiting tables, she was sitting by the kitchen door, flipping through a newspaper. She looked bored — but then it was such a foul day she'd probably spent most of her shift there. Even so, she still moved and talked with a kind of style — she had an air about her.

The truck drivers were constantly flirting with

*(continued on page 19)*

**BY LEE SANDLIN**  
*Photographs by Robert Burroughs*



## To Lease A Lion

Your recent feature article about mountain lions ("Return of the Mountain Lion," August 22) failed to mention that most of the sprawling ranchers are ruining their livestock on leased public lands. Like it or not, mountain lions come with the turf. Nobody is forcing them to lease these lands.

As far as I'm concerned, I'd be delighted to see some of these crybabies move back to a state like Colorado where the environmental preservationist ethic is not so strong.  
Barbara H. Boyer III  
San Diego

## 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.

## The Sight Of A Lion

I just finished reading your article on mountain lions. After my initial anger subsided and I decided hunting the lion hunters wasn't the best idea, I figured out a plan. You see, I spend a lot of time in the back country and from now on I will:

- 1) Never report a lion sighting
- 2) Always bury a road kill and never report it
- 3) Carefully erase and cover all lion tracks, prints, kills, or cetera
- 4) Donate money to any organization supporting the protection of wildlife
- 5) Encourage others to do likewise.

Charles L. Evernde  
San Diego

## Erratum

Due to an editing error, last week's column, "The Inside Story," by Paul Krueger, opened with a slightly garbled sentence. The sentence should have read: "Acrimonious relations between Mayor Roger Hedgecock and the San Diego Union further deteriorated this month with Hedgecock's strong response to an August 2 Union editorial."

The Reader regrets this error.  
—Ed.

## With This Ring

I'm not normally the type to write a letter to the editor, but I feel compelled. Your article "City Lights," August 22 entitled "A Ring Ring Ding" inspired me. I honestly didn't realize that people crossed who not only had a set of values like that but, judging from their parents' reactions, were evidently raised to think that way. It's really scary to think that this lovely couple may somehow, someday, get over this devastating experience and decide to populate the earth with reproductions of their own screwed up selves.

Name Withheld By Request  
Cardiff

## Contributors

After being mildly amused by Nanette Gazlay's impassioned letter (August 22), I finally finished reading "The Ultimate Fun Hog Has Bailed" (August 15). I then wondered what article Ms. Gazlay had read. I am also curious to know if Ms. Gazlay puts as much energy into writing letters that deal with the

real problems—the nuclear threat, terrorism, world hunger, child abuse? Facing society? Or perhaps she feels that the lion hunters with these issues by pointing her accusing finger at the late Mr. Johnson? After all, who knows what contributions a beach bum who drank too much, cheated on his wife, wrote bad checks, and refused to pay rent has made to the aforementioned problems?

I seriously doubt that Ms. Gazlay knew Mr. Johnson (I also did not know him, but have the benefit of knowing Ms. Gazlay, and therefore I discount her short-sighted and cold-hearted assessment of Mr. Johnson's contribution to this small corner of the world).

I only hope (for Ms. Gazlay's sake) that when she departs this world, she is remembered as fondly as Seth Johnson is by those who knew him, and whose opinions he would have valued.  
Stephen H. Schmidt  
Pacific Beach

## Female Version

I just can't wait until you do a cover story glorifying an emotionally immature woman who abandons her family to hitchhike across the country, cheats on her supportive husband, spends the rent money on adult toys, and drinks herself to death. Why is it that the female version of Seth Johnson just doesn't seem so

adorable? Is it because we expect so much less of men? Are there so few emotionally mature men that women have come to themselves that emotional immaturity is an adorable trait? It comes as no surprise to me that your article on Seth, "the ultimate fun hog," was written by a woman. Behind almost every emotionally immature man there's a naive, forgiving woman—or two—or three—playing mommy. Women have long been on the pulchritudine supporting end of relationships with the charming con men (menial health professionals call them sociopaths) who take far more than they are willing to give and shrug it off by pleading, "Hey, that's the way I am. Take it or leave it." Wake up, women! You only have to take it until you leave it. If we all stop taking it.  
Georgianne Metesky  
San Diego

## The Last Road

Picture a country road (like the last road Seth Johnson drove down, for example). Now, if you will, imagine a clump of weeds by the side of the road. The road is long and the scene changes around every bend, and the driver is singing a song.

Now, back to the weeds—because the weeds are all that someone sane of that whole beautiful trip. Bad checks, cheating, and drinking are all the story. You can call Septimian Johnson and ask. Or ask any of us what we're still receiving from Seth.

To Nanette Gazlay: these things are smaller than that clump of weeds.  
Dick Dutton  
La Jolla

## Peter & The Zendiks

Really enjoyed your article on the Ecobrium Communal Arts Group ("City Lights," August 15). I've been a subscriber to their publications Ecobrium Interviews and Zendiks Warrior for over three years, and have always found their non-commercial, no-nonsense style, immensely refreshing and informative. It's great to see that there are still artists out there who

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# City Lights

## Clubs Have Suits In Spades

Pickle dress codes, stiff cover charges, and a crowded dance floor are the customary indicators of a nightclub's popularity. Lawsuits, it seems, are another bellwether of a club's appeal. Three of San Diego's better-known nightspots have been hit with at least eleven negligence and personal injury lawsuits in the past twelve months.

Lehr's Greenhouse in Mission Valley and Diego's in Pacific Beach have each been sued three times, which, according to insurance defense attorney Doug Walters, is "about what you'd expect for those kinds of places. People are having a good time drinking and dancing, so they're more inclined to slip and fall or bump someone." Confetti, Mission Valley's self-proclaimed "fundrunker," leads the pack with five such suits, all filed since January. Twisted ankles and bruised bodies are the most common complaints, one Lehr's patron



Confetti by Helen Reisman

caught her heel on a stair and tumbled; a guest at Diego's "slipped and fell on a wet puddle in the bathroom," cutting her lip; a dancer at Confetti claims to have skidded

on "foreign material and confetti that was dropped from the ceiling and allowed to collect on the dance floor." (The Confetti patron faults the club for not installing

"guardrails of any type," while another plaintiff blames the club for "causing [her] to fall over a dangerously low railing.") Attorney Walters, who

defended Confetti in one case this year, says most of these "nuisance suits" are settled for minimal amounts. (He cites as an example a recent \$1000 settlement for a slip-and-fall.) The lawsuits, though, aren't limited to dance floor accidents: one Confetti patron claims he was injured after club employees "allowed and encouraged" him to drive home "when under the influence of an alcoholic beverage," and a guest at Diego's who seeks more than \$250,000 in damages alleges that three of the club's bouncers "threw [him] on the floor with great force and violence."

Another Diego's patron alleges that his eyes and face were damaged by spray and vapor emitted from a "fog machine" used to create special effects on the club's dance floor. That suit, filed last October, now involves a small panel of defense attorneys representing the nightclub, the maker of the fog machine, and the manufacturer and seller of the "scented liquid fog juice" that allegedly "hurt and injured" the patron.

—P.K.

## Sam Pays The Rent

Though a recent surge in apartment construction has slowed monthly rental increases throughout the county, several property owners are maximizing their income through an intriguing business technique that has displaced at least sixty local residents and inflated monthly rental rates. At Loma Port's Pacific Isle Condominiums, for example, an increasing number of one-bedroom units are being rented for \$1300 per month to civilian ship repair workers temporarily assigned to the navy's submarine base here.



Photograph by Craig Carlson

To make room for these high-paying renters, more than sixty tenants, some of whom have lived at the Pacific Isle complex for more than five years, have been ousted from their condominiums, apartments, or homes. According to Pacific Isle's current residents' newsletter, navy civilian workers will "essentially comprise about one-third of our residents here," as a housing contract between the U.S. Navy and Metrodyne takes effect September 1. Larry Hardin, Metrodyne's local property manager, says the tenant evictions are "something you're entitled to do in business" and were prompted by the "basic change" of Pacific Isle from an apartment complex to "a residential apartment house," catering to the navy civilian workers.

Some of the evicted tenants will relocate to condominium apartments at Pacific Isle owned by firms other than Metrodyne. Ben Davis, a retired schoolteacher who has lived at Pacific Isle since 1972, will pay \$450 per month for a

one-bedroom unit owned by American Savings. (American assumed control of forty units when investors who converted the buildings from apartments to condominiums in March, 1981, went bankrupt shortly thereafter.) Ken Shaker, a seven-year resident evicted from his Metrodyne-owned one-bedroom apartment, also moved into an American Savings unit. Though Shaker will pay ten dollars per month less for his new apartment, he's still angry about the eviction. "It's a gross injustice that transient workers subsidized by the U.S. government should displace people who've lived here a good portion of their lives," says Shaker.

Those tenants who stay will be paying more: Metrodyne has recently raised rental rates from \$400 to \$525 for one-bedroom units not occupied by Mare Island workers. Two-bedroom units owned by the company rent for \$725 monthly; \$750 with a refrigerator. No maid service, furnishings, or linens are included at this rate.

Not all tenants were as lucky as Davis and Shaker. The forty American Savings-owned apartments at Pacific Isle were filled at the time Karen Clark

transient occupancy tax levied on hotel operators. (The city attorney's office says that since the workers and navy sign contracts for minimum thirty-day stays, the units aren't being used as hotel rooms, and no transient occupancy tax is due the city.)

The Oakwood Apartments in Pacific Beach and Coronado also cater to Mare Island workers, who have occupied up to seventy of Oakwood's 1500 apartment units. In all, about eighty percent of Oakwood apartments are occupied by employees of major corporations—including General Dynamics, Solar, and Spin Physics—temporarily assigned to San Diego. Rental rates for these workers range from \$33.23 per day (\$996.90 monthly) for more Spartan accommodations to \$44.67 per day (\$1340.10 monthly) for the "Super Executive" package, which includes a VCR and microwave oven. Oakwood manager Bill Lawrence says contracts with these companies allow Oakwood to "make a higher income" than other local apartment owners. Local residents can rent a furnished one-bedroom unit at Oakwood West, with its tennis courts, swimming pools, fitness centers, and free Sunday brunches, for \$840 per month. While Oakwood's resort-style amenities are unique, the rents are considerably more than those charged by other Pacific Beach apartments.

—P.K.



Clockwise from left: Don Gaudier, Chris Blum, Mike Bodford, Bruce Muller

## Stoked On The Lord

Who among the pale and clumsy crowd in San Diego has not marveled at the keen beauty of surfing, of young men and women moving lithely across the water? One sees them battling for waves, occasionally knocking each other from their

boards; it is not a sport for the timid or the meek. In fact, given the rough-and-tumble nature of the sport and the party-demon nature of many of those who practice it, it may come as a surprise to some that a growing number of surfers in North County are forsaking the wild and wanton ways traditionally attendant to surfing and are converting to a

brand of charismatic, fundamentalist Christianity. The hub of activity is Calvary Chapel North Coast of Encinitas on Viduan Avenue. Situated in what used to be an old furniture store, the church serves the beach communities' younger citizens, attracting as many as 1500 on any given Sunday. According to thirty-four-year-old Bruce Muller, music minister for Calvary Chapel, the church started some nine years ago with a simple Bible study that a young couple held in their Encinitas home and gradually began to attract other young people with its easygoing, come-as-you-are style. While the staff, he says, dresses conservatively to set an example, they don't lock down their noses at locals who may choose to come to church dressed more casually.

"Sunday nights are especially good," Muller says. "We have an electric band that plays Christian rock. We don't want people to get the idea that religion has to be staid and somber."

In addition to directing music for Calvary Chapel, Muller has for the past year headed the church's "North Coast Surf Fellowship," which has a growing under his stewardship. Having surfed for the past twenty-two years, he feels he knows surfers and their lifestyle very well. "In order to relate to them, you have to be one of them, know their language. When you sit down to talk, you've got to know the

(continued on page 42)



Margaret Christensen and Ed Kmosena on Eighth Avenue, downtown

## Red Curbs And The Upset

If you visit, work, or shop downtown and are forced to hitch your car to those damnably scarce parking meters, stop feeling sorry for yourself; many people live downtown, and for them, parking woes can be right up on the health hazard list alongside noise pollution and the corner diner's meatloaf special. Consider for a moment the daily parking wars fought by Margaret Christensen and Ed Kmosena, who live in the

Caledonia Apartments near Ninth and Cedar, on the hill behind the old El Cortez Hotel. "We don't dare move our cars in the morning," explains Christensen, who has to park on the street. "If we do, we can't park for blocks around here until after four o'clock." That's when the people who work downtown return to retrieve the cars they park in the free spaces in front of the area's apartment buildings and residential hotels.

The final outrage came recently when Christensen's friend, Ed Kmosena, who teaches electronics and mathematics at nearby City College, found a parking citation and a warning on his car. He'd violated the city's seventy-two-hour parking ordinance, but he'd seen old junkies sitting on the street

unmolested by the police for months, and he became steamed. He and Christensen hit their neighborhood streets and began nailing all the red and yellow curbing that marked areas of the street where parking was prohibited, and then they marched down Ninth toward G, turned down First and entered the City Operations Center, where they intended to file a complaint about all of the overly restrictive no-parking zones. On the way, their trip tripled in size.

"Hudson Plaza's not going to work if people can't park downtown," reasons Kmosena. "One of the most ridiculous curbs is over at Third and Ash, where they put in a

(continued on page 43)

## That's Show Biz

When the San Diego Unified Port District sends out a specialty product marketing film to the People's Republic of China late this fall, the film will be missing what was to have been the cinematic climax: a twenty-second segment of a Summer Pops performance by the San Diego Symphony, ending in a spectacular burst of fireworks over Mission Bay. And angry port officials say the reason was the demand by the local musicians union that the eighty-nine symphony members be paid more than \$10,000 in compensation—one-fifth of the budget for the entire fourteen-minute film.

Last April port commissioners approved a \$50,000 contract with KPBS-TV Channel 35 to produce the film, which was to feature more than fifty scenes of San Diego attractions—from Old Town to the zoo to businesses such as Hyattsville and Neiman Marcus. No payment was offered to any of the participating institutions.

KPBS producer Matthew Eisen says, "We told them all it was to be for the port to promote all of San Diego, and everyone's been happy that we wanted to include them." Shooting began in early June, and the contract called for completion by August 18.

The symphony was scheduled to be filmed July 24 during a Summer Pops concert at Hospitality Point, but that afternoon, shortly before KPBS crews were to head out to Mission Bay, symphony spokeswoman Nancy Hafner called Eisen's office and abruptly canceled that evening's shoot, because, says Eisen, "permission had not yet been granted by the musicians union." Eisen says he then penned a letter to Hafner, outlining again the purpose of the film, underscoring the importance of the August 18 deadline, "and saying that if it makes things easier, we could simply film the symphony without an audio track and dub in sound—either music or narration—later." Nearly three weeks went by, Eisen says, without a word from the symphony; finally, on the morning of August 12, he says, Hafner called him and said KPBS crews could film a symphony performance provided they filmed it without sound.

Eisen hastily set up another session for the evening concert of August 14, starting at 7:00 p.m. But at 5:00 p.m., Eisen says, a distraught Hafner "called to say we wouldn't be allowed to shoot the symphony after all—and if we did proceed with the shoot, symphony management would be held liable by the union for more than \$10,000 in fees and possible residual payments to its members."

—T.K.A.



Summer Pops

With his deadline only four days away, Eisen says he "scrambled to somehow come up with a way to fill a very large hole in the film." After learning that a pianist and a violinist provided by the symphony would cost \$220, he decided to forgo classical music completely in favor of jazz. That night his jazz film the Fatburger jazz group at the Old Pacific Beach Cafe and, on Sunday night, ended the ten-week shooting schedule—and the entire film—with more jazz by Jim and Jeannie Cheatham at the Bahia Hotel, capped by the fireworks display after the August 18 Padres game at the stadium. C. Patrick Oakley, secretary-treasurer with the American Federation of Musicians Local 325, says Eisen's expectations of a free performance were unrealistic. "Our national organization found this film to be a commercial," Oakley says, "and anyone who appears in a commercial—no matter who it's for—should, and normally does, get paid."



## THE INSIDE STORY

BY PAUL KRUEGER

CITY PLANNERS SAY SAN DIEGO'S AGING midcity neighborhoods will be revitalized only if new businesses are attracted to El Cajon Boulevard and University Avenue. These once-vibrant streets, which connect Hillcrest in the west with La Mesa in the east, have steadily declined since 1960, when furniture stores, auto showrooms, and other retailers began relocating to new suburban malls. To bring back shoppers, several consultants have urged the planning department to disregard its strict height and density building limits and instead encourage high-rise office, retail, and condominium projects at major intersections along the boulevards. The resulting "pedestrian-oriented" streets would give neighborhoods an "urban identity" and encourage the burgeoning midcity population to keep their cars in the garage and spend their dollars with neighborhood merchants.

It will be at least six months, though, before the city council even considers approving these design ideas. In the meantime, land developers are filling the boulevards with new "mini" shopping centers, which are exactly the opposite of what the expensive planning studies say is needed. At least nine such "strip-style" retail centers have been built or are planned for the University Avenue and El Cajon Boulevard area this year alone, and one of Southern California's most prolific builders of these centers — Los Angeles-based La Mancha Development — recently opened an office in southern Orange County to supervise acquisition of more San Diego parcels.

While design standards recommended by Land Studios and award-winning architect Rob Quigley call for

multistoried, mixed-use projects with storefronts along the sidewalk and parking in the rear, the new, single-story strip centers are set back from the street and fronted by large asphalt parking lots for easy automobile access. The L-shaped centers feature from three to more than ten stores geared to quick in-and-out shopping. Eleven, Chief Auto Parts, pick-up pizzas, donuts, yogurt, Oriental fast-food, and VCR tape rentals.

The \$15,000 Land Studio Quigley planning study encourages these shopping centers only for the less-busy streets between the major intersections on El Cajon Boulevard, such as those between Forty-eighth and Fifty-third streets; a \$34,000 report by Goodkin Criterion urges similar placement on University Avenue, for example from Thirty-second Street east to Thirty-eighth Street. But the strip centers are instead being built at major intersections on or near the two thoroughfares, including Thirtieth Street, Fairmount Avenue, Euclid Avenue, and Fifty-fourth Street. City planner John Wilhoit says the proliferation of strip centers at these important intersections "could have quite a negative impact" on the midcity revitalization plans by pre-empting the high-density development recommended in the studies. But the shopping centers meet current zoning laws, so city planners can't stop or delay their construction.

And since developers need only submit their plans to the building inspection department to secure necessary permits, the planners don't even know how many such new centers have been proposed or where they will be built.

Jim Blesner, a University Avenue resident and founder of the City Heights Development Corporation, says he's seen



Strip-style shopping center at Thirtieth and Lincoln, North Park

evidence of how the strip-style shopping centers can impede efforts to revitalize businesses along University Avenue, from 1-805 east to Fifty-fourth Street. Blesner says the many new, multiunit apartment houses in City Heights are filled with seniors and young families who would shop at neighborhood stores but instead shop elsewhere "because they can't fight with the cars."

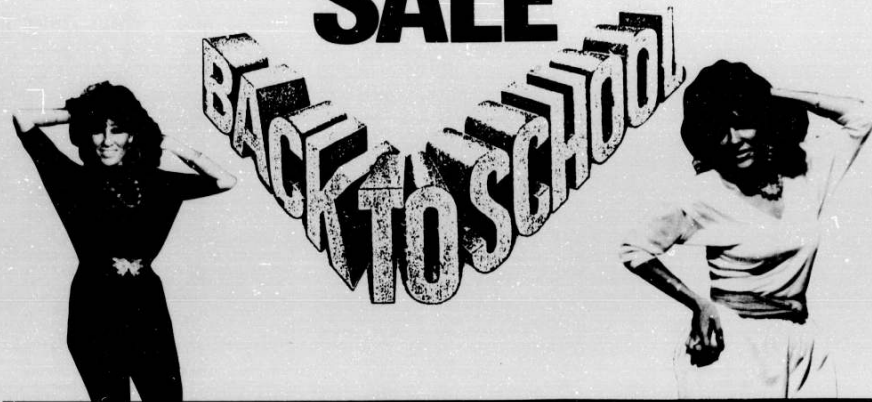
Blesner also claims that the new, auto-oriented retail centers entice existing, profitable stores to relocate there, leaving vacancies to be filled by underfinanced retailers who can't afford to improve the property. (The 7-Eleven store on University Avenue and Forty-fourth Street may relocate to a soon-to-be-built strip center one block west, on Fairmount Avenue.) And Blesner worries that the rapid increase in retail square footage will result in more vacancies for the neighborhood's older buildings, such as the newly remodeled block of storefronts

near Forty-third Street. He concurs with the findings of the Goodkin and Land Studio studies that midcity neighborhoods would be better served by mixed-use developments featuring retail shops and sit-down restaurants on the ground floor and offices and apartments above. "What we don't need are more convenience marts and fast-food places," says Blesner.

While planners are now powerless to exact any concessions from strip center developers, Blesner's neighborhood group did persuade La Mancha Development executives to plant trees and shrubs around the company's Fairmount and University Avenue project. But La Mancha executives vetoed a request by Blesner's group to put parking behind the storefronts at busy City Heights intersections, arguing that crime increases when parking is located in back and that retail sales drop precipitously because customers can't "zip in and zip out" of the convenience stores.

La Mancha executive Bob Champion argues that "the idea of preserving pedestrian traffic is ludicrous, if not dangerous," on streets already crowded with cars. Champion also dismisses Blesner's concerns that the new centers will increase vacancies and cause the older storefronts to deteriorate. "The competition our retailers bring to the neighborhoods requires those [existing] tenants to upgrade their properties," Champion says. While planners envision "urbanized" boulevards packed with small retail stores catering to neighborhood shoppers, Champion argues that proposed restrictions on auto-oriented convenience centers are "terrible mistakes" that ignore property rights and the tenets of the free enterprise system. "It's the marketplace that determines the highest and best use of land in this country," Champion explains. "In the Fifties, it was gas stations, in the Sixties and Seventies it was fast-food and savings and loan offices. Today it's convenience centers."

# GRAND OPENING SALE



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(Next door to Safeway)  
275-6055

**LA MESA FASHION CLOSEOUT**  
7428 University Ave.  
(Next to Family Fitness Center)  
464-6070

**S.D.-DOWNTOWN PRICE BREAKERS**  
1026 5th Ave.  
(5th & Broadway)  
232-1241

**S.D.-DOWNTOWN OFY'S BOUTIQUE**  
624 Broadway  
235-0346

**EL CAJON PRICE BREAKERS**  
351 N. Magnolia  
(Next door to Target)  
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OUR NEW STORE AT HORTON PLAZA IS NOW OPEN. THE PACIFIC BEACH STORE IS CLOSED.

WE HAVE DOUBLED OUR INVENTORY OF TRAVEL PACKS, LUGGAGE, OUTERWEAR, BOOKS, MAPS AND TRAVEL ACCESSORIES. THE STORE IS OPEN 7 DAYS A WEEK.

IN THE AGENCY WE'RE SELLING SEATS TO EUROPE, ASIA AND THE SOUTH PACIFIC. THE AGENCY IS OPEN WEEK-DAYS ONLY.

PLEASE COME HAVE A LOOK.

295 HORTON PLAZA • DOWNTOWN SAN DIEGO  
STORE: (619) 544-0005 • AGENCY: (619) 544-0800

## Think Slim.



Lose up to 10 pounds in as little as 2 weeks. You won't feel hungry. You will feel a new confidence, a new control. No drugs, crash diets, or special foods to buy. Call for your first free consultation today.

**DIET CENTER®**

Hillcrest, 3760 4th Ave., 2nd floor  
Chula Vista, 315 3rd Ave., 2nd floor  
Se habla español  
THE LAST WEIGHT-LOSS PROGRAM YOU'LL EVER NEED

# The Road

(continued from page 1)

her. They were probably doing it more out of habit than anything else, but they were lifers and their manner had an obvious air of threat. She handled herself well. She was friendly without flirting back, unthreatened without any hint of professional cool. The truck drivers were a little unnerved. She was so assured that they were pulling back without acting put off. I can't help thinking that she displayed a peculiarly American confidence. There was no threat because she wouldn't recognize one.

I couldn't quite grasp the point then, but the same confidence was responsible for the look of the restaurant. It would serve, it was enough, there was no need to do more. Stephen Spender, I think it was, once expressed amazement that anyone could call Americans materialistic — true materialists, he observed, could never have built such a cheesy civilization. The suburban America I grew up in, the America responsible for freeway cases and tract homes, floats on the ice of permanent fifth-rateness, and whenever I encounter that standard, I feel comforted.

This is what I couldn't explain to Beth — not, as I say, that she would have understood or approved. But I see now that there was another reason why the waitress made such an impression on me, something that threatened to unravel the explanation I've just put together. It didn't come into focus until Beth and I left the restaurant, and it hasn't quit nagging me yet. Where did she live? We got our first good look at the neighborhood when we went outside, and the neighborhood didn't exist. The land was low, a bit lumpy, and empty. There was nothing but blinding snow all the way out to the horizon. So where did the girl live — where did that newspaper she was reading come from?

Over the next hill, you assume. But the tiny shifts of folding in the land that the freeway revealed to us were never big enough to enclose a town — rarely big enough to hide a house. There was just nothing there. The only answer that emerged, as Beth and I drove on north, is one that now bothers me more than the question.

She lived somewhere along an off-ramp.

That's what freeways can do for you.

\*\*\*

The following signs are prohibited:

Signs advertising activities that are illegal under Federal or State laws . . .

Signs which are erected or maintained upon trees or painted or drawn upon rocks or other natural features.

Obsolete signs.

Signs which move or have any animated or moving parts.

The message on directional signs shall be limited to the identification of the attraction or activity and directional information useful to the traveler in locating the attraction. . . . Descriptive words or phrases and pictorial or photographic representations of the activity or its environs are prohibited.

Attractions eligible for directional signing are limited to the following: natural phenomena; scenic attractions; historic, educational, cultural, scientific, and religious sites; and outdoor recreational areas. To be eligible, . . . attractions or activities must be nationally or regionally known, and of outstanding interest to the traveling public.

National standards for directional and other official signs within the Interstate System

On summer nights when I was growing up in the suburbs we would go cruising in an older child's car; we were usually stoned, sometimes tripping, and always entranced by the serene, aloof glow of the freeway. Most of the time what

we'd do is just zap a few miles from, say, our exit to the exit where the big movie theaters were. But there were other nights when we needed a more substantial charge. Those times we would try to get as close to the freeway as we could without actually touching it. That wasn't easy when you were as blasted as we were; we got lost a lot in unfamiliar little streets that doubled back on themselves near the freeway corridor, and whole nights, it sometimes seemed, were passed sitting in the parking lots of dark, ominous glass office complexes while we tried to figure out what had happened to us.

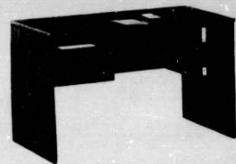
But then at the end of our energies we would suddenly see it: far down a side street there would be a blurred movement within dazzling light, a glimpse repeated at the next side street and the next like a slide show. Soon we were on a frontage road that wandered between the freeway and a subdivision. The houses there were dark and usually shabby; the yards were still strewn with toys; cars in the driveways had their hoods open; sometimes a sprinkler was left on, to down the sparse grass and scoty dandelions. But the freeway itself was magic.

I don't know whether all freeways are like this — probably they are — but ours at that time was guarded by a chain-link fence that was pretty deliberately booby-trapped. You didn't realize it until you were actually at the top. The wire there had not been neatly folded back; it had been clipped off, and maybe even sharpened, so that any place you might put your hand could crucify you. I became adept enough at getting over unscratched — though there was one time on acid when I cut my foot open and became convinced, as I stared at the wound in the glow of the mercury lamps, that I was bleeding plastic. It was a perfect suburban insight; I still get nervous thinking about it.

But that was the worst thing that ever happened, to any of us. No one was squished like a squirrel or punted back over the fence. It amazes

(continued on page 12)

## Back To School Back To Scan



**Teak Student Desk**  
This is a most practical work desk.  
Plenty of storage at a practical price.  
47 1/2" w x 28 1/2" h x 23" d. A \$199 value.

**Now...\$99**

### Desk Chair

With adjustable height, contoured seat and back, and stable 5 casters.  
A \$79 value . . .

**\$29**

### 3-Piece Desk Set

In durable, heat-resistant lacquer.  
Easy to clean and nonscratching too.  
Desk: 59 1/2" x 29 1/2". Return: 43 1/2" x 17 1/2".  
Mobile file pedestal: 16 1/2" x 23 1/2".  
A \$349 value . . .

**\$169**

**Balans Chair...\$99**

### White Lacquer Bookcase

29 1/2" w x 70" h x 11 1/2" d. A \$98 value

Buy 3 or more **\$39** each

Buy 2 for **\$45** each

Buy 1 for **\$49**



### Student White Desk

Includes 2 drawers at a practical price.  
46 1/2" w x 28 1/2" h x 20" d. A \$99 value . . .

**\$49**

## SAN DIEGO DIVERS' TENT SALE!

Aug. 29th thru Sept. 2nd - Thursday thru Monday

**"TWO-FER" SCUBA CLASSES**  
Enroll during our tent sale and get two complete scuba courses for the price of one. Classes will be scheduled before the end of the year.

CYLINDERS	List	SALE
Sherwood 80 (aluminum)		
w/Kit	\$202.00	\$139.95
USD 80 (aluminum) w/Kit	288.00	184.95
<b>(ONE YEAR'S FREE AIR WITH ANY CYLINDER PURCHASE. A \$50 VALUE!)</b>		

MASKS	List	SALE
Tekna Silicon low volume	\$44.95	\$35.50
Tekna Tri-Vue	69.95	54.50
SeaQuest Formula 1	34.95	16.95
Silicon Tri-Vue	49.95	22.50
Low Volume	49.95	24.50
Oceanways Splendid	39.95	21.50
Oceanways Ocean Reef	39.95	23.50
Oceanways Coral Sea (Kids)	14.95	9.95
U.S. Divers Silicon Pacific	60.00	42.50
Large Volume	39.95	19.95
Silicon	39.95	19.95
Oceanways Ocean Reef (Neoprene)	27.50	12.50
Oceanways Pacific	29.95	15.95
ProSub Mini Coral Sea (Silicon)	32.50	21.50
U.S. Divers Atlantis (Silicon)	32.50	22.50
U.S. Divers Pacific	54.00	39.95
U.S. Divers Atlantis II	40.00	27.95
U.S. Divers Wrap-around	42.00	29.50
Tekna Low Volume		
Silicon Optical Mask (#1320)	63.00	74.95
plus up to 50% off on a big selection of other fine masks.		

FINIS	List	SALE
Mares Piana	\$44.00	\$28.50
Mares Graphite		
Power Piana	71.00	56.00
Church Makapu	39.95	29.95
Surf Fin	39.95	29.95
AMF Vot Duck Feet	42.50	21.50
(Surf)		
Oceanways Shoe Fin (all sizes) Reg.	\$28.50 to \$48.95	19.95
U.S. Divers Rocket		
Fins	48.50	32.50
Mares Power Piana	66.00	44.00
Vented Dive Fins	34.95	24.95
Oceanways Surf	34.95	24.95
Big Bore Silicon	50.00	34.50
ProSub Hurricane		

WEIGHTS & WEIGHT BELTS	List	SALE
SDS Weight Belt (metal buckle)	\$14.95	\$8.95
SDS Weight Belt (plastic buckle)	8.95	4.95
Lead Weights (per pound)	1.50	1.00

SPEAR GUNS & SPEARS	List	SALE
JBL Sawed-Off Magnum	\$125.00	\$89.95
JBL 38 Special	112.50	79.95
Mares Long Tom	285.00	224.95
Pneumatic		
Mares Frontiersman	180.00	139.95
Pneumatic		
Mares Californian	195.00	154.95
Pneumatic		
Mares Snub-Nose	146.00	114.95
Pneumatic		
one-piece	26.50	16.95
JBL Travel Spear	62.50	47.50
Sea Horse 7 Pole		
Spear two-piece model	46.50	31.50
Sea Horse 7 Pole		
Spear one-piece model	34.95	20.95
Sea Horse Travel		
Spear	72.50	49.95

UNDERWATER LIGHTS	List	SALE
Oceanic Rechargeable	\$115.00	\$74.95
Underwater Kinetics Super Q Light	79.95	49.95
U.S. Divers Rechargeable	88.00	62.50
Underwater Kinetics OXL	27.50	16.95
Tekna Micro Lite	7.95	5.95



BOUOYANCY COMPENSATORS	List	SALE
Sea Quest Sea Jacket V	\$437.50	\$344.95
Sea Systems Compac ADV	325.00	182.50
Sea Systems (SS250) with support pac and power inflator	219.95	119.95
ProSub Concept IV	249.95	169.95

**Super B/C Bargain!**  
Sea Quest ADV . . . the state-of-the-art buoyancy compensator with low-profile buoyancy chambers for real underwater comfort. Also features rapid exhaust and power inflator. Regularly \$362.50

FINS	List	SALE
Mares Plans .....	\$44.00	\$28.50
Mares Graphite Power Plans .....	71.00	56.00
Churchill Makapu Surf Fin .....	39.95	29.95
AMF Vult Duck Feet (Surf) .....	42.50	21.50
Oceanways Shoe Fins (all sizes) Reg from \$26.50 to 29.95 .....		14.95 to 19.95
U.S. Divers Rocket		

SNORKELS	List	SALE
Large Bore	\$9.95	\$4.95
Large Bore Silicon	14.95	8.95
Elton Kid's Silicon	13.95	7.95
Big Bore Silicon with purge	22.50	12.95
Tekna Hi-Tech	21.95	17.50
U.S. Divers Rapid Purge	15.00	10.50
U.S. Divers Silicon Rapid Purge	22.00	15.50

KNIVES	List	SALE
Gutman 7 1/2" blade	\$27.50	\$16.95
U.S. Divers Master	29.00	19.95
U.S. Divers Nordic	18.00	12.95
Gutman 5" blade	24.95	14.95

REGULATORS	List	SALE
U.S. Divers Conshelf		
XIV	\$225.00	\$154.95
Tekna Hi-Tech	269.95	199.95
Sherwood Magnum with pressure gauge	305.00	184.95
Sportsways Safe 2nd Stage	79.95	49.95
U.S. Divers Conshelf SE	240.00	172.50
U.S. Divers Safe 2nd	94.00	69.95
Sherwood 2nd Stage	99.95	74.95
Pro Sub Pro-Air	170.00	119.95

MESH GAME BAGS	List	SALE
Small	\$8.95	\$3.95
Medium	9.95	4.50
Large	14.95	5.95

EQUIPMENT BAGS	List	SALE
Oxarc DLX-GB	\$64.95	\$49.95
SDS Regulator Bag	24.95	15.95

SCUBA SYSTEM PACKAGES	List	SALE
Here's your chance to save real money on your scuba system and get exactly the equipment you want. What's more, when you assemble your system from San Diego Divers sale-priced items, you get TWO YEARS OFF FREE. Air System must include air cylinder, regulator, back pack, buoyancy compensator, and console. (A diving wet suit may be substituted for any of the foregoing items to qualify for the free air.) You'll get an hour's free instruction in the use of your new equipment.		

BOOTS, GLOVES, HOODS	List	SALE
Molded Sole Zipper Boots	\$45.00	\$29.95
Sea Sport Velcro Wrist Glove	32.50	19.95
Paragon Neoprene Gloves	24.95	12.95
SAS Lycra Plush Arctic Hood	29.95	19.50

WET SUITS	List	SALE
SAS Lycra Nylon Plush (Farmer John)	\$249.95	\$175.50
Sea Suits "N" Nylon Lite	229.95	139.95
Assorted Surf Suits . . . up to 50% off!		

WEIGHTS & WEIGHT BELTS	List	SALE
SDS Weight Belt (metal buckle)	\$14.95	\$8.95
SDS Weight Belt (plastic buckle)	8.95	4.95
Lead Weights (per pound)	1.50	1.00

SPEAR GUNS & SPEARS	List	SALE
JBL Sawed-Off Magnum	\$125.00	\$89.95
JBL 38 Special	112.50	79.95
Mares Long Tom	285.00	224.95
Pneumatic		
Mares Frontiersman	180.00	139.95
Pneumatic		
Mares Californian	195.00	154.95
Pneumatic		
Mares Snub-Nose	146.00	114.95
Pneumatic		
one-piece	26.50	16.95
JBL Travel Spear	62.50	47.50
Sea Horse 7 Pole		
Spear two-piece model	46.50	31.50
Sea Horse 7 Pole		
Spear one-piece model	34.95	20.95
Sea Horse Travel		
Spear	72.50	49.95

UNDERWATER LIGHTS	List	SALE
Oceanic Rechargeable	\$115.00	\$74.95
Underwater Kinetics Super Q Light	79.95	49.95
U.S. Divers Rechargeable	88.00	62.50
Underwater Kinetics OXL	27.50	16.95
Tekna Micro Lite	7.95	5.95

KNIVES	List	SALE
Gutman 7 1/2" blade	\$27.50	\$16.95
U.S. Divers Master	29.00	19.95
U.S. Divers Nordic	18.00	12.95
Gutman 5" blade	24.95	14.95

REGULATORS	List	SALE
U.S. Divers Conshelf		
XIV	\$225.00	\$154.95
Tekna Hi-Tech	269.95	199.95
Sherwood Magnum with pressure gauge	305.00	184.95
Sportsways Safe 2nd Stage	79.95	49.95
U.S. Divers Conshelf SE	240.00	172.50
U.S. Divers Safe 2nd	94.00	69.95
Sherwood 2nd Stage	99.95	74.95
Pro Sub Pro-Air	170.00	119.95

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Assorted Surf Suits . . . up to 50% off!		

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SDS Weight Belt (plastic buckle)	8.95	4.95
Lead Weights (per pound)	1.50	1.00

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U.S. Divers Safe 2nd	94.00	69.95
Sherwood 2nd Stage	99.95	74.95
Pro Sub Pro-Air	170.00	119.95

## SAN DIEGO DIVERS SUPPLY

4004 SPORTS ARENA BOULEVARD  
(Northeast corner of Sports Arena Blvd. and Midway)



SALE PRICED ITEMS LIMITED TO STOCK ON HAND

# The Road

(continued from page 17)

me that we were so lucky. There was one transcendently foolish moment when we began examining the white line at the shoulder and saw that the cracks in the paint formed rudimentary stick figures: a whole strip cartoon was contained within that white line, and it went on for miles. Who else had ever seen it? Probably no one — had anyone else ever stood here since that line had been laid down?

The cartoon, alas, proved to be somehow disappointing: I remembered it as being nothing more than routine goings-on in and around a bathtub. But then the shyest of us — I don't think she'd said a word that night — suddenly gestured to the line along the median strip and said, "I bet the line over there is truly cosmic."

How can I describe the magic of that night? All around us were the rich stench of summer; a few inches away the cars were flickering in and out of existence like mutant hornets; the wastes of blacktop twinkled in the lights, bleached-out, enormous, and austere; and beyond, in every direction, was the unfolding quiet of the suburbs. A quiet, not a silence, not at all: the most attentive mind would sense the hum of the power grid lighting TV sets, milky globes in rec rooms, Japanese lanterns in screened porches. We stood at the secret core of the world: the suburbs with gentle regularity filled the flat land out to the horizon.

It was, secret, too — make no mistake about that. We had no doubt. We felt like intruders on scared ground. And if the text we began unraveling there was even more disappointing than the one at the freeway shoulder — well, God's own conversation would probably be dull when overheard at random. It would be nothing more than maintenance instructions for particles governed by the weak interaction, or adjustments in the fusion processes of a distant star. If you're awed

only by the miraculous, we consoled ourselves, you should stick to the movies.

Still, Why didn't we have any doubts? Why was the freeway still sacred?

Consider a city child who has never seen the suburbs. Take this child out with instructions to ignore the obvious matters, like how everyone is white and how the houses are so ostentatiously huge, with lawns in front that no one ever seems to use. What will stand out more than anything about the suburban landscape? The streets, of course — those weird sinuous strips of asphalt, shorn in many places of their flanking sidewalks, that meander among the green lawns like mountain paths.

A city street, no matter how dilapidated or bombed out, is informed by a unifying concept. It is designed to serve as public space, to be approached from any angle, to link its buildings to the rest of the city in a comprehensible and harmonious manner. But suburban streets do not seem to perform this function. They don't connect up with anything; they wind off into dead ends or other streets that look just the same, like someone losing the thread of a thought as sleep sets in. They have a very plain message. This is not public space. There is no such thing as public space, at least not around there. No wonder you get the feeling you don't belong even before you see anybody.

But there is one thing the outsider, the city child, wouldn't be able to figure out. Outsiders aren't the only ones excluded. No one is permitted to touch these streets.

Suburban children are taught, from the first moment they go outside, that they must never, ever, step into the street. Later they learn that they can cross a street, but only at certain specified points and only after stringent ritual precautions. I'm not saying that parents are fools to teach their children to be careful, but suburban streets are nearly always empty, supernaturally empty, and any child would easily come to believe that the asphalt itself contains the threat. I used to imagine, when I was a little kid, that the

streets were rivers that would suck me under if I stepped off the curb. Even today I can get a secret charge from wandering near the center line.

So now contemplate the Mississippi of concrete, sealed off by fences and carefully cultivated strips of greenery, that wind in slow curves and wide sweeps through the suburbs — not only huge and powerful streets, but hidden. It's a curious thing, but unless you actually live next to a freeway, you hardly ever see one. They aren't easy to get near on foot. I'm not talking about wandering down an on-ramp: I mean just getting near enough to see the freeway straight on. The sidewalks trail off, the frontage roads double back on themselves, the main streets get larger and more threatening. Everything combines to tell you to stay away. This is taboo space.

In fact, the psychic space of the freeway is almost completely severed from ordinary experience. You really get a look at it only from the inside of a moving car, and there it's not a real place — it's a kind of total-environment TV. The reason for this is obvious. When traffic is moving at the proper speed, the freeway can't be something you could touch — the touch is fatal. Nothing magical about that.

But common sense, as always, doesn't settle anything. Common sense would suggest that we stay away from such an intensely dangerous environment. But we built it; it was designed to be as dangerous as it is. One can at least entertain the idea that it isn't taboo because of the danger. It was built in order to be taboo. In this sense it is the ultimate suburban street — the ultimate denial of a street as public space. The freeway is unreal; it doesn't connect to geography; it has no stability. A few inches away from your feet is a lava flow of asphalt; the signs and fences and bridges aren't fixed objects but abstract markers, points in a fluid coordinate grid. It only freezes into stability when something goes wrong. So we suppress common sense and forget that anything might go wrong.

Still, we know that it could happen, and more...

(continued on page 14)

## FRENCH SUNGLASS SALE

NOW \$9.99

Compare at \$40.00



CATEYE



WAYFARER



FRENCH WAYFARER



NEW

### VIRTUALLY INDESTRUCTIBLE

Save over 75% on our French Sunglasses

Scratch resistant • Shatterproof • Flexible frames  
All-weather lenses • Rose or amber • 100% ultraviolet • 85% infrared protection • Other lenses also available.  
Style after style of the latest, hottest frames and colors including Cateyes, Wayfarers, squares, masks and many, many more.  
With this ad. Good through 9/4/85.

## GUARANTEED LOWEST PRICES ON ALL MAJOR SUNGLASS BRANDS

Vuarnet, Suncloud, Carrera, Porsche Design, Bucci, Ray Ban, and many more



**Pacific Eyes & Ts**

SAN DIEGO'S SUNGLASS LEADER

\$3.00 TO \$300.00

Open 7 days & nights

Old Town 2461 San Diego Ave. (Next to Old Town Mexican Cafe) 692-0059 • Encinitas (745 First St. Lumberyard Shopping Center) 942-0337 • La Jolla 1030 Torrey Pines Road (Next to Yogurt Affair) 454-8006 • Chula Vista 1140 Broadway (Price Bazaar) • San Ysidro 727 E. San Ysidro Blvd. (McDonald's/Trolley Station) 428-4590 • Clairemont 4675 Clairemont Dr. (Clairemont Square Shopping Center) 272-8808 • La Mesa 5500 Grossmont Center Dr. (Grossmont Shopping Center) 697-6697 • Escondido 1321 East Valley Parkway (Escondido Village Mall) 743-6762  
• Now open: Oceanside 2649 Vista Way (El Camino North) 722-8099

## SWEATS \$5.00 each



Compare at \$12.00  
Limit 10 per customer

### SPECIAL PURCHASE

American made  
• 50% cretan acrylic  
• 50% cotton  
• Crewnecks  
• Pants  
• Adult sizes  
• Latest, hottest colors  
• Factory overruns  
• Some slightly irregular

With this ad. Good through 9/4/85.

# ONLY 3 DAYS PARKING LOT SALE!!

SAT. 8/31  
SUN. 9/1  
MON. 9/2

YOU'LL NEVER SEE PRICES THIS LOW AGAIN!

**BIGGEST DISCOUNTS OF THE YEAR!**

**T.V. STAND ONLY \$29**

**40% OFF ON A VARIETY OF LOWBODIES**

**L UNIT W/C ROLLOUT \$199**

**HURRY! For Best Selection.**

**42" ROUND DINETTE TABLE \$139**

**48" STEREO CENTER \$85**

**DINING TABLES UP TO 40% OFF ALL FLOOR SAMPLES. PRICES FROM \$139**

**42" ROUND DINETTE TABLE \$139**

**CHAIRS \$59**

**SOLID OAK COFFEE & END TABLES START AS LOW AS \$59**

**LOW PRICES**

**FINANCING AVAILABLE OAC**

**DELUXE T.V. STAND W/C ROLLOUT ON CASTORS \$119**

**TAMBOOR DOOR UNITS \$269**

**60" ROOM DIVIDER \$139**

**40" ROOM DIVIDER \$99**

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## The Road

(Continued from page 12)

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The tangle of political maneuvering that led to the Interstate need not concern us here. It should be enough to say that the name — the National System of Interstate and Defense Highways — gives us sufficient clue to the origins of the project. Interstate, meaning a federal project, not that of a particular state or city. It was designed and largely paid for by the federal government.

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Local governments had been building freeways for a long time, and knew a great deal about their economics. They went for the simplest financing possible, which was charging tolls. They sold sweetness to finance construction and used the tolls to pay off the bonds. The neatness of this method was that the people who actually used the road were the ones paying for it — and obviously if analyses suggested that they weren't going to collect enough tolls to pay off the bonds, then there was a point in building the road. The wasn't much point in building the road, then there were the tolls; the tollbooths stayed up after the bonds were gone, and provided a nice gathering of spare change for other expenses. So the builders of the Interstate naturally considered charging tolls. But their studies suggested that less than twenty-five percent of the system would pay itself off — which meant that their network wasn't going to get used all that much. That didn't faze them; they just looked for a new way to raise the money.

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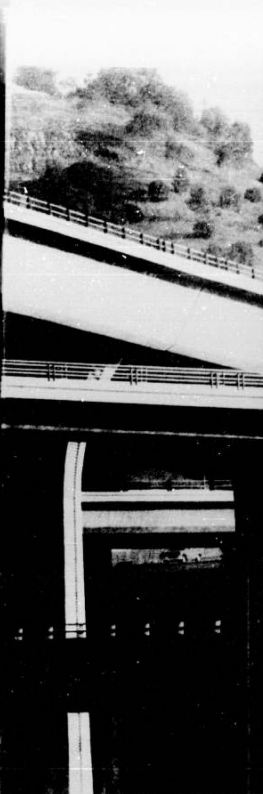
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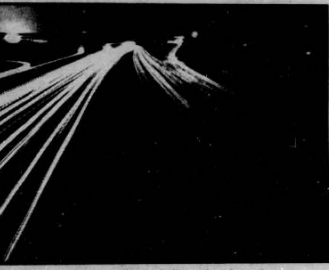
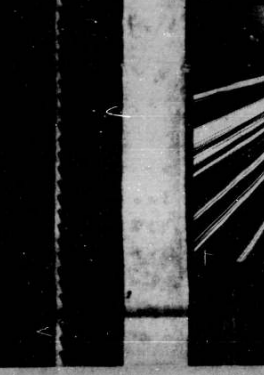
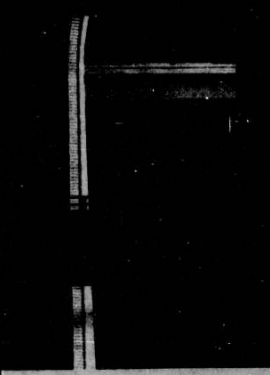
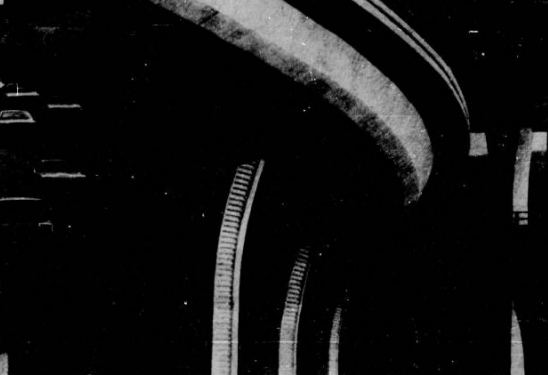
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## The Road

(Continued from page 12)

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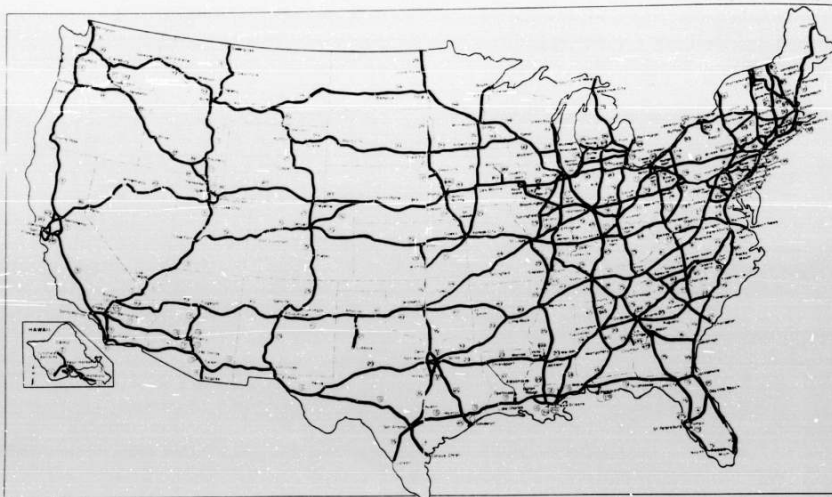
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The National System of Interstate and Defense Highways

## The Road

(continued from page 12)

project went over budget — at least a remote possibility — the fund would simply collect more money until the overrun was paid back. The whole mechanism was nearly self-limiting, since the taxes would expire as soon as the roads were built, and the roads themselves — according to the builders — could be finished in thirteen years. So when Congress was presented with the Interstate project in 1956, it passed it almost unanimously. In both houses combined, there were only twenty-seven votes cast against.

When construction finally began, in 1957, it happened massively, explosively, thousands of miles of it a year. The Interstate rained down on the prairie, blasted away hills like landing strips for the Mother Ship, erupted into city neighborhoods. Pieces of a possible future were falling on the country as if out of a time warp.

"What does the word 'city' mean?"  
She thought for a while.  
"Ruins?" she hazarded.

— Angela Carter

In a sense, one can say that the freeway is a suburban road. It serves the suburbs and reflects what the suburbs want the world to look like. We have to be careful here, since the Interstate is often blamed for creating the suburbs and destroying the cities, and that's a heavy load of guilt for any road to carry. The truth is murkier. The suburban revolution was essentially won before Interstate construction began. There were less than ten suburban shopping centers in America right after World War II; by the end of the 1950s when the Interstate was first gearing up, there were already almost 2000.

As for the destruction of the cities: there is one curious thing about the Interstate map, the original map. The cities weren't on it. The designers planned that the Interstate would form loops, technically known as rim roads, around the cities and leave the urban cores alone. There were several

reasons for this plan; one big reason was that it would be easier and cheaper that way. Farmland costs less per acre than office blocks or industrial districts do. Likewise, it's not that hard to connect a freeway to the street grid of an unincorporated suburb; doing the same thing downtown can be murderous.

But the map was changed before Congress approved it. Spurs and additions were drawn in to connect downtowns to the network; a lot of the rim roads were erased. The record clearly shows that the changes were made because city politicians asked for them.

The logic behind these changes is so remote that we can now see that it wasn't logic at all; but it was remarkably persuasive at the time. The city politicians sincerely believed that freeways and their attendant devastation would help their constituents. And it wasn't simply some kind of Interstate fever; the argument that freeways would help the cities had been floating around since the Thirties.

Now, it is reasonably obvious that the cities, by building freeways through the urban cores out to the suburbs (the basic construction pattern before

the Interstate), were encouraging middle-class whites to leave. This is not what any sane city planner would want. But it appears that once white flight began in a big way after the war, city planners everywhere decided that there was nothing at all they could do. Freeways were specifically intended to lure suburban people back to the city for at least part of the day. In other words, the people the cities wanted were just fated to live somewhere else.

This is a suburban attitude; suburban people said that of course they had to move out of the city. By being co-opted by this thinking in such a craven manner, city politicians seem to have shown themselves up as more thoroughly bankrupt than they usually are. But they'd been blinded by science. The freeway has a whole intellectual discipline behind it, called traffic analysis. Its practitioners tend to draw up lots of complicated charts, and these charts all showed that whites were going to move out of the cities and consequently the cities' tax base was going to be ruined. Freeway construction, the traffic analysis said, would not reverse the trend, but it might bring whites back just to work and spend money.

Well, possibly this was not grossly illogical. It was mistaken. The people who wanted to leave the city wanted to leave it for good; they would just as soon take the freeway in the opposite direction, away from the city to a suburban shopping center. They wanted the world arranged so that they never had to go to the city at all.

But wait — why didn't they want to go to the city? Because of the kind of people still living there, obviously. Traffic analysts had built that into their equations. To generate "trip distribution models," one of the authors of *Metropolitan Transportation Planning* informs us, one must weigh factors like "lack of jobs in certain zones, better highways between certain points, dangerous neighborhoods that must be traversed, and so forth." Dangerous for whom? And wouldn't it be nice to get rid of those neighborhoods? Traffic analysts had the answer for that one, too. Put freeways through.

The distressing thing about all this is its claim to scientific objectivity. I don't think it's inherently racist. There's just such satisfaction in the idea of using traffic patterns to remake a city. It's like carving a statue with streams of water. Sheer poetry. Freeways have such a strong current that one just naturally thinks of using them, and then one sits around and tries to come up with objective reasons why they're good. That the charts and the equations were dictated by the need to pander to suburban racism — well, an artist has to use the materials at hand. Nor can one blame the politicians. They saw the cities disintegrating and had no idea what to do. The suburban ideal was too powerful. Soon whole corporations, plants, office complexes were getting drawn out to the suburbs; the urban grids were breaking up like ice floes in the warm currents of the freeways.

We can now see exactly what the Interstate did for the suburbs. Local freeways had been built to service the suburbs; the Interstate had been built for the country at large. When the Interstate began absorbing the local roads, the suburbs became increasingly detached from the cities they had been dependent on. This is common sense: an on-ramp no longer led straight downtown; it gave you access to other freeways, to a vast system of them, in fact, that would soon extend across the continent. It wasn't a question of convenience. It was a suburban dream come true. Not just to escape from the city — to have a way to deny its existence. That would be the ultimate suburban bliss.

So the Interstate didn't create the suburbs; it legitimized them. If you live in the middle of a subdivision, you have no trouble imagining — it takes a positive act of will not to imagine — that America is made up entirely of suburbs, district after district of them, unfolding over the empty land like Japanese paper flowers. A block of tract homes, then a mall; another block, and a strip of frenchises; another block, and maybe an empty field where condos are going to go. The world has no center and no boundaries. Everybody

knows that suburban people will drive two blocks to the supermarket rather than walk unaided; one result of this habit is that any given place seems as hard or as easy to get to as anywhere else. A trip to a mall and a vacation in another state — there's no qualitative difference. When there's nothing nearby, and nothing blocks your view, every sight line extends to infinity.

All suburban people had to deal with any longer were their houses and the freeway — the armchair in front of the TV and the driver's seat of the car. As the tendrils of the Interstate reached for each other all over the country, the suburbs seemed to be moving toward some ultimate completion. It was a giant act of love approaching climax. Oh, yes, love. People did love the suburbs.

It's a sky blue sky —  
Satellites are out tonight.

— Laurie Anderson

Beth and I were never particularly close in high school. We didn't wander into the same circle until college, when we all came home and spent the summer carousing. That led to our writing letters sporadically, which ultimately led to her asking me to give her a hand on this move to Minneapolis.

At that point, neither of us had lived in the suburbs for a couple of years. We were both starting to shed suburbia, as by different paths we came to realize that the way we had been raised was not the only way to live. In fact both of us, once we were out of there, had almost immediately adopted the position that suburbia was the worst possible way to live.

That should have made us instant allies. But we were annoyed and perplexed to discover, as we drove north on the freeway, that we weren't anything of the kind. We didn't seem to agree on any issue — except of course about how much we hated the suburbs. Beth thought that the only honorable solution was to leave America altogether.

(continued on page 18)

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## The Road

(continues from page 17)

gether, join some expatriate community somewhere and let the suburbs destroy themselves. I, on the other hand, was in the waning days of my Eastern period and thought nonattachment was the way to go — you could survive in the suburbs only if you weren't involved with them. So she dreamed of being a burnout exile, and I had in mind a kind of affluent, uncelibate, nondominant monkhood. The key point here is that we both sincerely hated the suburbs and at the same time were unable to see how totally they controlled our thinking.

For a lot of people this conflict is so specious and trivial that they can't understand why suburban children find it at all difficult. It's hard to be-

lieve that a way of life so inherently devoid of meaning could have any hold on anyone — unless of course they are as vacant as the suburbs themselves. I'm not sure I'm the person to argue against this view. I would only say in my defense that we can't really be held accountable for where we were born. What I want to do is fix the nature of the world view created by the freeway and the suburbs, and show why the conflict has to arise.

Beth asked me that afternoon if I was going to write a novel about the suburbs, so that people would know what our upbringing was like. I told her that I had tried, but that I didn't think it was possible. Why I thought so then I'm not sure, but I have a theory now. Stories can only come out of communities where people tell stories about each other. If you're going to be a novelist, you have to grow up believing that people and their lives can be described, and this can only happen if you hear it done.

What I found continually, exquisitely thrilling about the world around me when I was a kid — I could never get enough of it. I'm surprised I wasn't permanently warped — was the sudden shock of rediscovering that other people really did exist. As our car glided down some curved suburban street, I would stare at the unfolding array of picture windows, and hope for a glimpse of someone inside. Almost always there would be no one, or the curtains would be drawn. But at rare intervals I would see, within the luminous frame, someone — always doing something trivial, standing in the middle of the room, regarding the invariably huge TV; or getting up from a big armchair and heading toward the kitchen — a little pickup shot between scenes to help along the continuity. I can't describe the magic that would halo these figures. It was like passing a row of movie screens, except that I knew, or tried to believe, that for a few seconds I was seeing real life.

I'm surprised now not at my fervor, but at those people who left the curtains open. Still, it works both ways: from the inside, the street was just a perpetual establishing shot, with as much effect as a drive-in movie with the sound turned off. It was less interesting than the car shot, in fact, because you never saw anybody pass by on foot. That's really what's so creepy about the suburbs — all those miles of houses unrel in the bright summer sunlight, and you never see any people.

Where are they? They're inside, they're in the backyard, they're in their cars. All of them. Whatever they're doing, they're watching TV.

\*\*\*

Popular pavilions (at the 1963-64 World's Fair): Ford. You got in a car, a Ford car, and the car drove itself along a track. A voice came out of the radio. Then you saw the history of the world shown by Walt Disney automobiles. It was not complete. The Future was shown as empty highway. Suddenly, there was just nothing. In the

sky, there was a kind of glowing ribbon. Just that.

— George W.S. Trow,  
Within the Context of No Context

There was one time when I thought I saw it — on a spring afternoon when I was sixteen. It must have been a slow news day, because an editor at the *Tribune* decided to give big play to a standard fringe-science story off the wire services. A British astronomer claimed to have decoded a message from another planet. If the *Enquirer* had done the story, who would have noticed? But this was the *Chicago Tribune*. There on the front page, in its most serious headline typeface, was "Voice From Outer Space."

As I recall the story, the astronomer had been troubled by some unexplained, apparently random radio blips, blips that had been picked up by various receivers for decades. The astronomer decided to plot the blips on a grid, and what he got looked like a group of constellations with one particular star at the center. Through a chain of reasoning I have forgotten, he was led to hypothesize that an unmanned alien spacecraft was in orbit around our sun, had been there for 40,000 years, and was continually broadcasting its point of origin.

It took about a week for cooler astronomers to polish off this fantasy, but that first day was really something. Someone brought the paper into school; my best friend seized it and went running off to find me; we read and reread the story intensely, passionately, feeling the school walls and the houses beyond, the world we had grown up in, dissolve into triviality. This was what we had been waiting for.

We knew that we had to mark the occasion somehow. As soon as we safely could, we cut out of school and went to my friend's house, where we immediately began searching through his star charts. It didn't take long to determine that we would be able to get a sighting of the star that night. We decided to lug his telescope out to some reasonably dark spot and take a good look.



I don't know what we expected to see. We may have been foolish, but we weren't fools; we never felt the energy mounting. By the time the night was solidly in place, with unseen stars above the mercury lamps, we had figured out where to set up the telescope. This hadn't been an easy problem to solve; there were lots of blank spaces on the map, but most of these undeveloped zones would be lit by the glow of adjacent developments, and the light would wash out all the brightest stars. So we headed for a particular spot on the margin between suburban and rural, the edge of the world as far as we were concerned. This was a golf course. We parked the car where we were fairly sure no guard would spot it, and lugged the telescope into the middle of a fairway.

It was cool and very clear, already past moonset. There were trees in the distance on either

Even driving down a dazzling strip of franchise restaurants and used-car dealerships, we could feel the energy mounting.

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(continues on page 20)

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# The Road

(Continued from page 14)

side of us, and the dark puffball boughs were faintly haloed by the light of far-off subdivisions. Otherwise all we could see were the glimmering grass and the sky. More stars were out than we were used to seeing — in fact, it was years before I realized what a pitiful showing that sky was, since I had never yet seen the Milky Way in full flood across a real country night. The meager suburban stars were sufficiently cosmic for me. Too cosmic, that night. When we had the tele-

scope set up, and the star we were looking for was at last shimmering on the black glass, I felt a rush of vertigo so intense that I knocked the telescope over. My friend without a word set it up again so that he could get his turn.

I must admit that the star was nothing special in itself, and I found myself disappointed by that. I was furious with myself for being disappointed, because I had known what it was going to look like: a bright point of white light, nothing more. There was nothing else it could look like. No telescope in the world was powerful enough to pick out those tiny flecks of dimmer light in orbit around it that would have meant planets, worlds, the source of the message. Even so, at that mo-

ment, neither my friend nor I had any doubts that the story was true. It had to be true.

So we sat there and talked, and now and then took another look at the star. My friend had thought to bring a thermos of coffee; we took turns gulping it while we marveled at our luck. The great event had come in our lifetime. We hadn't thought it possible that it would happen so soon, but it had, and we were witnessing it. Even now the news was spreading, like ripples in the net of information. Tomorrow when we woke up the world was going to be different.

And then we told each other our secrets. What is there to say about them? Both of them concerned love, or desire, or whatever it was; and in-

side of a month both were obsolete.

\*\*\*

From the car you can see it, the Running Fence, at one point close by, then like a shimmering wall ahead; then it disappears over a hill, escapes the eye, re-emerges far away on the horizon like vapor trails. You draw nearer and suddenly see it everywhere before you, stretching for miles but constantly interrupted by hills and valleys. The high, bulky curtain is transformed into lines that trace a drawing across the tawny land faded by heat and drought. An autonomous drawing, which sometimes follows the contours of the ground but for the most part changes them,

lopping off hillocks, inscribing a softer, dream-like landscape over the existing one. . . . All at once this inconceivable, this apparently utopian concept, which had kept supporters and opponents of the project occupied for months and years, had descended on the area as a reality. How was one to grasp the thousand facets it displayed? How did the region celebrate this, "the biggest picture in the world"?

— Werner Spies, *Christo: The Running Fence Project*

How indeed? What is there to say about the Interstate, a much bigger drawing, a much grander dream of the future? It is a truth every science

fiction writer knows, and the freeway engineers ultimately learned: set out to build the future, and what you get is an imaginary version of the present.

This is really all that went wrong with the Interstate. The bitterness and pain the project caused, the communities destroyed, the towns starved out because an Interstate passed them by, the towns snuffed out because a segment went straight through, the hills leveled, the miles and miles of franchise strips sprung up beside a segment like the sleazy hangers-on around a rock star, all of it happened because a vision of the future was passed into law.

(continued on page 22)



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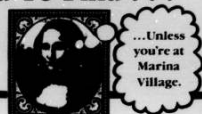
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# The Road

(continued from page 17)

The law provided for the biggest federal project ever contemplated. In practical undreaming reality, of course, the Interstate could not possibly have been approached as a single task. The network map was broken down on paper into hundreds of segments, like the pieces of a jigsaw puzzle, and each segment was treated as a separate construction job. And since (like most federal projects) it was being built jointly by the feds and the individual states, they very quickly developed a labyrinthine spiral of policy and design, selection and approval, authorization and appropriation, obligating and spending, between the two strata of government.

By the mid-Sixties, it was obvious that the network wasn't going to be finished when the designers said it would be. The fantastic progress of the early years — better than half the total mileage had been completed and opened to traffic by 1965 — had proved to be something of an optical illusion. It had been created simply enough; the builders had put off doing the hard parts. Segments that went through flat, cheap

farmland got built right away. But the thousands of miles that cut through cities, forded swamps, crossed mountains — most of it was still on paper. At the same time, inflation was beginning to push up the cost estimates (though no one dreamed they would go as high as they ultimately did) and states began asking for more extensions to the network, more little add-ons and corrections. Despite the steadily increasing heat they were taking from their citizens, some states were so fond of the Interstate that they wanted to build twice as much of it as they were supposed to.

So the due date was pushed back in 1973, the estimate of total cost went from \$27 billion to \$40 billion in 1965, and \$80 billion at the end of

the decade. The ceiling on total mileage was raised to 42,500, and a lot of the extensions and add-ons were agreed not to count.

But we are not done with the problems. There was a new one — one that at around the same time began to wipe out the space program. NASA intended the first moon landing to be the beginning of serious lunar exploration; but once they'd made that beginning, nobody cared any more. In the same way, once the bulk of the Interstate was finished — three quarters of the network was open to traffic in the early Seventies, people began saying that we had enough of a road system, we could live with it as it was, so why didn't we just stop.

Throughout the Seventies, the work crawled on. The map has been modified countless times, in major and minor ways, and as it stands now the network is around ninety-eight percent complete. That last two percent will cost around \$40 billion — or \$13 billion more than the entire network was supposed to cost originally. (Total cost is now estimated at \$200 billion, at a minimum.) If everything goes well, the last segments will probably be opened to traffic in the early 1990s — and someone will at last announce that psychologically and in fact, the Interstate is over with.

By that time, the Interstate is likely to be a ruin. That's been happening for a while now. A

1982 congressional study estimated that about ten percent of the network was substandard road and in need of extensive repair. That number becomes more ominous when one considers that it represents twenty-five percent of the miles that have reached their design year; presumably the crumbling will accelerate as we reach the end of the decade.

It would be fair to say, then, that the Interstate never really will be finished; someday work will stop, that's all. That's the fate of most monuments. By the time they're finished, they aren't needed anymore; the people who wanted them are dead.

This is the first part of a two-part article.

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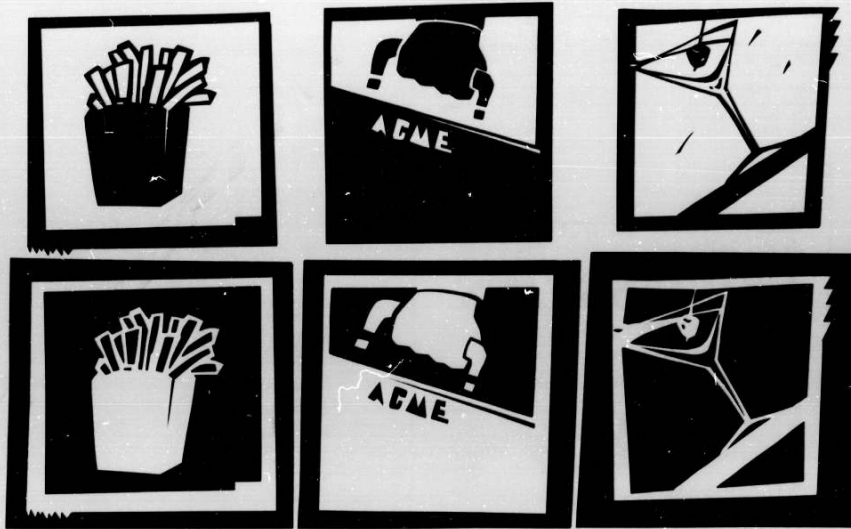
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## What's Your Gripe?

Local workers sound off about the public

If you read Ann Landers or Abby Cadabby with any regularity, you can't miss them — the letters from "P.O.'d in Joliet" or "Had My Say in Queens" who elect themselves spokesmen for their occupations. "P.O.'d" will write in to complain about all the nasty things people do to waitresses: "Our ninth major gripe is businessmen who write on the tablecloths. Two weeks later 'Had My Say' gets her say: 'You let a waitress sound off, so how about some equal time for meter maids? First of all, we hate people who...'" And on and on.

Two things are almost always true about this type of letter. First, the letters are written by people who spend most of the working day dealing with the public. (Ever see a letter from a "Had-It-Up-to-Here Research Chemist"?) And second, their major gripe is not about long hours, lousy pay, or surly bosses, but about the people they must serve.

Some time ago I discussed this with a friend. "Note," he said, "how these letters are always from Joliet or Queens or somewhere else where the weather's bad or people have a more hurried lifestyle, where you have to be aggressive to survive. You don't see letters like that from Southern California. Customers here are friendlier and more considerate because of the easy-going, laid-back atmosphere and wonderful weather."

True or false? For the edification of my friend — a research chemist,

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### THE FAST-FOOD SUPERVISOR

*Leslie supervises a fast-food outlet near the Sports Arena*

The biggest complaint I've got is that people don't read. They walk in, look at the huge menu that's hanging right in front of them, and then ask, "What do you serve?" This happens at least twenty times a day — and it's mostly elderly people doing it. There are a bunch of senior-citizen complexes in the Midway area, so we get a lot of them.

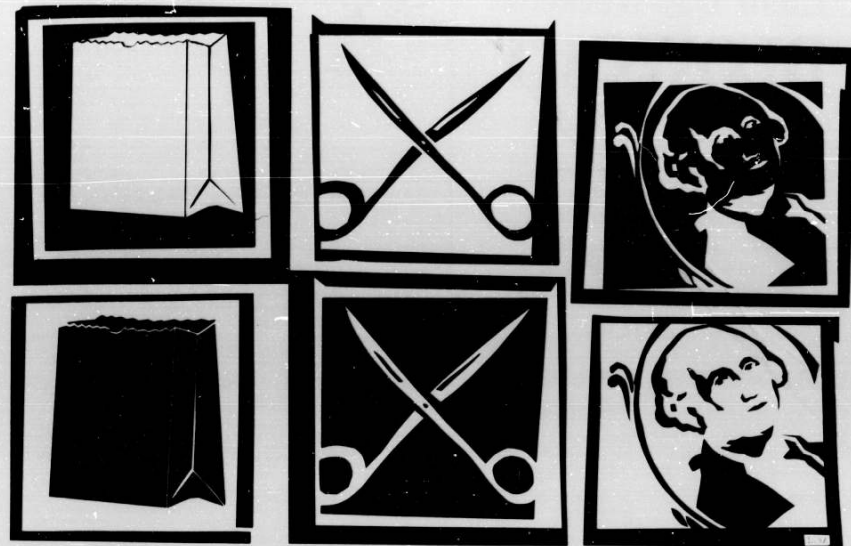
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Other cheaters will come up to me and say, "I'm dissatisfied with this. I want my money back." And they'll have eaten three-quarters of the thing! I'll say, "You mean you had to eat most of it before you could

decide it wasn't good?" Of course, they don't want it replaced — they want their money back. In a similar scam, a woman recently demanded her money back because she says she found a bug in her food. She couldn't show me any proof, of course. She said she was so disgusted that she just immediately threw it in the trash. I've worked here a long time and I've never seen a bug of any kind in this store. People really take advantage in fast-food restaurants because they know the policy: "The customer is always right."

The next group that gripes me: people who come in after concerts at the Sports Arena. They're drunk or stoned, obnoxious, loud, rowdy. And they're really impatient. They don't realize that normally business is slow at that time of night, so we only budget for a small crew. That's why when a huge crowd suddenly comes in after a concert, we don't have the people to handle them all, and it takes a long time to get the food out. Someone will say "riley, I'm forty-fifth back in line and I'm upset. Where is everybody who's supposed to be working and taking my order?" Well, they're home in bed, man. They didn't know you were coming. Customers just don't understand that.

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engine on, they're revving it, the radio might be blasting, the children are screaming. When we think we've got the order we repeat it and the customer says, "That's right." Well, then they drive up to the window and bitch at us if the order's wrong — and it's their fault for not listening. It's always the ones with the kids. They're irritated by their kids' yelling. But, hey, don't take it out on me.

If you people want to make our jobs a little easier, read, listen, and watch. Step back and read the menu before you approach the counter. Listen to your order when it's repeated back to you. And watch how busy everyone is and how much coordination is involved in getting one hamburger out to the one clown who's standing there yelling about how long it's taking.

Finally, stop expecting 150 percent effort from sixteen- and seventeen-year-old kids who are getting paid minimum wage. What you should expect for minimum wage is minimum effort. These kids aren't worried about getting fired. They figure they can always go down the street and get another job for \$3.35 an hour. And they can. Everybody's having a hard time hiring enough people.

### THE SALESPERSON

*D.M. sells a business product, both by phone and via "cold call" personal visits*

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There's also a lack of common courtesy on the part of many prospects. At times the prospect will

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Receptionists, whom we often refer to as barracudas, are big problems. The barracuda is the one who has been instructed not to let any salesperson get through to the decision maker. This is the basis for the barracuda's authority, and upon feeling a threat to this authority, he/she will say, "Thank you for your time, but I know he's not interested. Good-bye."

That is, if I'm even allowed to describe what I'm selling. Recently I was cold-calling in an industrial area in Kearny Mesa near the traffic court, and the minute I walked in this one place, the receptionist put on a look that said, "I don't care what you have, I don't care what you do, we're not interested." She was quite determined to prevent me from speaking with anyone.

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receptionist may not be able to adequately describe a sophisticated product or service or to comprehend its potential value. As a result, he/she does not present what the salesperson wants presented. I think one solution is to have a prescribed time during which the decision maker himself is available to take calls about complicated products. In other words, Betty Barracuda could say, "Gee, Mr. M. Salesperson, I'm not here to make value judgments regarding possible products or services. However, I

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### THE WAITRESS

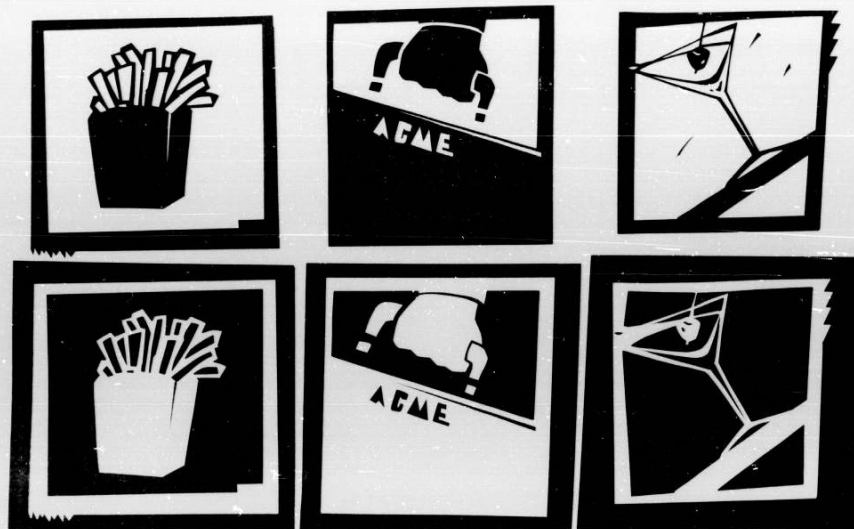
*Kim is a waitress at a beach-area restaurant*

One of the things that waitresses always yell about to the co-workers is this situation: a person will order a drink and the waitress will ask everybody else at the table if they want a drink, too. And they'll all say, "No, no, I'm fine." Well, the waitress gets the drink from the bar, brings it back to the table, and, sure enough, someone else will say, "Oh, I guess I will have a drink." This happens a lot — we'll have to go to the table three or four times for one round of drinks. All of our other tables are wanting stuff, and these people are running us back and forth, back and forth. It doesn't sound like much, but it can completely put us under — especially at night when it's really hard to get drinks out of the bar. We have to fight our way through the crowd and then wait in line with the other waitresses to get the bartender's attention.

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(continued on page 25)



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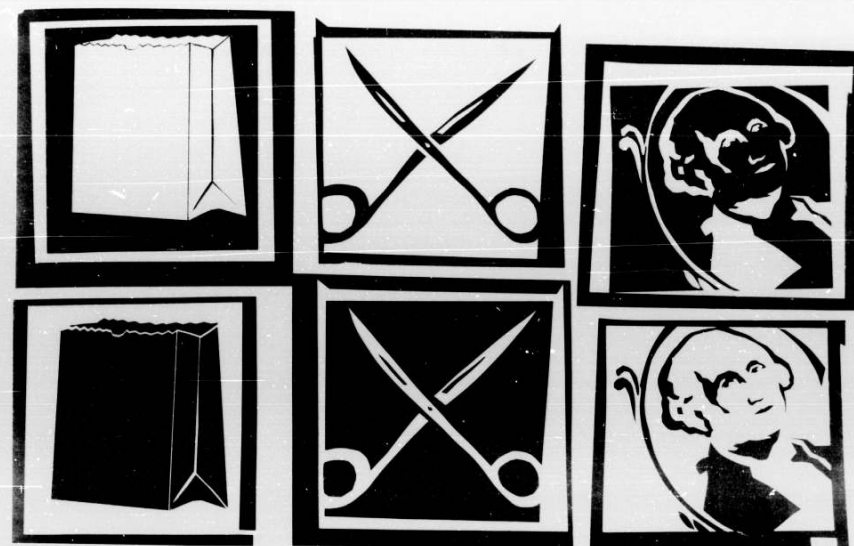
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## Labor Day Weekend BLOWOUT SALE

### Soccer



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**Pony Striker II removable stud \$20.99**  
reg. \$29.99  
**Patrick California II** sale price **\$28.49**  
**Patrick Keegan 85** sale price **\$41.49**  
**Patrick Comp Five** sale price **\$19.99**  
**Trace Soc-shin Guard \$9.49** reg. \$11.99

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**Nike Pro Football Shoes**  
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## Gripe?

(continued from page 25)

half-second greeting instead of getting right down to business. We form attitudes about people immediately. And when customers rush right into things, I get the feeling they're going to be demanding, and I get a bad attitude about them. When people start demanding things, it makes me really not want to get it for them. It makes me think about maybe doing something for someone else first.

There's one terrible thing that people do that I think they'd stop if they knew the truth and that is walking out on their tabs. Do you know that your waitress has to pay your tab if you walk out? That your tab comes out of her tips that same night? I wish they'd print that on the menu. It's the policy of at least half the restaurants in San Diego. People think the unpaid tab comes out of some big restaurant owner's pocket . . . because "walkouts" have left me tips. I've had four or five walkouts in the years I've been working here, and they've averaged twenty-five or thirty dollars each. I love kids, but when I see a family seated at one of my tables, I think, "Oh, God . . . it is gonna be a mess or is it gonna be okay?" Some people just let their kids run all over the restaurant, under the feet of the waitresses, making a mess and/or making noise. That is so rude of the parents! We get a lot of tourists in the beach area, and I think these are mainly the kids of tourists . . . because tourists can't leave the kids at home. But whoever you are, if your kid starts screaming, take him or her outside! Otherwise, you're disturbing everybody's meals. Believe me, even the cooks in the kitchen are saying, "Shut that kid up!"

Many people will ask for their bill and I'll give it to them and then they'll sit there talking for a half-hour. Then, all of a sudden, they want to go and they haven't paid their bill. I'm in the middle of ten other things and they want me to get their change right this second because, "We're running late." That's really inconsiderate. Why not just put your money out right when

you get the bill so that you can leave whenever you want to?

I've also been a cocktail waitress, and I'd like to put in a few gripes about that job, too. First, when a bar is really crowded, a lot of people are standing around without a table.

And what happens is that people will order a drink and then leave they'll go outside, they'll go to another part of the bar, or whatever.

As a customer, I see this happening frequently at the big, popular bars with dancing, like Diego's in P.B.

Well, if the waitress can't find you after she's gotten your drink, technically she's responsible for paying for that drink. Very irritating! Why can't you just stay put for five or ten minutes after you order? Or if it's so hard to just stand there, keep an eye out for your waitress when she leaves the bar and approach her. That makes it easier on the waitress, too, because she doesn't have to look for you or fight the crowds.

That's hard, too — fighting the crowds. So many people won't move out of the way of a cocktail waitress. I had people completely knock my tray out of my hands and not even notice that they did it. I really appreciated it when people watched for me and scooted back a little or said, "Look out!" to the people around them. That way I didn't have to push or kick them, which is necessary when the music is really loud.

Want to know how to get ignored by the cocktail waitress? Yell something like, "Hey, you!" or "Yo!" Better yet, whistle or snap your fingers to get her attention. All of these things are terribly insulting and degrading, and I used to ignore people who did them till house last call. Try "Excuse me" or "Miss" or even "Waitress?" Or just ask for your waitress's name and use that when you need her.

Finally, if you're a smoker in a bar or restaurant and you don't have an ashtray, ask for one. People will actually use the creamer or the flour. This is just another example of the things people do in a restaurant that they'd never do at home. Because here they don't have to clean up their mess. They can leave it all behind.

### THE SUPERMARKET CHECKER

Barry is a checker for a Chula Vista supermarket

People being impatient — my number-one gripe. They want you to go faster and faster and push you real hard. They'll start yelling at you way at the back of the line. By the time they get up to where they're in contact with you, they're pushing the things through for you.

That's irritating and it makes for a lot of stress, because we're already going as fast as we can. At a grocery store, management has a certain dollar-per-hour amount that each checker has to ring up, and if we don't meet that minimum, we get in trouble. The amount varies from store to store, but the one I work for wants us to do no less than \$426 per hour each, and \$500 to \$550 is preferred.

People who don't have their money ready are really frustrating, too. Like, say, a woman who waits till I'm all through bagging her groceries before she decides to write a check. She doesn't have a pen and she can't find her checkbook and then she can't find any identification. Everyone in the line is muttering, "C'mon, lady, c'mon!"

I get a lot of people who expect me to wait while they finish their shopping. They put all of their stuff on the counter and then they leave for ten minutes to go look for something else. I've seen customers — usually women — get into fist fights with each other over this practice. Waiting for the customer used to be really frustrating for me, too, until I found a way to get revenge. I ring up all of the customer's stuff, bag it, and put it aside. And when he or she comes back and says, "Wait, I've got this too," I say, "Sorry, you'll have to go to the end of the line with that."

I get really bugged by people who want me to take them through the whole store — show them where this is and where that is. Lead them by the hand everywhere. We can't do that.

"Go-backs" are another supermarket hassle. That's when a customer decides that he or she doesn't want something after all and just leaves it any old place. Bigger supermarkets — like the Vons in P.B., I've heard — get up to four shopping carts full of go-backs every day. And go-backs are a real problem when they're meat or produce or anything else that can

spoil.

Food-stamp abuse really razzles me, too. We had this one lady coming in and buying lobster and filet mignon with food stamps, and she had more gold on her hands and neck than I make in a year.

There are two groups of customers — morning people and after-work people. Morning people are the worst. They've just had four or five cups of coffee and that makes them aggressive. They want to argue with us. After-work people are tired — of work, of life. They just want to go home and they don't say much. Most of them have their money ready and everything goes like clockwork. But then we get some of the morning people during the after-work hours, and, as usual, they hold up everything.

I've worked in a lot of different stores in this area, and I've found that the more affluent the neighborhood — and La Jolla is a good example — the harder the customers are to get along with. Some of these rich people even try to barter over prices.

### THE HAIRDRESSER

Greg works in a salon in an upscale San Diego community. It all boils down to mental attitude. If you have a shitty attitude, I couldn't care less how your hair comes out.

Like when I'm running late. Sure, it's no fun to wait but there's no sense in getting uptight about it. But I have women who'll come up to me and say, "Gee, this woman is on my time now." Or they'll talk to me about their hair while I'm doing someone else's, which isn't fair. Or they'll sit behind me and tap their feet impatiently or keep looking at their watches.

Some older women feel they have the prerogative to be catered to. They expect me to drop everything when they come in. They aren't at all embarrassed to say, "I'm in a hurry. She won't mind if I get my hair combed first." They're in a hurry to go nowhere. What do they have to do for the rest of the day?

I think people should realize and accept the fact that probably ninety-five percent of hairdressers are always late. We're just that way. Hairdressers are arty people who don't work well on a time schedule.

(continued on page 28)

## THE LONG LIFE FUTON

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# North County Stereo

131 North El Camino Real, Encinitas  
Monday-Friday 10:30 am-8 pm Saturday 10 am-5 pm  
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From 1/5, take Encinitas Blvd. 2 miles east. Turn left at El Camino Real. Turn right at North County Stereo (next to Licorice Plaza).

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Home Video • Big Screen TV • Monitors • VCRs  
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# Gripe?

continued from page 11  
And we don't do our best work when you try to hurry us.

Another pet peeve is the client who will come in one week for a bangs trim, the next week for a side trim, and the next week for a neck trim. I don't charge regular customers for these — but at the end of three weeks I've essentially given them a full haircut for free.

Wealthier clients come in with a superior attitude and treat me like a servant, and that is very irritating. I think most people in the service professions would agree with me. These rich people seem to look down on us, to consider us uneducated. Well, let me tell you, I know San Diego bartenders with master's degrees, waitresses who have passed the bar.

By the way, men who come to salons in San Diego — and probably everywhere — are more vain than any

woman you'll ever meet. More vain, but easier to please. Most of them are worried about losing their hair, and they'll buy anything to keep it. If a hairdresser tells them this is going to make their hair grow, they'll buy it. I don't care what it is. If it's olive oil, they'll buy it.

A "small gripe" women who turn their heads to watch what I'm doing in the mirror or who turn to talk to someone while I'm working on them with scissors or a razor. That's very annoying, and sometimes I'll have to

tap them on the head. Look straight ahead! Hold your head still!

Then there's the customer who won't speak out for what she wants or doesn't want. For example, she'll wait till I'm in the middle of her haircut before she points to someone else and says, "Oh, I like her hair. Do mine like that." And it's entirely different from the thing you're doing.

But my main gripe is the bad attitude. Rudeness will get you nothing... except a bad haircut.

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It's stupid to be rude to someone who's cutting your hair! Because if people are bitchy, I'll give 'em bad cuts just so they won't come back. Or I'll "accidentally" spray their face a little during a shampoo. Occasionally, if someone is still coming on strong no matter how hard I've tried to smooth things over, I'll stop right in the middle of a haircut and say, "Get the hell out!" Even if only one side's cut and the person pleads, "Finish it, finish it!" I don't need it.

**THE TELLER**  
Lori is a teller at a Clairemont savings and loan.  
Rude customers irritate me the most, and they're ruder when I refuse to cash a big check for them. Face it, folks, we're just not going to cash a \$500 check for you when you've got a twelve-dollar balance. What if the check bounces?  
It's also inconceivable to me that people get so upset when we do something that actually protects

their money, like when we go check their signatures against their signature cards or ask for a driver's license or other identification. Don't take it so personally. It's not that we think you look suspicious... it's that we don't know you on sight, so we want to protect your money.  
A few minor things that bother me: first, when the drive-up window is closed, it's closed — and no amount of honking or just sitting there is going to change it. Second, it should be obvious that we just love

people who come in at the last possible minute before we close — particularly those who have time-consuming transactions, like the purchase of travelers' checks. Third, it's irritating to everyone else — tellers and other customers — when you don't fill out your paperwork (like a withdrawal slip) till you get up to the window. Finally, what is the big deal about new money? I can never understand why people thrust money back at me and demand new bills. Money is money.

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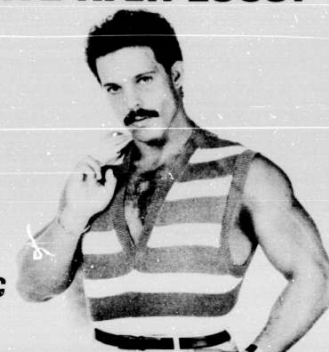
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# That's Another Story



Parzival/Robert Biggs

JONATHAN SAVILLE

The Impulse Theater, a small New York theatrical company founded by former San Diego actress Lisa Wolpe, presented a play called *Parzival* at Sushi Gallery last

week. A more revealing (if not totally accurate) title might be *Some of the Adventures of Wolfram von Eschenbach's Parzival as Performed by the inmates of the Asylum of Charenton under the Direction of the Grand Kabuki*. The masters here are Peter Brook, the stylized oriental theater, commedia dell'arte, Meyerhold's

biomechanics, and a touch of Pilsbush. The question is whether all this has anything to do with Wolfram's great medieval romance.

Wolfram's poem, composed at the beginning of the Thirteenth Century, is a translation, adaptation, and completion of a slightly earlier French romance by Chrétien de Troyes. *Parzival* (which formed the basis for an elegant movie of the same title by Eric Rohmer). The story tells us of an innocent and adventurous young man, who through a mixture of simple-mindedness and aggressive selfishness breaks his mother's heart, kills his cousin, disgraces a lady, and fails to ask a crucial ritual question at a magical castle. The lord of this castle is suffering from an agonizing, incurable wound: young Parzival witnesses a procession involving a bleeding lance and a wondrous "thing" called the Grail; but obedient to his mentors' instructions not to ask too many questions, he keeps his mouth shut and does not ask the meaning of these strange phenomena. It turns out that had he asked a few simple questions he could have freed the lord of the castle from his agony; but now it is too late. Parzival falls into despair and curses God: how utterly unjust it was for God to have placed him in a position where so much was demanded of him and where he did not have the knowledge to rise to the demand!

A subsequent Good Friday encounter with a wise hermit, Parzival's uncle, teaches him that he had failed to ask the crucial questions because he had been in a state of sin. For the first time Parzival receives instruction in basic Christian dogma: man's sinfulness, Christ's sacrifice, God's grace. Parzival determines to win his way back to the Grail castle through virtuous deeds, a number of which he undertakes and brilliantly accomplishes. After a potentially tragic, but ultimately joyous, combat with his half-brother (who, as son of Parzival's knightly father and a black African queen, is speckled black and white all over), Parzival returns to the Grail castle, asks the question, lifts the enchantment,

and becomes Grail King himself.

Miss Wolpe, in collaboration with her actors, has attempted to turn this lengthy medieval narrative into a piece of modern theater, an enterprise resulting in numerous radical changes. The story has been cut to its bare bones, and even into the narrow, important information about the family relationships of the characters has been omitted, or mentioned so briefly as to render it ineffective or unintelligible. The passage of time, necessary for Parzival's soul to ripen, has been so condensed and truncated that it loses all emotional power. Relatively minor incidents, such as Parzival's winning the hand of the gloomy Kundry-ramus by making her laugh at his foolishness, have been retained and dramatized at considerable length, evidently because they are amusing. In contrast, some central elements of the story, such as the ailing Grail King and the Good Friday interview with the hermit, have been omitted. Characters and events fitting logically into Wolfram's comprehensive narrative scheme have been turned into unattached vignettes, whose relationships to the central story are obscure.

If much is omitted, much is also added. Miss Wolpe has constructed a framing device: gaudily dressed "bag people," gibbering and twitching in the manner of stage schizophrenics, read the story of Parzival aloud, taking on its various roles, until the soup kitchen they are waiting in front of opens and they totter off for their free meal. This device enables the playwright to introduce all sorts of anachronisms for comic effect. Language, gestures, even props, belong to the world of modern farce. One example among many may suffice: a real woman at the Grail castle (apparently substituting for the Grail King) is besmirched with ketchup squeezed out of little foil packets, and it is this "blood" in which Parzival dips his hands at the end of the play. In the tradition of Peter Brook, Meyerhold, and the commedia dell'arte, an immense amount of physical comedy has been introduced, and it is in this area that Miss Wolpe's

*Parzival* is most appealing. Her actors are exceptionally well trained in acrobatics and choreographed slapstick; their controlled mayhem, particularly in the hilariously Kabuki-like fight scenes, is something wonderful to behold. The physical action, meticulously rehearsed and expertly directed, and executed with great skill, takes on a rhythm of its own in this production, its theatricality virtually becoming the production's whole meaning.

That, unfortunately, is the trouble. Every lover of the theater enjoys physical nimbleness, the supremely disciplined use of the body as a means toward zany fun. Hence the clation we feel in the presence of jugglers and tumblers, high-wire acrobats. Peter Brook's actors on their swings, or Laurence Olivier plunging down a flight of stairs. What could be more imaginatively delightful than watching the exuberant, antic Robert Biggs, as Parzival, "swimming" around the stage, belly-down on a skateboard? It took a clever director to think that up, and an expert physical actor (Meyerhold would have loved this whole cast) to do it. But aside from displaying everyone's theatrical flair, what do these devices tell us about the young man who learns compassion through suffering in Wolfram's *Parzival*? I am afraid the answer is "nothing."

In Peter Weiss's play about the French Revolution, the framing tale about the Marquis de Sade and his fellow asylum inmates is thematically functional: Mann's sober revolutionary activity is contrasted with the anarchistic demagogism of de Sade, while history itself is ultimately treated (particularly in the Brook production) as violence in a madhouse. But what thematic relationship is there supposed to be between Miss Wolpe's schizophrenic vagrants and Wolfram's story about acquiring wisdom in the chivalric life of the High Middle Ages? I cannot see that the framing device illuminates the story, either directly or ironically; it seems to be there purely for its theatricality, without any thematic meaning whatever.

Wolfram's *Parzival* has its own meanings, and these grow out of the culture in which it was written: the growth of a young knight from ignorance to wisdom, the conflict between man's secular and spiritual calling, the mystery of sin and grace, the nature of Christian redemption. It takes only a little imaginative empathy to recognize that these medieval themes are — or can be — central themes in our own twentieth-century lives as well. If Wolfram's themes are to be accepted as the raison d'être of his story, what is needed for a dramatic presentation is not a radical updating but merely some tactful explanations designed to make us aware of how medieval knights experienced and expressed these universal concerns. If, on the other hand, the story is to be divorced from its cultural roots (a perfectly legitimate theatrical undertaking: witness the utterly modernized versions of Greek myths by Giraudoux, Anouilh, or Sartre), then the adapter must find new themes that will inform the characters and actions and make sense of them. Miss Wolpe has not even attempted to do this. For Wolfram's deep respect for chivalry as a way of discovering and displaying man's nobility, she has substituted cheap mockery, as though out of *Monty Python* and the Holy Grail, though without any defined satirical point of view. For Wolfram's Christianity, she has substituted nothing, leaving the whole Grail episode high and dry as a piece of shallow "medieval" magic of the sort one finds in grade-B King Arthur films. The anachronisms, the visual jokes, the slapstick, the clowning, the stylization, the reminiscences of the Marx Brothers — these constitute an amusing theatrical surface under which one can find no useful commentary on human life. Miss Wolpe's *Parzival*, for all its theatrical inventiveness (and it is worth seeing only for that), has no intellectual or emotional coherence, no point. It seems, therefore, less a finished work of theatrical art than a valuable technical exercise for a remarkably talented young director who, like the young Parzival, still has all the most important things to learn.

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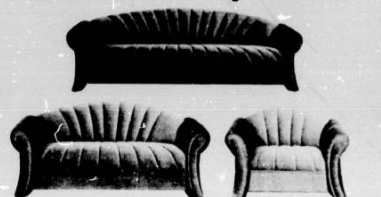
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# In Gourmet Company



Illustration by Steve Savarino

ELEANOR WIDMER

**The Restaurant:** Richard's  
**The Location:** 4015 Avati Drive, off  
Morena Boulevard in Rose Canyon  
(270-866)  
**Type of Food:** American and Continental  
**Price Range:** Diners, \$13.95 to \$17.95  
**Hours:** Closed Sunday and Monday  
Lunch, Tuesday through Friday,  
11:30 a.m. to 2:00 p.m.; dinner, Tues-  
day through Saturday, 6:00 p.m. to  
10:00 p.m.

San Diego, like life itself, is full of sur-  
prises. If I were to ask you to name the

possible location of a new and elegant  
gourmet restaurant you might hazard a  
guess that it was in Horton Plaza, or the  
coastal area from La Jolla northward, or  
even midtown, say, Hillcrest. But would  
you think it might be in a shopping cen-  
ter named Bay-Ho in Rose Canyon? I doubt  
it. Yet the truth is that Richard's, a fine  
addition to our gourmet dining scene, is  
located on the former site of Le Cabanon,  
on Avati Drive, right off Morena Boul-  
evard north, hard by the Price Club. Le  
Cabanon was a dingy, lackluster place,  
but Richard's has extended its wings like  
a gorgeous phoenix, rising from the ashes  
of the old. During a summer in which  
most restaurants can be characterized as

"nice," or "pleasant," Richard's is in an-  
other realm, soaring towards excellence.  
For one thing, it really does something  
for the diner's morale and sense of occa-  
sion to eat in lovely surroundings. As you  
enter Richard's there's a bar to the right,  
but what you see immediately is the color  
red, which covers the banquettes. More-  
over, the booths are separated from each  
other by dividers to insure your absolute  
privacy. Except when you're walking to  
your table, you never see the other diners  
because once you are seated in your  
"roomette" it feels for all the world as if  
you are the only ones there.

Each booth is curtained in red and gray  
fabric, with the drapes attached to the  
sides of the booths. Some diners have  
already asked whether these drapes close—  
shades of the turn of the century when  
more than dining took place behind the  
doors of private dining rooms? The an-  
swer is that they do not, but the booths are  
ample enough for you to sit side by side.  
In addition, the adjoining space that was  
once a Laundromat has been incorporated  
into Richard's restaurant and this back  
section faces a lovely and capacious patio.  
Once it grows dark and the candles on the  
patio tables are lit, they look like fireflies  
glowing amid the white cloths and the  
red bougainvillea. On both my visits I sat  
in the rear section of the restaurant facing  
the patio—I requested it the second time  
—and it was positively romantic.

But the booths or the tables with their  
cane chairs, or the interesting art on the  
walls, or even the patio would be as noth-  
ing if the cooking weren't good. It is. The  
restaurant is owned and operated by Rich-  
ard and Erin Savitch—he is twenty-eight  
and she's twenty-four. Richard and Erin  
met at El Crab Cacher in La Jolla where  
he was one of the chefs and she was the  
head waitress. Before that Richard had  
cooked, among other places, at the now-  
defunct Soledad Franco. Yet none of these  
jobs allowed Richard Savitch to do what  
he wanted: to operate a gourmet restau-  
rant where the menu is literally printed  
twice daily and reflects seasonal food pur-

chased that very day.

The concept of shopping for the day's  
menu on a daily basis has been a tradition  
in Europe for many years, though it has  
taken hold only recently in the United  
States. Our superior refrigeration has, in  
this instance, worked against us because  
restaurants have come to rely on huge re-  
frigerators and freezers, rather than on  
what's fresh and available at various mar-  
kets on any particular day. Also our no-  
tion of efficiency, of having things  
streamlined, makes daily shopping ap-  
pear both time consuming and stressful.  
For the diner, little can be better than to  
have produce that has been delivered that  
day, or fish or meat that is fresh from the  
market.

Needless to say, the consumer has to  
pay for the time and effort expended by  
the management to purchase and then  
cook these fresh ingredients, and most res-  
taurants that use this system charge more  
for their entrees than do others. At Rich-  
ard's the least expensive entree on the two  
nights I visited was \$13.95, and the most  
expensive was \$17.95. These prices in-  
clude excellent soup or salad, bread with  
whipped butter, fresh fruit sorbet, and the  
entree served with a variety of fresh vege-  
tables. The second time around we were  
also given a free slice of mushroom  
soufflé before we were ordered; whether  
this is a permanent policy remains to be  
seen.

Since the menu changes twice daily—  
at lunch and at dinner—the items I am  
about to discuss may not be offered when  
you visit, but if they seem appealing, call  
in advance and ask if they can be prepared  
for you that day.

The first night we visited there were  
three of us and we shared one appetizer,  
a combination of baked oysters prepared  
with prosciutto and basil plus fresh clams  
baked with spinach, and homemade  
crème fraîche topped with golden caviar  
(\$5.95). The clams were outstanding,  
especially in conjunction with the spinach.  
A full order of either the clams or oys-  
ters is \$5.95, but you should order an appe-

tizer only if you have a robust appetite.  
The portions of soup or salad are very  
large, and if you eat too much beforehand  
you won't have room for your entree.

One of my companions shares my love  
for piping hot soup with good bread and  
unsalted whipped butter, and we had a  
great time eating a truly memorable fresh  
tomato and spinach soup with French  
bread (sourdough from the Monterey  
Baking Company) and butter. Salad lovers  
will be delighted with the large salad  
served with a Dijon dressing. In addition  
to the greens you get radicchio, slivers of  
red bell pepper, and hearts of palm. I  
could eat that salad repeatedly and not tire  
of it.

The three entrees we had were sculpin,  
a delicate fish with white, light flesh  
(\$15.95), rack of lamb roasted with Ma-  
deira (\$17.95), and a veal chop prepared  
with Roquefort cheese sauce (\$17.95). All  
three had great integrity, were marvel-  
ously fresh, and tasted wonderful. The  
sauces were all delicate and though I hesi-  
tated about having veal with strong  
Roquefort, chef Richard went very light  
on the cheese and the cut of the veal itself  
was first-rate. It was the best veal chop I'd  
had since I dined at 926 several months

ago. The fish preparation couldn't be  
faulted and the rack of lamb was tender,  
plentiful, and highly recommended for  
lovers of lamb.

Mention should be made of the presen-  
tation, which was a feast for the eyes.  
Each dish was arranged like a painting  
with the fish or meat in the center of the  
plate and the vegetables, all in different  
hues and textures, placed around it in a  
circle. There was green asparagus, green  
snow peas, yellow squash, ivory cauliflower,  
and slices of red bell peppers. My  
heart leaped with excitement when I  
looked down at my plate, and everything  
proved to be as good as it looked.

Paraphrasing, I recently dined at Para-  
dise Bay restaurant in Marina Village.  
The view was spectacular, the room  
charming, and everyone tried hard, but I  
had white halibut and chunks of pale sum-  
mer squash and a pallid-looking pasta,  
and the lack of visual appeal—the dish  
appeared monochromatic in color—in-  
fluenced my judgment of the food, which  
seemed no more than average. At Rich-  
ard's your senses are heightened by the  
visual appeal and the variety and quality  
of the vegetables as well as the appear-  
ance of the entrees themselves.

We concluded our meal with home-  
made ice cream (\$2.75) and fresh, mixed  
berries (\$3.25). I always eat my compli-  
mentary sorbet last, which was raspberry  
this night. We sat and chatted for a long  
time, gazing out at the candles in the  
patio. I had a splendid evening.

My second visit was no less satisfying.  
This time my friend and I shared one ap-  
petizer of salmon tartare (\$4.95), which  
is raw chopped salmon topped with  
golden caviar, and which we sampled  
only because one rarely sees this dish. It  
was fine.

We then shared a beautifully executed  
cauliflower soup, a salad, and two well-  
achieved entrees: chicken baked with goat  
cheese (\$14.95) and Santa Barbara  
prawns sautéed in red bell pepper sauce  
(\$15.95). Of the two, I found my chicken  
the more interesting, and again I requested  
only a dab of the chèvre (goat) cheese.  
The glaze on this chicken breast was par-  
ticularly noteworthy, owing to the use of  
Marula wine. I found it one of the best  
chicken dishes I had had in a long time.  
The prawns were plump with a mere  
whisper of sweet bell pepper sauce.  
Again, the variety and number of fresh  
vegetables was a treat.

As yet, Richard's has no pastry chef  
and, except for the ice cream made on the  
premises, the desserts come from the  
Dessert Cart in Pacific Beach. The choco-  
late cake (\$2.75) is good, but I especially  
admired the fresh, homemade ice cream  
(\$2.75).

Richard's already deserves your atten-  
tion, but since owners Richard and Erin  
Savitch are young and energetic, we can  
expect Richard's to continue to grow and  
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sistent, and if the basic ingredients are of  
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these elements. There is some talk of a  
fixed-price dinner being introduced on  
Tuesday and Wednesday nights. This  
would be a great incentive for many peo-  
ple to visit Richard's. But if you are on a  
budget, you can still try many of the  
dishes at lunch where prices range from  
\$4.95 to \$8.95 (prices vary daily). Many  
people have asked me where they can  
have a white-tablecloth luncheon, and  
Richard's is to be a fine choice. As for  
dinner, Richard's is certain to gain wide-  
spread attention.

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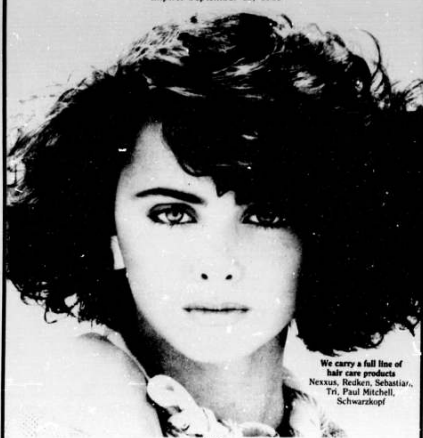
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## Somewhere to Hide



Love Streams

DUNCAN SHEPHERD

Where, you begin to get the feeling that the film industry is increasingly and ruthlessly governed by technocracy (in *absentia*, of course); that there is no plot formula so played out that it cannot be reactivated by plugging into it a teenager or imposter teenager or teen idol (Sting, Jennifer Beals); that even the broken-down Western might yet be restored, better than by any ministrations of Clint Eastwood, by an attention to the juvenile-delinquency problem in Dodge City or to looted abuse in Old Arizona — when that feeling comes to seem inescapable, where do you seek asylum? Short of a padded cell, the Landmark theater chain would still and always seem to be the best bet. I said something of the sort near the start of the summer season, without finding anything there to take much comfort in. But the asylum-seekers may be more numerous or anyway more desperate at the end of summer than at the start, so it might merit another look to see what's new. Certainly nothing at the Fine Arts, where *The Gods Must Be Crazy* bids fair to become a permanent fixture on the cul-

tural landscape, a boon companion to Sea World and the Wild Animal Park as somewhere to take the visiting in-laws, more apt to be dislodged from its position by the New Horton Plaza than by any mere movie. All right, but what about elsewhere?

The Ken Cinema, which maintains the fastest turnover in the Landmark group, a virtue that enlarges as the current run at the Fine Arts lengths, offer John Cassavetes' *Love Streams* through tomorrow night. In general with Cassavetes I find it easier to like the man than his movies, and I find it easier in this case to like his movie because the man him- (if it is in it. (By no means the case with his earlier and better movies, *Shadows* and *Faces*.) He has great screen presence, so called, with a stance that suggests his shoes have been nailed to the floor, and with a tucked chin and rumpled brow that suggest he is forever facing a stiff wind. He makes more stylish use here of the half-smoked cigarette and the half-drunk drink than anyone outside of a Sinatra impressionist, and those tools come in handy in the role of a hard-living writer (of books on "nightlife" who has nonetheless attained a remarkable degree of distinction, to

judge by such measurements as the size of his house, the number of personal checks he gives out to very young female companions, the face-recognition he enjoys from appearances on TV, and the impromptu trip he takes to Vegas when his former wife suddenly asks him to babysit the nine-year-old son he has never before seen.

Cassavetes' actual wife and frequent cast member, Gena Rowlands, plays his sister here, although their separate paths do not intersect until an hour into the movie, and their relationship is not really clarified until the better part of an hour after that. The sister, likewise, is well off in material ways, but she puts a higher premium on being "cheerful," and she is being sorely tested lately. Her husband has divorced her; her daughter, tired of the pastime of visiting (and "cheering up") sick relatives, has elected to live with her father; and her (Rowlands') psychoanalyst can only suggest she find something creative to do. But what? Paint? Cook? Write poetry? Her best asset, by her own reckoning, is her capacity for love: "Would love be considered an art?"

Rowlands' character, an insufficient variation on her spaghetti-for-breakfast benign lunatic in *A Woman under the Influence*, is less interesting (or just more taxing) than Cassavetes', and every minute spent with her is, in a sense, a minute stolen from him. (At least until those minutes begin to overlap, and even then it is possible to feel her presence as an intrusion.) But when I say I like the man, I do not mean simply that I like the actor. The director has great presence too, but not because he is always drawing attention to it. One waits in vain in a Cassavetes movie for the cue to the audience, the familiar manipulation, the standard usage. Here, a European vacation amounts to a wire-mesh baggage area in a Paris train station (with a wall poster of the Arc de Triomphe to help pin it down) and a telltale red phone booth in London: nothing more. A drunk scene may involve a slight fender-bender and a prafall down the front steps, but there is a peculiar lack of emphasis in the scene, a deathly absence of punch line. What some will want to call integrity, others will of course call ineptitude; but the consistency of it throughout eleven movies in twenty-five years points toward the nicer interpretation: integrity, though more likely than ineptitude to drop off precipitously, is also more apt to roff at a level. Just as there are no guideposts or paved walkways, there is no stylistic foliage either. You always get a clear view of the event (you get it, moreover, in bristling color), and you are free, for example, to find the writer's lifestyle as pitiable or as enviable as you choose, and you will feel only the gentlest pressure at your elbow to assist you in your choice. What is perhaps lost in point of view is gained in truth to life: prostitutes are prostitutes

because of what they do for a living, not because of how they look, and it is a sentimentality to expect them to resemble middle-to-late stages of the Portrait of Dorian Gray. And Cassavetes' cherished improvisational techniques, whereby the actors say things just to say something, have always had a strong correspondence to actual social intercourse.

But a further result of the director's hands-off policy is that his movie will tend to splinter into random moments or arbitrary acting-class situations, some more fertile than others, and going nowhere in particular. When the time comes in *Love Streams* to tie things up, things come undone altogether. The shopping spree at the Animal Shelter, netting two miniature horses, a goat, a dog, a duck, plus other bit-players, seems too consciously "symbolic" an action, too explicitly a comment on "empty lives," too forcefully fobbed off on an otherwise unfettered movie. The flashback, the hallucination, and the "opereetta" dream scene are no better. But the dog days of summer are traditionally no time for the moviegoer to be overfastidious. Beautifully shaped wholes are rare indeed, and the precious bits and pieces in *Love Streams*, including a couple of cabaret scenes with Dianne Abbott that neatly encapsulate the thrill of the exotic, add up to a perfectly adequate fraction.

Another reason not to be too choosy now is that the pickings at the Ken only get slimmer. We have already had, last week, Paul Cox's *My First Wife*. For the record (or for the next time it turns up in the repertory rotation), this seemed to me Cox's most impressive film so far, with the rather glaring gap of *Lonely Hearts* still to be filled in. The chronicle of marital disintegration, said to be semi-autobiographical (though outside of John Hargreave's beard, it is hard for me to know what "semi" would encompass), moves very quickly and forthrightly to the wife's revelation of infidelity and request for divorce. The relationship prior to that is not individualized to any great degree, although the external of their life are well distinguished by the large presence of music (this job as a classical disc jockey and part-time composer, her extracurricular role in a choral singing group, their daughter's cello lessons), so the focus of attention must lie elsewhere than "What Went Wrong. Where, then?" The central core of the movie, beyond any prurient cathartic function, might be described as the imbalance of emotion in a separating couple when one of them has seen the separation coming and the other hasn't. And since the one who hasn't happens in this case to be the husband, the movie also offers unprecedented demonstrations of what it means for a man to be "unmanned." The various forms of this, despite a rather too high level of feverishness in Hargreave's portrayal, include some very believable dialogue, not meant

as quotable universal wisdom but as simply the peevishness of the moment: "Women are a totally different race. They're like Eskimos." The situations often approach luridness, but usually back off in time. Still, I do not quite trust Cox's judgment, and his slow-motion quasi-house movies to fill in biographical background, as in each of his other movies I've seen, come across as facile, artificial, even downright dishonest, to say nothing of pretentious and sentimental. However, his judgment also includes using Wendy Hughes in three of his four movies, and *My First Wife* does nothing to alter my rule of thumb that anything with Wendy Hughes is a thing worth seeing.

Also already behind us on the current Ken schedule is Francis Coppola's *One from the Heart*. This was not proclaimed a "premiere," oddly enough considering that this theater has shown little compunction in the past about proclaiming a movie a "premiere" when it was not. I can hardly believe they were deterred in this case by the ill-starred screening in 1982 at the San Diego Museum of Art, whose myriad technical difficulties finally drove me out after forty-five minutes. (The glitch in the sound system at the Ken which resulted in several seconds of silence at the start of each reel thus seemed relatively easy to bear.) But there is little incentive at this remove to go into the matter in detail. The forty-five minutes I had seen three years ago still seemed pretty interesting to look at. But any forty-five minutes, any four or five minutes for that matter, would seem just as much so. The opening four or five, with credits spelled out on replicas of Las Vegas nightclub marquees, and with camera movements evoking *Peter Pan*, *Citizen Kane*, *Touch of Evil*, are a miniature movie in themselves. But because the movie is so essentially static in theme, in emotion, in style, and in everything else, just a series of technical exercises involving painted backdrops, cut-away sets, scrims, superimpositions, reflections, shadows, and so forth, there is a limit on interest. It is mildly amazing how a movie so opulent can yet seem so sketchy, a thoroughly realized production design still awaiting occupancy by characters, dialogue, story.

To turn, however, to the future: *A Man Like Eva*, Radu Gabrea's film a *claf* in which the late R.W. Fassbinder is portrayed by one of his former repertory actors (or rather, actresses: Eva Mattes), is due at the Ken next week. It is then that

pickings become slim, and remain that way through October. Three new documentaries, *Kaddish*, *Kerouac*, and *Krishnamurti* (in the same great tradition, or at least in the same great alphabetical slot, as *Kovenski*), which is also on the current schedule), are not among the movies I would have named to alleviate the backlog behind *The Gods Must Be Crazy*. The "uncut" revival of Renoir's *French Cancan* and Pasolini's *Odipus Rex* do not address the need either. Which leaves us with *The Go Masters* and *The Makioki Sisters* between now and November.

The Cove theater, to move along on the Landmark chain, has brought in Richard Dembo's *Dangerous Moves*, along with its stigma as *The Film That Did Not Deserve The Oscar*. None of its rivals in this year's Foreign Film category deserved the award any better, however, and it turns out on inspection to be a highly competitive movie, and not just insofar as its subject matter. That it deals with the World Chess Championship ensures it a degree of the dramatic tension inherent in any sports event, and that the competitors are an aging, ailing Soviet Jew and a temperamental, somewhat paranoid Soviet defector ensures it ideological tension too. Most

American sports fans will be less sensitive to melodramatic distortions here than in, say, *The Natural* or one of the *Rockies*. The initial haggles over the weight of the chess pieces and the brightness of the lighting, followed by such ongoing psychological tactics as late arrivals and refusals to shake hands, seem all right. But I have my suspicions about the Rasputineque parapsychologist planted in the front row, not to mention the impending heart attacks and the captive wife manipulated like a literal pawn. But the eccentricities of chess champions have been well documented, as have the chicaneries of the Soviet government, and the exag-

gerations here do not lose all touch with reality. The ending, in some ways indecisive and unsatisfying, nevertheless makes a nice pitch for the True Olympic Spirit such as we so often hear politics is threatening to snuff out.

And finally on the last link of the Landmark chain, the Guild this Friday opens Dusan Makavejev's *The Cow-Cold Kid*, which I haven't yet seen, before it gets around to Hector Babenco's *The Kiss of the Spider Woman*, which I also haven't. The difference between the two is that I am actually looking forward to the second.

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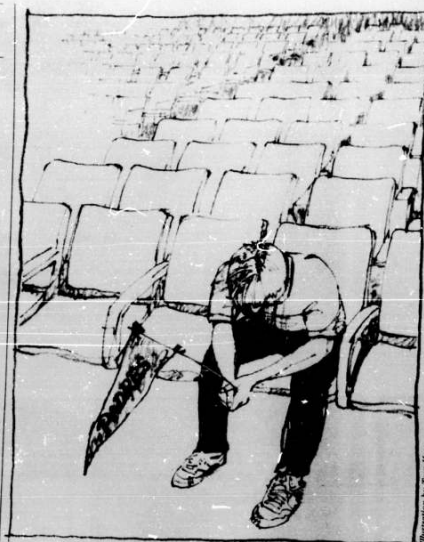
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After an agonizing month that Padres fans will forever remember as Black July, the team's chances for a second consecutive pennant seem to be slipping away. The night after the LaMar Hoyt strike: As I rush to meet deadline, the Padres still are stuck in second gear, several games behind the Angels and the Dodgers. The team is pulling into the "one" area where a variety of divisional front-runners and their tailgaters are bumper to bumper. Keen ears already can hear the muffled *pop-pop-pop* of the "one" fans' taunts as the "two" fans "drawn to the Padres only during their hour of triumph begin jumping off the bandwagon. Other fans are beginning to feel the heat of summer or our discontent. If attendance at San Diego Stadium whittles away, a few members of the Padres will launch scolding tirades at the citizenry, like the "disgraceful anglers, the scoundrels" in their gratitude and praise for the rabid support given them last fall. Players and fans will be united only by their inability to remember that the euphoria of 1984 was achieved only after each camp took its turn in lifting the other's spirits when they were down. The Padres' fans will click-click into word processors their autopsies of an apparently lifeless Padres squad. Saloons all over town will be clearing houses for "The Padres" Rumors of imminent trades or firings will circulate like influenza. And Ted Leitner will be heard giving one of his "one" commentaries about the team's fall from

[illegible]

To many the Padres' recent collapse has been more surprising than their 1984 season. The couple of exceptions this is basically the same team that weathered a similar slump in the last half of the 1984 campaign and came back to win the NL West by playing little better than .500 ball down the final stretch. Moreover, by getting off to another good start this season, the Padres have shown that they are not at the ages who hold that anymore it is nigh impossible to reimage back-to-back seasons. The Padres' resurgence of both baseball and the Padres muttered a couple of us-oh's in the afterglow of the 1984 season that now reverberate like a bomb in the ears of the Padres' ineffectuality on the field in recent weeks is matched only by some of the boners pulled months ago in the

Most disturbing of these gaffes was the team's lackadaisical attitude toward

The Padres' front office at least partly compensated for this messy business by dealing Luis Salazar, Tim Lollar, and minor league Ozzie Guillen to the White Sox for former Cy Young Award winner LaMarr Hoyt, who has for the most part been a revelation this season. Even with Hoyt's current shoulder problems, the crafty fireballer figures to finish with fifteen to twenty wins this year. But Hoyt's brilliance thus far only causes one to wonder what the Padres might have accomplished this year with both Hoyt's and Whitson's sixteen or seventeen markers in the Padres' win column. A pitching rotation of Hoyt, Whitson, Hawkins, Dravecky, and either Shew or Thurmond could have been a potent offensive line-up. And one the Padres currently find themselves missing.

The other major mistake made by the Padres' management similarly was well intentioned but had disastrous results. When team president Smith boldly declared a couple of years ago that Alan Wiggins would never again wear a San Diego uniform if he had a relapse of his 1982 involvement with drugs, he obviously meant it as a warning to Wiggins and his teammates that substance abuse would not be tolerated by the Padres. It didn't at the time seem a terribly intemperate statement for a team president to make. But this year when Wiggins again fell victim to his own weaknesses and Smith was forced to reiterate the team's unyielding stand on the matter, the executive effectively stripped general manager McKeon of any leverage in his eventual attempts to

The team that won last year's pennant had a delicate offensive balance of some speed, some hitting ability, and some power. Without Wiggins' speed, the Padres are left with only some hitting ability and some power to close the breach, since their on-base mobility can only be described as glacial. The subsequent drop-off in their run production has placed the bulk of the pressure to win on a pitching staff that misses Wiggins' enthusiasm and skills and lacks the "punch" that until very recently hadn't been there. So it is up to Wiggins to put it right. Even then, Wiggins must shoulder the blame for his own predicament, no one can feel worse than Smith that his stern warning became prophecy, especially since he and McKeon had made so many right moves in assembling a winning team.

What the Padres' managerial blunders and the team's current plight prove is that team officials and players alike are human, that they are equally prone to

reassuring that during the Padres' second-to-last home stand, the team was drawn in the mid-thirties—thanks to their game-winning home run already surrendered first place to the frigging Dodgers in unbecomingly meek fashion. I was less thrilled to see attendance in the twenty-thousands during the last home stand, and I'd hate to think of the "looking numbers" were indicative of a growing fan base. Padres fans must keep reminding themselves that these are the same players who last year gave them three of the most deliciously exciting days in their spectating lives. But they must also remember that the prospect of a pennant-winning drive is only one of the joys of having a good hometown club. Being able to watch a contending team in action is a luxury that few cities can boast, and if last fall's experience conjured up a second place team seem like the cellar, it should only increase appreciation of good baseball. Even if the Padres don't win the pennant this

year and we're not out of it yet — we can still watch the best all-around shortstop in baseball all, Grady Templeton, make amazing plays look routine. We can watch the best pitcher in the fielding that have made Jerry Royster and Tim Lincecum a unique, solid, and entertaining tandem at second base. We can watch the best catcher in the premier hitlers, Tony Gwynn, slice hard line drives to the opposite field or center fielder Kevin McReynolds make one of the best plays in the game — catch a batter of a sure hit. We can watch opposing pitchers squirm and mop their brows when they have to face Grady Templeton or Grady Templeton on the base. And now we can watch as two peach-faced newcomers, pitchers Lance McCullers and Gene Walter, make a play that is as good as a home run for Grady Gossage to remind them in a suddenly bolstered bullpen.

Naturally it's frustrating to think that we will never watch our own team usurping the Padres' rightful place in this year's championship series, especially if that team is the hated Los Angeles Dodgers. But that's not all. Last year's success was a combined effort on the part of players and fans, and the climb back into the driver's seat in the National League will require the full participation of both parties. The

wisdom of a Padres' fan's not giving up and going home came to me quite by accident when I recently shared an elevator ride at the stadium with Mike McKeon, the Padres' general manager and, after about two minutes after the Padres had blown a big lead to lose even more ground to the Dodgers. I was sitting next to him, and I was a little miffed that he was a little less enthusiastic than the one McKeon wore, and I didn't mind that he avoided all eye contact. But in the short trip from the parking lot to the plaza level, I studied McKeon's face and I saw that something he had said last fall when we were all jumping around and screaming hoarsely. A reporter had asked the question, "What's the secret of the pennant signing?" and he began by saying a possible baseball dynasty in San Diego. McKeon smiled patiently and said he felt that the Padres had a chance to win the pennant. He smiled faintly and reached his arms out and said, "Here's the pennant three times out of the next five years."

I don't know about you, but I'll settle for three out of five anytime. And if 1985 proves to be one of those two "off" years, then so be it. In the meantime, I'll be glad to see the Padres at the stadium and strap them, elves in.

Year's glory was just the beginning of what could be a long and very satisfying


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**Indices**

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where a newspaper stores its history, a daily chronicle of human life arranged with precision, an outsider would assume, for easy reference. But in this office, hysteria has animated the historical record into stray decimals of conflict—and has strewn them all over the floor.

An outsider would be equally aghast at the cluttered minds that frequent the library. Each person is a walking non sequitur, unable to reach the caboose of any train of thought. When he isn't sucking on his pipe, or from a small flask, Arnold just grunts. No plan of action, except for trying to recall the route to the nearest pub, can perturb the habitual haze of this word-weary reporter. At other extremes are Wally, a bon vivant (at least in those parts), who wows the librarians for information in a Douglas Fairbanks voice; Nora, a skittish features editor whose fingers should never touch another blue pencil. Geoffrey, a potter given to quick costume changes as if he were a human theme park; and John, John's really different. He has had a first-class education. All he can remember, however, are the filler phrases—"as one might say," "as it were"—his professors at Oxford used between thoughts. Ideas come into John's mind like fragile blips, only to spicket off in breathtaking directions and to make room for new ones. John's brain, like the library itself, has experienced a "break-down in systems of classification."

Compared to Lucy, however, John is clarity personified. "The general principle around which the library is organized," Lucy is in charge of the office. This entails her fretting if a new coat is right for her—a fair question, since it is a black cape with t-velvet, and it smells odd also, gossiping on the phone, and allowing the slightest impulse to sidetrack her away from her duties (it takes most of the first act for the group to discover the source of a single quotation, for example). But while her own life is as chaotic as her desk, Lucy does have one huge redeeming quality. She understands the eccentricities of her coworkers and, rather than inhibit, she encourages them. Thus, though it could benefit from a crash course in time management, the office is a harmonious place. Members of the staff can enter the room and become themselves. And Lucy, in one of her many mystical moments, sees a "glow" in the room that gives the enterprise meaning, if not journalistic value.

But to even the most laissez-faire of the slothful, this office must seem a bit much. Not that it calls for a major overhaul, necessarily, just a minor tune up, so the engine won't stall completely. Enter Leslie. The regulars regard the new assistant librarian as a fresh audience, the occasion for childlike antics she is sure to appreciate. But though she doesn't say much, Leslie has other ideas. The "old system" appalls her, as does the lighted report of the group, their supreme inefficiency, and their inability to conduct responsible lives, both inside and outside the office. No one realizes it in act one, but Leslie is much more than a fastidious young employee in a tailored business suit. She is a control freak, with a deep hankering for order, and her domain will grow, incrementally, during the course of the play.

*Alphabetical Order* is an early comedy by Michael Frayn, whose *Noises Off* should live as long as there are theaters and backstages. In some senses, *Alphabetical Order* shows signs of being an apprentice work. Its characters are overly eccentric, often cutely so. Not content to have them likable, Frayn strains at making them lovable. And some of the play's

scenes make them wince by (addressing, audibly searching for exit lines and bridges to the next scene). At the same time, however, the playwright's comic touch is abundant. Frayn has an obvious gift both for funny situations and one-liners that ring, as well as a sharp eye for detail too accurate, in fact, that he must have spent time in the morgue of a newspaper, any one would do. And though the play has a seemingly restricted locale, its theme has more universal applications. Beneath his farcical surface and flippy characters, the playwright is genuinely worried about the need for order—and the danger of wanting it too deeply.

What's missing from the North Coast Repertory Theatre's otherwise fine production of *Alphabetical Order* is Frayn's underlying concern with his theme. Order is achieved, when Leslie takes command, but something is lost, and the production never makes clear what that something is. Directed by Dani Livingston, the show has many strengths. It features an endearing performance by Lynette Winter as Lucy the librarian, whose charms shine through her ineptitudes and whose costume, a salmagundi of ersatz styles designed by Kathryn Gould, beautifully captures the character's eclectic savviness. There are reliable efforts by Bob Blomgren, Andrew Nichols, and Jim Holcomb, and impressive San Diego debuts by Ray Chambers and Cathy Pinneker as the antithetical John and Leslie. Chambers has John's expressiveness, voiced in the interruptive mood, down pat, and Pinneker is appropriately understated in the first act, while indicating that she will become less so in the second.

The production's strongest suit is its playful treatment of the comedy's most notorious moments. These are a delight. Toward the end of act two, for instance, the employees learn that the paper is going out of business. To commemorate the occasion, they ransack the now orderly files, and the whole stage erupts with newsprint. The director has orchestrated these scenes well. Livingston has been much less effective, however, when pandemonium doesn't take center stage. The production droops, especially in the second act, when subtlety of characterization—and drama—is called for in the script. Leslie's disciplinary tactics have altered the lives of the group, all of whom have been permanently evicted from their old ways. For the actors, this shift provides opportunities to peel the cardboard from their characters and give them (and the play) more depth. But the North Coast Rep's production consistently avoids the play's more serious side. Apparently content with being a very funny show, it stays on the surface throughout. Though for very different reasons, Frayn and his character Leslie are after much more.

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## QUARTER NOTES

BY JONATHAN SAVILE

### SANTA FE OPERA: THE TEMPEST

This summer the Santa Fe Opera has given the world premiere of *The Tempest*, an ambitious opera based on Shakespeare's play (reality condensed by Andrew Porter), with music by Indiana University composer John Eaton. Like virtually all Santa Fe productions, this is a marvelous stage spectacle; it is, in fact, one of the most exciting productions of Shakespeare's *Tempest* I have seen. Set and costume designer Allen Charles Klein, lighting designer Craig Miller, and stage director Bliss Hebert have evoked with unending inventiveness the nobility, the enchantment, and the magic of the play. A huge ship's prow plows onto the stage in the first scene, careening from side to side so violently as actually to throw the singers off into the "sea." The single set is an intricate coral-like grotto, part rococo, part Gaudi, with Prospero located on a high ledge, within the circular ribs of a planetary model, overseeing the action. The serious characters have the precise grandeur of figures in a pre-Raphaelite painting; the clowns (acted with superb theatrical flair by Gini Beni as Stephano and Steve Richards as Trinculo) are done up gorgeously as Elizabethan jannies. Ariel, all in black and covered with tiny flickering light bulbs, is magically dematerialized, with several actors in the same costume enabling this fairy figure to seem to flit instantaneously from one part of the stage to another. Caliban, played by a woman (as is Ariel), is dressed in a gorilla suit with breasts painted on, a witty compromise between the primitive and the comic; the masque of the three goddesses

is a fantasy in silver gray that for once gives this section of the play the poetic evociveness its text demands. Eaton's music matches the staging in its inventiveness, but its success is only intermittent. Its main language is that international style of jagged chromatic vocal lines, slithering, whispering, microtonal tone clusters, savage brass punctuations, floating tonality, an immense range of timbral effects (including electronic sounds), and a general air of unbroken turbulence and anguish. How appropriate this language is to Ariebert Reinmann's *Leur* (which the San Francisco Opera will repeat next month) — but its pervasive use in *The Tempest*, a play so much more variegated in mood and so much less "expressionistic," creates a heaving monotony that one is likely to find exhausting. Eaton's Prospero is the angriest I have ever seen (or heard); his furious chromatic leaps and the orchestra's accompanying explosions last all through the opera, even into the elegiac speech where the sorcerer renounces his magic. Eaton has made efforts to give Ferdinand and Miranda various elements of tempo, texture, tessitura, and timbre to differentiate them from Prospero and to characterize them, but in performance these nuances are hard to detect, and the young lovers sound throughout as though they were in an agony of expressionistic anxiety (both Sally Weil and the bellowing Colanton Freeman are forced to scream at the very top of their range most of the time). The opera is filled with such musical subtleties undetectable or undecipherable by the ear of one who has not studied both the score and the composer's explanations of it: the court

party, wandering around the island in search of their identities, is musically symbolized by trumpets and trombones sliding microtonally up and down as though searching for accurate pitch, but the effect is a purely intellectual one, with no real theatrical power; for the trombone glissandos sound no more "lost" than anything else in this very busy score. What is needed much more than these obscure subtleties is melody capable of enhancing the words and of embodying character and dramatic situation, and here Eaton, imprisoned by the musical language he has chosen, never rises to the occasion. Timothy Noble, who sings Prospero, is a wonderfully resonant, musically sensitive singer, a Woman if I ever heard one, but even in the grand speeches, such as "Our revels now are ended," (which Andrew Porter has displaced to the very end of the play), Eaton has given him melodic lines scarcely worth singing; there would be more dramatic impact in his simply speaking the words. Into this monotonous and utterly inadequate musical style, Eaton has introduced two quite different styles, which invariably come as a welcome

relief. The displays of magic are sometimes accompanied by a Renaissance ensemble (recorder, shawm, and lute) playing pseudo-Elizabethan music of limpid beauty, and Caliban, accompanied by a jazz trio (alto sax, electric guitar, and electric bass), sings a jazzy, bluesy music that is more expressive (and a lot more fun) than anything else in the opera. Eaton, who at one time made his living as a jazz pianist, shows in these sections that he really can write a good tune, and that he can compose vocal music grateful to the voice (mezzo Ann Howard sings it stylishly and with a luscious vocal instrument). Every time Miss Howard appears one wishes the whole opera had been written in that same jazz style, with Ferdinand and Miranda as Porgy and Bess, so to speak. But then the international zigzags, clusters, and explosions come back, and we are once again in the world of Schoenberg-cum-Penderecki.

In his comments on this opera, John Eaton has said more stupid things about Shakespeare in one breath than one would have thought possible. Shakespeare hated all his characters in all his plays except Prospero, he tells us.

### ROBERT PLIMPTON

Civic organizer Robert Plimpton has been giving his usual summer Sunday recitals at the Spreckels Organ Pavilion, of which last week's was typical in its varied programming and its exciting playing. These programs mix serious organ masterpieces (the Bach C Major Prelude and Fugue BWV 547, and Liszt's Prelude and Fugue on B-A-C-H), organ arrangements of lighter orchestral or operatic works (Elgar's *Pomp and Circumstance* March No. 4, and the scene of the angels from Humperdinck's *Hansel and Gretel*), and "pop" tunes (Gershwin's "Summertime" and "I Got Rhythm," the latter in the form of the composer's own improvisations or variations, and selections from Bernstein's *West Side Story*). What differentiates Mr. Plimpton's treatment of the pop tunes from these egregious travesties we have heard in concerts of the San Diego Pops all summer is that Mr. Plimpton gives us suitable,

sensitive orchestrations for organ of the original piano scores, without re composing, the addition of gratuitous counter-melodies, or previous inflation into the style of Rimsky-Korsakov or Respighi. He is faithful to both the spirit and the letter of the original, and in addition he clearly loves and appreciates this music, recognizing its true value in its own genre, and speaking its language dramatically and without consciousness — in contrast to the players in the San Diego Pops, whose treatment of a pop tune usually has the authenticity of Margaret Thatcher saying "Well, puhshh, I reckon you and me has reached a showdown." In the *West Side Story* selections, Mr. Plimpton studiously resisted the Pops concert temptation to make a melody out of the tunes, with composed transitions to slide from one mood and key to the next; he played them straightforwardly, one after the other, with appropriate registrations to bring out their essential beauty, and with no pretense that they somehow constituted a tone poem.

In both the lighter and the heavier pieces, Mr. Plimpton exhibited the same high qualities of musicianship: clarity of articulation, rhythmic vitality and precision, sureness in the choice of registrations (with plenty of brilliance but no flashiness or shocks), and a pervasive sense of decorum and proportion. He is particularly impressive in his manner of handling crescendos and climaxes; he uses the Spreckels instrument to build thrilling sonorities, so that each piece (where suitable) has a powerful underlying progression toward the climax. These admirable qualities were used to great effect in the two major works on the program, the Bach and the Liszt. The Bach work is probably the composer's last work in the genre of prelude and fugue, and it is certainly one of his greatest: an exuberant, joyous, and noble prelude in an unceasing nine-eighths rhythm, followed by a fugue of stunning grandeur. Mr. Plimpton knows how to make

red, and Maria Keeney-Jacocetti in yellow. The first section featured spins, and rolls and slides on the floor. In the second, the chief type of movement was striding, leading to running and leaping, which then led to spinning. In the final section, the dominant motif, often repeated, was a circling of the three dancers with hands clasped in the center of the wheel, along with a recrudescence of the initial movement of rolling and sliding on the floor, bringing the whole work full circle, so to speak. Pure movement, without story, with characterization, and without the expression of complex feeling — and deftly and appealingly choreographed and danced. There was a greater degree of complexity in Mr. Landis's *The Flower of Strahane*, a delightfully humorous dance to Irish folk music, pitting five girls against four boys, and suggesting their attempts to overcome mutual shyness, p-zaps at a public dance. An especially inventive section had the dancers seated on folding chairs, from which they continually attempted to rise in order to pair off, but into which they repeatedly sank again, unable to get up the courage to approach a partner.

Miss Keeney's choreography is more emotional and enigmatic. In *Glimpses*, a movement from a Shostakovich string quartet, five boys were involved in elaborate interactions of mutual support: touching, propping, and helping each other, and holding up those among them who seemed at times overcome by weakness. Come to the *Edgar* was more clearly expressive of inner emotion. The central figure (Miss Keeney-Jacocetti, a dancer of distinction) seemed to be some primitive setting, either geographical or spiritual, suggested by the accompanying sounds of forests mixed with plainchant; her movements were those of warfare with a crossbow, of inner conflict, of aggression and defense, leading to an apotheosis at the end, where, having worked through the conflict, she stood poised like winged Mercury, noble and serene.

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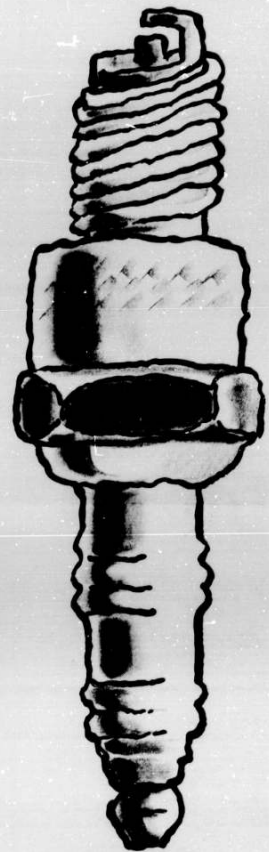
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## LETTERS

(continued from page 1)  
creating who have not "sold out."  
What's more, it's inspiring to find a group of people who have the guts to work, live, and play together in an intelligent way in this day and age. To me, that's revolutionary in the truest sense of the word. As a fellow artist, all I can say is hats off to the Zenkies!  
Peter Jacobson  
Ocean Beach

## Peraps A Great Guise

I am a devoted fan of Jeff Smith's writing. His review a while back of a performance of Henry IV, Part I, for instance, among the thousands of Shakespearean reviews I have read, was just about the most insightful. Which makes it more surprising that the review he gratuitously offers (July 25) of Charlton Ogburn's *The Mysterious Shakespeare* falls victim to the professional vested-interests syndrome that afflicts Shakespeare profits and me, too. Throughout my so-called career, I have persistently persecuted the Baconians, none of whose antics survive the simple test of setting aside by any sentence of Francis ("dry-light") Bacon and any from the great torrent of verse attributed to Stratford "Shakespeare" — that is, assuming that "the style is the man." And I mean persecuted (along with the other weird impersonators) quite as ruthlessly as the Apostle Paul went after the Christians.

At the same time, this come-clean on my part should include the confession that I have never ceased to be ill at ease with the picture of that country boy making his way to the big town when they say he was going up twenty-one writing nothing till he was the same age as Marlowe when that lesser genius had written four slightly flawed masterpieces; not till then preceding, when he was four years older than Keats, when Keats died, to write three pretty bad plays, followed immediately, in close order, by a huge series of poetic dramas which constitute the greatest literary achievement in recorded history.

Recorded? Wait a minute. Are rumors records? Reliable account of the Stratford villager there is none. As for the plays, Jeff must have noticed that practically all of them are steeped in an intimate knowledge, such as no player hearsay could reasonably be surmised to obtain, of English court life, for heaven's sake. And don't give me any of that puff about getting it from the Earl of Southampton. The players were low-life lackeys of that earl, certainly not his co-fidants. The actual author of Thomas Looney's 1920 book, was Southampton's friend, the brilliant author in his own right, Edward de Vere, seventeenth Earl of Oxford.

Read Looney and you won't need that estimable workaholic Ogburn, who tells us Looney's footprints. And spare us the cracks about Looney's name. He is way ahead of us. The epigraph of his book, while ostensibly referring to the fully revealed motivation for Oxford's hide-out, also gets the jump on us about said cracks: "What a wounded name! Things standing thus unknown, shall live behind me" (*Hamlet*, V.2).

A man as unguileful as Jeff Smith has been made somehow to believe that the Stratford villager, at the top of his powers, sided away the last five years of his life back in our town, although no contemporary reference was made to his previous presence or subsequent absence from the Shoreditch playhouse. He is said to have engaged in some singularly mean-spirited lawsuits, yet the

works attributed to this bumpkin end? Why not? Times's, habitually lavish with their money in ways closely corresponding to the known facts of Oxford's life — as are the loose affairs of Bertalan in *40's Hell*, of Benewise in *Love's Labor's Lost*, of Romeo and several other gentlemen from Italy, where the Earl was well traveled (and the villager never claimed to have been), and finally of Hamlet, where Ophelia was clearly drawn after the daughter of Lord (Polonius) Burleigh, whose daughter, Anne, the earl married. We could "go on and on" if space allowed.

How does our bumpkin end? He makes out a mean will with no reference to his writing, by which he was reputed to have hit the jackpot. He orders a piece of rank doggerel for his tomb, signing his name as though some baby hand guided it, though the thousands of the better founded "traditions" were written in a singularly perfect flowing hand. On the tomb itself is commemorated by a figure that undoubtedly was of the squat Philistine there depicted: a middle-aged, burly, older version of the mean deer poacher, who married and deserved Anne Hathaway in order to hold horses' heads in the big town, and of whom we possess not one single reliable detail to connect him with the plays, although of all the Elizabethan lesser lights we know plenty.

For a while I joined the why-does-it-matter school, although, face it, the private lives of our great authors matter to us a lot. Most of them we know pretty well and are attached to, also, when their lives were on the wild side, as was de Vere's. If Jeff had really examined the cumulative evidence — especially the known dates — I am quite sure he would have to be convinced, however much against the grain, that the author of those plays of "Shakespeare" was indeed Thomas de Vere. But he was already in trouble with his father-in-law, Lord Burleigh, meaning also with the queen. He knew that he could scarcely afford to be exposed, as slumming with those players on the right bank and writing plays for them.

Very few had to be involved in the "Shakespeare" cover, a nobody as this Shakespeare was, whose name does not even appear with those of the other members of the company in the archives of any of the cities where they toured.

Ben Jonson knew, possibly Fletcher, probably Burbage, the actor-manager. The Earl of Southampton must certainly have gone along with it, close friend and dedicatee as he was of the *Henric*, the *Rape of Lucrece*, and the sonnets, which provide such an open-and-shut clue to the triangle involving the two of them and the "Dark Lady." We should add the second greatest poet of the age, Edmund Spenser, who gives clear indication in his *Shepherd's Calendar* and *Tears of the Muses* that he knew, de Vere's poetry well enough to connect it with "Shakespeare's" lyrics. He could be not, since many lines in both are the same!

It might help if Mr. Smith were posed with the seventy lines that Ben Jonson assembled of actually scrambled passages from Oxford and "Shakespeare," presenting the result to William Lyon Phelps of Yale and other ranking Shakespearean authorities with the question, who wrote what. They all either flunked it cold or said "dirty pool" and declined the gambit.

But the payoff would always be the misty dating of the plays. We can't really go into that here, but none of those "authorities" have been about to deny that the production of the great cycle stops cold in 1604, the date of Oxford's death, after which the poor company had to fall back on collaborative Henry VIII and Pericles stuff. So the mighty playwright at the peak of his powers reverted to the pretence

practices of his menage? Why not? The real *font of origo* had dried up!

As you were. If there has to be a payoff, it is the portraits. We only have to take one look at that awful pseudonym "Droeshout" portrait of the First Folio and then at either of the portraits painted live of the Earl's well wondering who wrote the plays. Then check out Craig Huston's *The Shakespeare Authorship Question*, which carries, side by side, the "Ashbourne" portrait of the ostensible "Bard of Avon" (river from which de Vere hailed also) and the 1586 portrait of the nobleman. Infrared and x-ray photography has revealed that beneath the paint of the Ashbourne is a portrait of guess who? Why, would you believe, the noble earl his very self!

So the only real question is: How long, by the cruel accident of a cover that was never blown, shall we continue to inherit the hoax of that Droeshout image? We are talking about the surprisingly subtle plot to give us *Macbeth*, *Othello*, and *King Lear*, not to speak of the joy of *As You Like It*, and who pretty much war that "sweet prince" Hamlet, as he was also that exalted aristocrat, Thomas de Vere, Seventeenth Earl of Oxford.  
John Thorndike  
El Cajon

## City Lights

### Stoked

(continued from page 5)  
difference between a skag [a small fin on the back of the surfboard] and a rail [a side of the board]. If you don't, they'll know that you're not one of them and they'll turn off." Muller says. He also estimates that since he started, or restarted, the surf ministry (it began in 1982 but was dormant for nearly two years), close to 200 local surfers have been drawn to Calvary Chapel.

Muller is not alone in his surf ministry. He gets help from three other young men, "all of them are excellent surfers," he says. With the aid of Don Gauder and Mike Bolidford, both twenty-eight years old, and twenty-four-year-old Chris Blabac, Muller brings the good news to the beaches from Del Mar to Oceanside. In addition to preaching the message of the Bible's saving power, Muller and his co-workers also advocate another way of life. The disadvantages of smoking dope and snorting cocaine are discussed; premarital sex is discouraged. "God says that it's unhealthy for them in the long run," Muller says. "We try to tell them that they should establish the same kind of long-term relationship with one other person that they have with surfing." And surfing at Black's Beach is also discouraged. In fact, modesty within the church's own ranks is monitored. If Calvary Chapel surfers meet informally at a beach and one of the "sisters" happens to wear a bathing suit that's a little too revealing, another "sister," says Muller, will be sent to "share" with her that some of the brothers are having problems because of her suit. It's no big thing. There are "things" that she can wear that are just as cool, but don't expose certain parts of

her body." In addition to talking with surfers in North County, Muller and other members of the surf fellowship make weekly treks to bars in Encinitas and Pacific Beach on Friday nights. On these outings, they simply talk with the people they meet, who are out for a night of drinking and possible romance, to tell them that there is another, "cleaner" way of life. The surf fellowship also makes monthly trips to Baja, where they distribute goods to the poor and then go surfing.

While the surf fellowship concerns itself with active missionary work, Muller says members also try to live as examples out on the water. Surfers in the fellowship are careful not to grab every wave and rush other surfers from their boards in the process. "You have to behave like a Christian, otherwise your talk is cheap. I know those guys. They're hard to convince. The beach is their religion. The ocean is their god. I was an idolater once, too. The ocean was all I needed."

### Red Curbs

(continued from page 5)  
stop five years ago for a shuttle bus that didn't work out. The shuttle stopped years ago, but the red curb is still there."

Kmosena and Christensen found about forty sections of curb along Seventh, Eighth, and Ninth avenues, crossing F and G streets, where the no-parking zones are of questionable or mysterious purpose.

The east side of Eighth Avenue, between F and G streets, where about one-fourth of the block is a yellow zone, directly in front of Eagles Hall, a building that is on the National Historic Register.

Across the street, where almost half the block is painted yellow, beside the long-vacant Anderson's furniture store.

The north side of G Street, east of Eighth, where the curb is red near the corner,

then followed by fifty feet of yellow, one parking meter, then another thirty feet of yellow, beside an apartment building and the Mike Ellis and Son Discount Shop.

The west side of Seventh, between G and F streets, where almost one hundred feet of yellow extends past either side of the storefront of the Dunn and Co. Wheels and Casters building.

Across the street, where a white passenger zone prohibits parking in front of the Walsh and Associates brokerage building.

The east side of Seventh, south of E, where sixty feet of yellow extends across a laundry, a deli, and a blueprint shop.

Kmosena and Christensen handed over their list to city traffic engineers about a month ago. They have also visited Councilman Uvaldo Martinez's office twice, where they heard the usual assurances of action. Dave Alvarez of the traffic engineering department acknowledges receiving the list from Christensen and Kmosena and says some of the items on it are probably legitimate cases of outdated or exaggerated markings, but it will be another two or three weeks before his office can check them out. "We get between 600 and 700 complaints like this a month," explains Alvarez. "We try to respond in the order we receive them, but we only have three investigators." Alvarez says his office doesn't go out looking for outdated curbs; he waits for someone to complain. Christensen and Kmosena are convinced that scores of potential parking places downtown are now hidden under yellow or red paint, and the city is only hurting itself by not aggressively conducting a survey. Comments Kmosena, who has lived downtown for seven years. "This parking thing is driving people out of downtown. Why won't some elected official take this on?"

—N.M.

—Paul Krueger, Thomas K. Arnold, and Abe Opticur

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# 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 8883, San Diego, CA 92118.

## Dance

Two Dance Performances, *Fire* and *the Wolf and Chicken Little*, will be presented by performers of the Black Mountain Dance Center tonight, Thursday, August 29 and Friday, August 30, 7 p.m., Mount Carmel Junior High School, 9552 Carmel Mountain Road, Rancho Penasquitos. 488-4880.

International Folk Dancing is held today, Thursday, August 29, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4631 during business hours. More international folk dancing is

scheduled for each Wednesday at 7 p.m., also in the Balboa Park Club. For details phone 569-4955 or 422-5542.

"Summer Dance '85," the American Ballet Ensemble (of San Diego's American Ballet School) presents its annual summer performance; this year new works choreographed by the ensemble's artistic director, Lynda Yourth, will be featured as well as classic performances and works by the school's faculty members. Performance dates are Friday, August 30, 8 p.m. and Saturday, August 31, 2, 5, and 8 p.m., San Diego City College Theatre, at Fourteenth Avenue and C Street, La Jolla. For reservations phone 270-9110.

"Dance Jam," create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3235 Fifth Avenue, Hillcrest. 234-1713.

"Summer La Tec Series," Three's Company and Dancers present a faculty/student workshop performance, Saturday, August 31 and Sunday, September 1, each night at 8:30 p.m., at Three's Company dance studio, 3255 Fifth Avenue, Hillcrest. 286-9523.

The San Diego Dance Club meets every Sunday, 10 a.m., classes start at 10 p.m., and dancing to live music starts at 4 p.m., Lehi's Greenhouse, 2828 Camino Del Rio South, Mission Valley. 274-1215.

Israeli Dancing taught by Yoni Einor, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 222, Casa Del Prado, Balboa Park. 276-7094 or 488-2617.

"Circle Dancing," "Sah" dancing is conducted every Monday evening, 7:15 p.m., 4270 Judds Street, Mission Hills. 295-9677.

More Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4226 Executive Drive, La Jolla. 457-3030.

The Cabrillo Club, a dancing group for intermediate and

advanced classes, meets each Tuesday, from 7:30 to 10 p.m., in the Balboa Park Club in Balboa Park, with instructor Vivian Wolf. For details phone 449-4631.

Contemporary and Ballooning Dancing sponsored by the Healthy Set single nonmembers club takes place every Wednesday from 5 to 8 p.m., at Lehi's Greenhouse, 2828 Camino Del Rio South. 292-7606.

## Music

"Twilight in the Park," the summer outdoor concert series winds up its 1985 season with a performance by the San Harbor Chorus tonight, Thursday, August 29, 6:30 p.m., Sprinkles Organ Pavilion, Balboa Park. Free. 236-5471.

San Diego Summer Pops, guest conductor Newton Wayland, returns for the third appearance with the local orchestra in a program that will include the big band sounds of Les Brown ("Leap Frog"), Duke Ellington, Count Basie, Glenn Miller, Benny Goodman, Stan Kenton, and others, tonight, Thursday, August 29 through Sunday, September 1, 7:30 p.m., Hospitality Dome, Mission Bay. 699-4200.

Jazz, the George Keras Jazz Quartet (bass, piano, and drums) will perform Friday, August 30, 8 p.m., The Book Works, Flower Hill Mall, 2610 Via de la Valle, Del Mar. Free. 755-1715.

Jazz Quartet, the Pen Sprague Quartet, with guest guitarist Joe Doris, bassist Bob Magnusson, drummer Jim Plank, and Peter Sprague, Friday, August 30, 8 p.m., La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest. For reservations phone 298-0119.

Music at the Bazaar, over Labor Day weekend the Bazaar Del

Mundo hosts a series of grassroots American music, beginning with the duo of Norma and Bob Berishaw, performing on steel guitar and fiddle, Saturday, August 31, 1 and 2 p.m.; on Sunday, September 1, also at 1 and 2 p.m., the fezz singing quartet known as Ala Carte, part of the larger ensemble, Sweet Adelines, will perform vocal harmonies, on Monday, September 2, at 1 and 2:15 p.m. Windammir, a young jazz ensemble (flutists Linda Chase and Phyllis Hegeman and bassist Pooton Coleman) perform. All three free concerts will take place at the Bazaar Del Mundo, 2754 Calhoun Street, Old Town. 296-3161.

Jazz Vocalist Kevin Lettau will join local musician Peter Sprague and Bob Magnusson Saturday, August 31, 7:30 p.m., the Book Works in the Vineyard Parkway, Escondido. Free. 741-9079.

Jazz Standards from the '20s through the '50s are performed by the Dreamland Jazz Band, Saturday, August 31, 8 p.m., La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest. For information phone 298-0119. Tickets will be sold at the door.

Folk singer Sam Hinton entertains Saturday, August 31, 8 p.m., Winds and Music, 3826 Fourth Avenue, Hillcrest (298-4011). The singer/songwriter will perform again next Wednesday, September 4, 7:30 p.m., in a free concert at the Pacific Beach Public Library, 4606 Ingraham Street, Pacific Beach. 271-9581.

Organ Concert, give organist Robert Plimpton will perform compositions by Bach, Grieg, Beethoven, and others, Sunday, September 1, at 2 p.m., at the

(continued on page 4)

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# READER'S GUIDE TO LOCAL EVENTS

*(continued from page 2)*  
Soprano, C. Ryan Pichler, Balboa Park, 295-6000.

**Folk and Contemporary Tunes** performed on the guitar, hammered dulcimer, and harp will be offered by the Caravans, Sunday, September 1, 8 p.m., Earth Song Bookstore/Carnegie Center, 1440 Camino Del Mar, Del Mar. For reservations phone 755-5092.

**Summer Symphony**, the Mission College San Diego Symphony performs a varied program, with works ranging from classical to pop. The orchestra performs every Tuesday night this summer, from 7 to 9 p.m., at the college's Del Mar Show Center, at Ninth Street and Stratford Court in Del Mar. 755-1486.

**More Summer Pops**, the San Diego Pops summer season has for

its finale a "Tchaikovsky Extravaganza" featuring resident conductor Matthew Garbutt and the orchestra in a program that includes renditions of "March Slav," the Suite from Sleeping Beauty, "Capriccio Italien," and the 1812 Overture. The two-hour concert begins at 7:30 p.m., Wednesday, September 4 and continues through the following Sunday, September 8, Hospitality Point, Mission Bay. For reservations or shuttle information phone 699-4200.

**Lunchtime Music**, the Finest City Jazz Band will perform during the noon hour next Thursday, September 5, in the courtyard of First Interstate Plaza, 401 B Street, downtown. Free, of course.

## Film

**Museum Film and Lecture Series**, this week the film *In Search of the Lost World*, explores Mayan ruins in Yucatan and the Aztec cliff dwellings of New Mexico tonight, Thursday, August 29, 7 p.m., Hewitt Hall classroom, Museum of Man, Balboa Park, 239-2201.

**Monster Feature**, the summer-long film series comes to an end this weekend with the R-rated *Werch* (werewolf), One Million B.C., The film will screen Saturday, August 31 and Sunday, September 1 at 10:30 a.m. and 12:30 and 2:30 p.m., Natural History Museum, Balboa Park, 232-1821.

**"Family Film Festival"** the San Diego County Parks and Recreation Department sponsors this series of films, which features outdoor and environmental themes. Saturday, August 31, 8 p.m., Finner Springs County Park, 14700 Old Highway 80, El Cajon. The films are free, but there is a charge for parking, 561-0180.

**"Evening Film Series"** the month-long series of contemporary works by German filmmakers continues with the 1973 film by Wim Wenders, *The Scarlet Letter*, an adaptation of the Nathaniel Hawthorne novel about adultery, love, and honor; the film, second in the series, will be shown in German with English subtitles, Tuesday, September 3, 7:30 p.m. On Wednesday, September 4, also at 7:30 p.m., Wenders' 1976 movie, *Kings of the Road*, a tale of two men who wander across northern Germany, will be screened, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

**"Lad Zeppelin: In the Beginning"**, a laser-light concert, featuring

## Lectures

**"The Life and Work of the Tampa Institute Dancers Workshop"** Anna Halprin, founder and artistic director of the San Francisco Dancers' Workshop and the Tampa Institute, will discuss ongoing workshop projects, dance as a self-help discipline, and her plans for a large-scale (100 participants) dance project in San Diego in October entitled *Go to the Earth: a Dance in the Spirit of Peace*. She will also present slides and invite audience participation in her dance demonstrations. Dancers and non-dancers alike are encouraged to attend tonight, Thursday, August 29, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 457-0267 or 283-SEAT.

**Hiking and Rafting in New Zealand** will be discussed by environmental instructor Joe Barnes tonight, Thursday, August 29, 8 p.m., the Qao Vada travel store, 427 Grand Avenue, Carlsbad. The talk, which will be accompanied by a slide presentation, is free, but since seating is limited, reservations are a must, 434-3101.

**"Music of the Jewish People"** Harold E. Katz, local music teacher, cantor, and director of the

San Diego Jewish Academy, will talk about and sing Hebrew words Thursday, August 29, with show times daily at 9:15 a.m., on Friday and Saturday, at 9:15 a.m. and 10:15 a.m. On Sunday and Sunday evenings, there will be an additional 6 p.m. showing, Reuben H. Fleet Space Theater and Science Center theater, Balboa Park, 238-1233.

## In Person

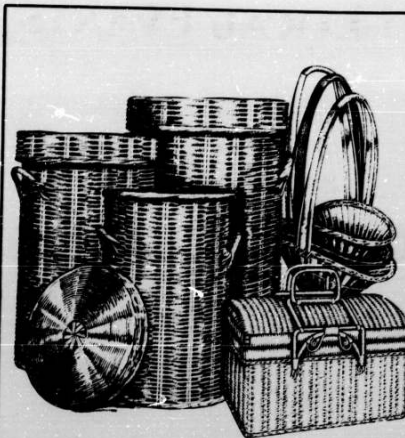
**"Chronos"**, Ronald Frick's new film, a "celebration of human intelligence" that takes us through many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues daily at the Reuben H. Fleet Space Theater and Science Center, Balboa Park. Show times are daily at 10:30 and 11:30 a.m., 1, 2, 3, 5, 7, and 8 p.m., with the exception of Mondays, where there are no 10:30 a.m. shows (238-1233). Chronos also is being shown Monday through Friday at 4:30 and 7 p.m., with the same schedule on weekends, plus one more showing at 8:15 p.m., on the CINEMAX screen of the Tijuana Cultural Center, Paseo de los Heroes, in the Zona Rom. For show times and further information phone 1-706-684-1111.

## Comedy

**Sinbad**, a runner-up in the Improv's "Star Search," Sheryl Bernstein, a veteran of television appearances, and Ric Rockwell, who appears on *San Diego at Large*, all appear at The Comedy Store, 916 Pearl Street, La Jolla, tonight, Thursday, August 29 through Sunday, September 1, at the Comedy Store, 916 Pearl Street, La Jolla. Show times are 9 p.m. on weeknights and 8 and 10:30 p.m. Friday and Saturday. For reservations phone 459-0147.

**"Implosion: The Last Wave"**, in this "rough rock musical," "rock and roll theatrical event," Tim and the Menthals, a local group of actors and dancers, are directed by Los Angeles-based producer Craig Harrison tonight, Thursday, August 29, 9 p.m., the Spirit, 1130 Buenos Avenue, Bay Park. For information and reservations phone 326-3993.

**"Go Go Impossible"** Kineto (Todd Tomorrow and Kristi Maddocks) presents a multimedia installation/performance art creation "based on a modern/surrealist/psychedelic theme," designed to take the spectator through a time warp back to Carnaby Street in London, (continued on page 6)



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## READER'S GUIDE

(Continued from page 4)  
Haight Ashbury, and to some point forward in the future yet unknown. Featured are go-go dancers, a fashion show, a fashion performance, an Alice in Wonderland fantasy chamber, video poetry, and more. It takes place Saturday, August 31 and Sunday, September 1, 8 p.m. Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8092.

Amateur Comedians are invited on stage every Monday night, 8 p.m. The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

More Comedy, two stand-up comics — Bob Dubois (he's opened for such groups as the Beach Boys and Talking Heads) and Charles Zucker, a pianist who spoofs popular songs — share the bill at the Improv, beginning Wednesday, September 4 and continuing through Sunday, September 8. Show times are 8:30 p.m. weeknights and 8 and 10:30 p.m. on Fridays and Saturdays. The Improv is located at 832 Garnet Avenue in Pacific Beach. For reservations phone 481-4520.

### Radio/TV

The Chargers' final preseason game (against New Orleans) will be broadcast live from San Diego Stadium Friday, August 30, beginning at 7 p.m., over KGTV, Channel 10. The game will be

broadcast over KLTZ AM (630), also beginning at 7 p.m.

**If You Really Think It's Possible** for a busy man to get up, travel to, be dressed and made up for a 6 a.m. television studio interview — and then for that man to speak intelligently, not to mention articulately, on such complicated topics as the problems of Mexican sewage, and illegal aliens, then tune in to *Close Up*, KPMR, Channel 8, whose early morning guest on Saturday, August 31 is Senator Pete Wilson.

**"Mr. America Pageant"** Mr. Family Found himself amidst the line-up of winsome women. We do hope that the winner has no "art" portfolio she'll have to explain to both sponsors and spouse. The spectacle airs Saturday, August 31, 9 p.m., KXTV, Channel 6.

**"Mahogani,"** Diana Ross and Billy Dee Williams star in the 1975 story about a young Chicago vocalist's sudden rise to stardom, and the loneliness she finds at the top. Sunday, September 1, 1 p.m., KGTV, Channel 10.

**"Even the Heavens Weep: The West Virginia Mine Wars"** This documentary chronicles the forty-year struggle by West Virginia coal miners to organize into the UMW, the culmination of their struggle — an event excluded from most

history books — was the 1921 Battle of Blair Mountain, in which 10,000 miners marched to the mountain in protest and were met with machine guns, U.S. troops, and flaming assaults in what is called "the largest gathering of armed workers in American labor history." The documentary airs Monday, September 2, 10 p.m., and repeats next Friday, September 6, noon, KPBS-TV, Channel 15.

### Special

**One-Hour Walking Tours** through Balboa Park at twilight take place each Thursday at 6 p.m. through September. The walks, which are sponsored by Offshoot Botanical Tours to explore the horticultural life in the park, are free to disabled people and children under thirteen. For reservations and information on the other walks that Offshoot offers through the Zoo and Presidio Park, phone 297-0289.

**"Sleeping Beauty's Castle,"** Sand Sculptors International hopes to erect the world's tallest castle, starting today, Thursday, August 29 and continuing through September 2. Town through the finished structure will be held through September 8, north of Crystal Pier in Pacific Beach. For details phone the Pacific Beach Town Council at 481-6666.

**Old Town Art Walk,** each Thursday night the Old Town Art

Gallery Association (its members include A.R.T. Beasley Gallery, The Art Collector, Circle Gallery, Kester Art Gallery, and the Pueblo Voto Gallery) sponsors a special art walk. Each gallery will have extended hours and will offer guided tours and refreshments. For more details phone 295-8375 or 235-8559.

**Sand Sculpture Classic,** Norman Richard Kraus (his sand castle creations have included large-scale reproductions of the Acropolis, Anker War, and Mont-Saint-Michel) is back in town with a new project, which the public is invited to help construct — the Durham Castle, cathedral, and township from England. Sign-ups start Friday, August 30 at 5 p.m. and early Saturday morning at the site of the project, at South Cardiff State Beach in Cardiff. Work should continue through Labor Day weekend. There is no available phone number; show up for registration if you want to volunteer.

**"Psychic Fair and Metaphysical Conference,"** more than twelve practitioners of tarot, astrology, palmistry, and other disciplines convene for the two-day event, 10 p.m. to the public with free admission to the fair and to the lectures, but the cost of knowledge, my children, is measured these days in hard cash. For each reading, psychic testing, or other such consultation, the fee is roughly what you would pay to spend ten minutes with a shrink or to read the Los Angeles Times horoscopes for six weeks. The

psychic fair takes place Saturday, August 31 and Sunday, September 1, from 10 a.m. to 8 p.m. both days, Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley. 267-8029.

**Feria de la Vendimia,** the weekend Santo Tomas and the other major Baja wineries present a wine festival in Ensenada. On Saturday, August 31, a parade will proceed through the main streets of the city, starting off along the main seaside boulevard. On Sunday and Sunday in the parking lot of the Riviera Del Pacifico (the cultural center) and also along the seaside boulevard will be various exhibition booths, with wine samplings, paella and ceviche contests, a grape stomping, and information booths. For more information on the weekend activities phone International Marketing/Promotions Associates at 298-4105 or 299-8518.

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

**Bel Rides, bellarm reigns** this Saturday, August 31, beginning at noon and as part of the MDA local benefits, when Mission Center Road from Mission Center Court to Camino de la Reina will be blocked off for a new type of racing event: bed racing. A parade of bed-raced beds begins at 10:30 a.m., and the races themselves start at noon. Details at 584-2484.

## To Local Events

**Lawn Program,** the House of Utrair presents this afternoon program that includes the Los Angeles-based Ukrainian Dance Ensemble, Yvonne singing/musicians Andrew Kyrtay, and San Burakovsky, who will perform national songs on a variety of instruments. Sunday, September 1, 2 p.m., in the complex of the House of Pacific Relations, Balboa Park. Free. 460-5321.

**Walkabout International** sponsors walks daily throughout the San Diego area; one sample is the upcoming "North Coast Hike," a nine-mile moderate meander through Cardiff and Encinitas, followed by a sunset picnic on Cardiff Beach. This particular walk takes place Sunday, September 1 at 2:30 p.m. For further information on the jaunt hikes, phone 223-5343.

### Sports

**Baseball,** the Padres welcome the Montreal Expos to town for a three-game series starting today, Thursday, August 29, 1:05 p.m. After a day of rest the two teams meet again Saturday, August 31, 7:05 p.m. and Sunday, September 1, 1:05 p.m. All games in San Diego Stadium. But with very little time enough to cool their gloves, the Padres play a triple game match against the Mets beginning Monday, September 2 at 6:05 p.m., and the races themselves start at noon. Details at 584-2484.

and continuing Tuesday, September 3 and Wednesday, September 4, both games at 7:05 p.m., again in the Mission Valley stadium. For information phone 283-4494 or TeleCast.

**Bicyclists,** the San Diego Velodrome sponsors racing for all categories tomorrow, Friday, August 30, beginning at 6 p.m. All riders are licensed by the U.S. Cycling Federation. Events take place at the San Diego Velodrome, located in Morely Field, south of the baseball field, Balboa Park. 298-1570.

**Chargers Football,** on Friday, August 30, during the one-day break in play between the Jets and Montreal, the Chargers take over the field at San Diego Stadium for their final preseason game — this one against New Orleans. Action begins at 7 p.m., creating a potential conflict between ticket holders and commuters. Commuters: Avoid Frisco Road. For ticket information phone 280-2111.

**Bodyboard Competitions,** sponsored for the sixth year by Morye Bodyboard, will feature competition from both coast and Hawaii vying for cash prizes. The tourney, aimed for both professional and amateur riders, begins Saturday, August 31, 7 a.m., at the Harbor Beach in Oceanview. For details phone 439-0900 or 434-2268.

**Races continue** at the El Cajon Speedway; Saturday, August 31, it's stock cars, extra laps, and double points at 7:30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon. 448-8900.

**Bicycle Races,** the 1985 Wheat Thresh Major's Cup Series, called by the Cycling Federation perhaps the "most successful race series" in cycling history, comes to San Diego Sunday, September 1 with opening events beginning at noon, men's "win and out" at 1 p.m., and the pro-am competitions at 2 p.m. This race, whose course is Newport Avenue to Abbott Street to Santa Monica Avenue to Bacon Street in Ocean Beach, is a lap course with continuous viewable action due to the spaced start lines and the periodic sprint races within certain laps (most races are eighty-eight laps). Top men and women competition from across the country (some of them live right here, too) will be in the race, which starts off near the Ocean Beach pier. For more information phone 569-0185.

**Frisbee,** the International Flying Disk Association hosts Frisbee Fest workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

**Frisbee Golf** is played daily at the Morley Field Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

### For Kids

**"Safety Town,"** the Mesa Junior Women's Club is sponsoring a program for four- to six-year-olds, designed to acquaint them with basic traffic and pedestrian safety before they enter school. The classes will be held today, August 29 and tomorrow, Friday, August 30, 10:30 a.m. and 11 a.m., Mesa Mesa Mall. For registration information phone 271-4682.

**Puppet Shows,** Marie Hitchcock (San Diego's official Puppet Lady) presents *The Gingerbread Man*, today, Thursday, August 29 through Monday, September 2, with show times during the week at 10:30 a.m., and on the weekend at 11 a.m. and 2:30 p.m., in the Puppet Theater, Presidents Way, Balboa Park. 466-7128.

**Film,** three children's films — *Ramona*, *Snow, the Little Blue Cowpe*, and *The Adventures of J. Thaddeus* — will be shown today, Thursday, August 29, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

**"Misty the Magnificent,"** Misty is a ten-year-old pony who, according to her owner who has taken Misty to meet such famous grown-ups as David Letterman and David Hartman, can tap dance, do the cha-cha-cha and hula, can talk like Mr. Ed and Francis the Mule, play baseball and basketball, and dozens of other acts of skill. Misty

especially likes to perform for children downtown, a place she'll visit once each year. She'll be waiting for kids Saturday, August 31, 10:30 a.m., in the Children's Room of the San Diego Public Library, 820 E Street, downtown. Won't cost you a single sugar cube to get in.

**Storytelling** for children ages four to ten will be held Saturday, August 31, 1 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8092.

**"Kazoo's Kids,"** a mime, puppets, song, and special guest entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

**"The Secret City,"** Oceanview resident Mark Kusler (a.k.a. Commander Mark) instructs children ages six to twelve years old in the "seven magic words of drawing" during this new series of half-hour programs airing Monday, September 2, 4:30 p.m., over KPBS-TV, Channel 15.

**Pajama Story Time,** children ages three to five are invited to listen to tales Monday, September 2, 7 p.m., University Community Center, 4155 University Avenue, Clairemont. Free. 453-5722.

**Children's Art,** works by more than 100 San Diego school children on the themes of birth, death, and passages will be exhibited in conjunction with a program of events including art

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## READER'S GUIDE

workshops, puppet shows, children's musicals, concerts and performances. A "Tea & Workshop" by New York Impulse Theater Company, and theater classes through August 31, at the Multicultural Arts and Humanities Center, 423 Market Street, downtown. For more information, call 235-8292.

### Galleries

"Places for the Soul," a series of black and white photographs by Susan Blanchard, is featured today, Thursday, August 25, through September 19. Outreach Gallery, 515 North Highway 101, Encinitas 942-1616.

Ceramic and Porcelain vessels and plates by Alison Leigh Young and mixed-media oils by Atara Baker go on view Friday, August 30, La Maison Gallery, 5, 3651 Fifth Avenue, Hillcrest. Reception for the artists takes place next Friday.

September 6, 6-12 p.m. For information phone 298-2119. Paintings by San Diego Impressionist artist James Blomquist go on view with an opening reception for the artist Friday, August 30, 7 p.m. The show remains on view through September 21. Access Art Gallery, 4210 Coldridge, Mission Hills, 246-8748.

Paintings and Batik by Alma Carlin and Nancy Hicks will be exhibited from Saturday, September 1 through October 1, with an artists' reception planned for September 8 at 2 p.m. Band 2 Hall, First Unitarian Church, 4190 Front Street, Hillcrest. 574-9925.

"Stuck to the Desk," art works by the faculty of Scripps College are on exhibit from next Thursday, September 5 through October 27. An opening reception will be held next Thursday at 6 p.m. in the campus art gallery, Scripps College, 1000 La Jolla Village Drive, San Marcos. 421-6720.

"The Collage Show" four artists Richard Allen Morris, Ellen Shuchman, Sal, Cindy Evans, Deborah Lawrence, and Carl Peck are featured in this exhibition, which opens next Thursday, September 5 with a 6-12 p.m. reception at Mesa College Art Gallery, San Diego Mesa College. The exhibit is up through September 27. 562-2829.

Two Solo Exhibitions, one featuring installations and works and a video by James Luna, and the other, a series of paintings on constructed wood by Patricia Merz, will remain on view through Saturday, August 31, in the galleries of the Centro Cultural de la Raza, in Balboa Park's Pepper Grove. 235-6135.

"Endless Orbit: Planetary Visions in Glass" this "space art exhibit," consisting of nine panels of stained glass by Mark Pank, continues on view through Saturday, August 31, Reichen H. Fleet Space Theater and Science Center, Balboa Park. 238-1233.

"Black and White," a group show by San Diego photographers remains on view through Saturday, August 31, Rogue Graphics, 1805 Ray Street, North Park. 298-8929.

Ceremonial Painting of India, depicting the gods, rituals, and other facets of village life and painted by the women of Mathla with bamboo brushes on cotton, remain on view through Saturday, August 31, Tarbo Gallery, McClintock Plaza, 1202 Kerner Boulevard, downtown. 234-8220.

"The Horizontal Series," new works on paper and canvas by Warrana Warranapan remain on view at Rugs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9265.

"Summer Seen," an exhibit of selected works by Berney Mangos, Gregory Vorne, John Laporte, Claribel Cone, Bob Mansfield, and others will be shown through Monday, September 2, ACW Gallery, 636 Ninth Avenue, downtown. 234-5124.

"Glass," this group exhibition of contemporary glass artists includes architectural, sculptural, and painterly works that transcend traditional glass vessel forms, works by glass potters artists also will be featured. The exhibit will run through September 7 at Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"War Dreams," an exhibition of writings by Tim Hermsen and paintings by James Rocha that grew out of both men's combat experiences in Vietnam, will run through September 9 at USD's Founder's Gallery, University of San Diego, Alcala Park. 262-4600 x4290.

"Separate Vision," photographs by Dennis Jones and Dennis Allen Jones will be exhibited through September 12, Photographic Arts, 1149 Twenty-eighth Street, Golden Hill. 232-2787.

Intaglio Prints by Southwest artist Barney Reid will be exhibited through September 14 at

## TO LOCAL EVENTS

the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Spirit Images of Melanesia," masks, spirit totems, funerary figures, ceremonial bowls, hats, wands, and other objects from Papua New Guinea, New Ireland, New Hebrides and New Britain remain on exhibit through September 15, International Photography Gallery, 641 G Street, downtown. 235-8255.

Baseball Photos, portraits by Charles Martin Conlon of such baseball greats as Babe Ruth, Lou Gehrig, Christy Mathewson, and Ty Cobb are among sixty-six black and white prints on display through September 22 at the San Diego Hall of Champions, 1049 El Prado, Balboa Park. 234-5344.

Woodblock Prints by Japanese artist Masuda Morikazu are on view through September 23, International Gallery, 641 G Street, downtown. 235-8255.

"New World, New Works," photographs by Russian artist Paskal Korkov and Czech artist Frantisek Domin continue on view through September 23, Second Art Gallery, 1114 North Highway 101, Encinitas. 942-5671.

"Color/Vision," contemporary color photographs by four California artists are on display through September 27, The Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1800.

New Mixed-Media Photographic Works by Harley Guber, who has been featured in shows at the Photography Gallery and the La Jolla Museum of Contemporary Art, will be on view through September 30, La Jolla Parkway Cafe, 7467 Grand Avenue, La Jolla. 454-5453.

"La Miez," an "illusionist" installation work by Los Angeles artist Peter Lodato may be seen through October 6 in the Meyer Gallery of the La Jolla Museum of

Contemporary Art, 700 Prospect Street, La Jolla. 454-1941. "Dutch and Flemish Masters: Paintings from the Vienna Academy of Fine Arts," forty works by seventeenth- and eighteenth-century masters, including Rubens, van Goyen, de Hooch, Lasker, and van Dyck and bequeathed to the Vienna Academy in 1822, make their exclusive West Coast debut in an exhibit that continues through October 13, San Diego Museum of Art, Balboa Park. 232-7931.

"Masters of the Street: Part II," some 125 works of four photographers — Andre Kertesz, Helen Levitt, William Klein, and Lucien Clermont — remain on exhibit through October 13, Museum of Photographic Arts, Balboa Park. 239-5262.

"Voyage en Italia," there is an admission fee to see this exhibit of art paintings by Daniel Camp, on view at Gallery 129, La Jolla.

Village Square, 8657 Villa La Jolla Drive, La Jolla. 457-4064. A Collection of Seventy-Five Handcrafted Lacquer Figurines, depicting various Lao cultural events, most notably, the Lao New Year are on view at the Linda Vista Library, 6960 Linda Vista Road, Linda Vista. 236-6655.

Institute Dancers' Workshop and other professionals in these performances, she actively recruits non-dancers as well. And she prefers to see the audiences for these events as "witnesses." Lake Morrison, whose Center for Theatre Science and Research is cosponsoring Halprin's appearance here, "witnessed" Circle the Mountain last year. He emphasizes that in spite of the number of performers and the use of many non-dancers, the large dances are not amateurish free-for-alls. "There is clearly a form, there is clearly prior preparation," says Morrison. The witnesses were invited to join the performers at the end of the dance, until then, only people who had rehearsed with Halprin could be on stage. Anna Halprin's thirty-year career is among the most prolific members of her Tamalpa.

### To Dance

(continued from page 1) of them in spiritual terms: "When someone moves together in a common pulse with a common purpose, an amazing force, an ecstatic rhythm eventually takes over," she says. Although she includes members of her Tamalpa

(continued on page 19)

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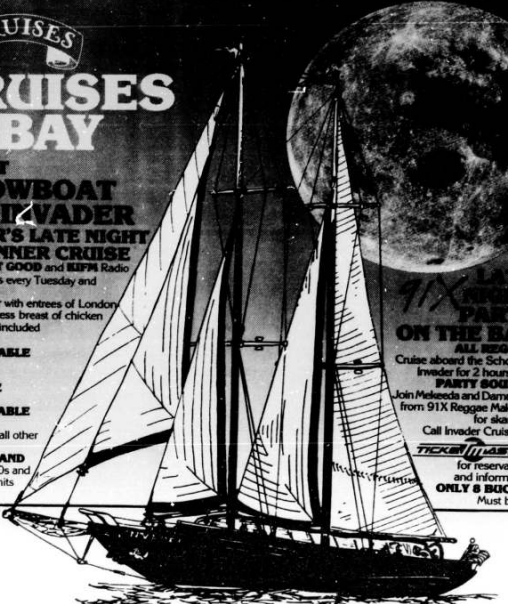
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This performance was originally scheduled for  
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be honored at the La Paloma Theater on a  
general admission basis  
Ticket information & ChargeLine:  
**436-4030**

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AUGUST 29, 1985

# READER'S GUIDE TO LOCAL EVENTS

(continued from page 9)  
and honored in American dance. She has founded two dance companies, the San Francisco Dancers' Workshop in 1955, and the Japansu Institute Dancers' Workshop in 1978. She has received a Guggenheim Fellowship and three Choreographer Fellowships from the National Endowment for the Arts. In 1980 she was given the American Dance Guild Award for outstanding contributions to the field of dance. She has also written several books. As well as speaking and performing in numerous arts settings, she has been commissioned to do performances, workshops, and public rituals in religious organizations, correctional centers, growth centers, and for conferences in psychology, holistic health, gerontology, humanities, and environmental awareness. She was appointed to the Council for Wellness and Fitness in California established by then-Governor Jerry Brown. Of the political dimension of Circle the Earth, a Dance in the Spirit of Peace, Anna Halprin says, "The weapons of war have a critical mass. So we do the hopes of peace. We need one

hundred performers, 200 feet, to dance upon the planet for its life and in healing — to find a dance that inspires us to keep the earth alive!"  
The Centre for Theatre Science and Research, in association with the Performance Parameters Series of the La Jolla Museum of Contemporary Art, presents Anna Halprin tonight, Thursday, August 29, at 7:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. For more information phone 456-0267.  
—Janice Steinberg

## Beds

(continued from page 1)  
We left to select their own each day from among those that were left. Mr. Lott, the keeper of the stables, ran things on a first-come, first-served basis and late

sleepers were left with the slowest and oldest horses. Guests had to get up earlier and earlier to get the best of the stables.  
One morning a visiting duke from the chateau-fort at Pierrefonds had an idea. If he could get the palace staff to carry him, bed and all, to the stables each morning, he would get an extra half-hour sleep and still get the best of the horses. Of course, others caught on to the idea and soon the road to the stables was filled with dukes on cots and beds being carried by struggling footmen, each trying to outmaneuver the other and be first at the stable door. Someone probably a footman had the idea of adding wheels to the beds to make the trip even faster, and the rudiments of bed racing were established.

The townspeople of Compiegne would line the roads each morning and cheer on their favorites, and bed racing took on the added dimension of a spectator sport. When French royalty met its demise and the stables were abandoned, the people of Compiegne missed this bed spectacle so much they began their own bed racing

meets still being held on a course around the town square at the opening of hunting season in the Val d'Oise each September.  
Bed racing takes on its own form in various other countries. In India Hindu fakirs race on beds of nails, the Netherlands holds spring tulip bed races, the Japanese have an ingenious form of futon racing, and various African countries hold cross-country relays, carrying their teammates in traditional hammocks. The proliferation of studio apartments in New York City in the 1950s made convertible sofa racing a popular fad of the day.  
This weekend the little-known sport of bed racing will be re-created here in San Diego. A few extra touches have been added to this particular race to reflect the American love of high tech and silliness. Contestants will use specially designed, strong, fast-racing beds that will further be decorated according to the whims of the teams. Since bed racing was originally a royal sport, this American version will involve the closest thing our society has to royalty — media personalities.

Various luminaries from local television channels will be among the teams, along with others from the San Diego business community. And since Americans are nothing if not generous, the proceeds from the entry fees will benefit the Muscular Dystrophy Association.  
The race will be a series of elimination heats beginning Saturday, August 31, at 10:30 a.m. in Mission Valley along Mission Center Road from Mission Center Court to Camino de la Reina. The race will be preceded by a Parade of Beds, and barbeque refreshments will be available during the race. Traditionally the townspeople of Compiegne adjourn after the bed races to the hunting bar of the seventeenth-century Hotel de France for celebration and revelry. The innkeeper, Madame Robert, fills the hotel with colorful foliage and flowers, and people sing and dance in the night in the cozy, whitewashed bar with its oak floors, beamed ceiling, and brass hunting horns on the walls. San Diego's race and revelry will be a beer and pretzels, no doubt, at one of the area's vinyl-and-chrome saloons.  
—Bernadette Castro

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## Pony Time

(continued from page 1)  
some uniquely human subject, such as protocol. And even a child discouraged by Mom's performance would be heartened to learn that, no matter how smart many may be, she could never ever learn how to properly set a formal dinner. Since ponies have been categorically excluded from the ranks of European aristocracy, it would be impossible for them to understand that a pupal nuptial is seated before a duke — unless, of course, he is a Spanish duke. In that case he would take precedence.  
For more information regarding Mrs. P's performance at the main branch of the San Diego Public Library, 820 E. Street, downtown, please call 236-5849.  
—Abe Optiner

# READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to by Jonathan Saffell and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

## ALPHABETICAL ORDER

Review this issue

North Coast Repertory Theatre, through September 1; Thursday

through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Sunday, September 1 at 2:00 p.m.  
**BABY WITH THE BATHWATER**  
Christopher Durang's savage satire on child-raising in repressive America depicts the career of a young person from a glacially babyhood in the hands of inept and neurotic parents, through a decade-long psychoanalysis, to a marriage in which, regenerated, he has a baby of his own, with whom he seems unlikely to repeat the mistakes his parents made with him.



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Jazz with style  
981-A Lomas Santa Fe Dr.  
Lomas Santa Fe Plaza, Solana Beach 481-1832  
Mon.-Fri. 9:00 a.m.-8:00 p.m.  
Saturday 8:30 a.m.-3:00 p.m.

## Theater Directory

<b>ADAMS AVENUE THEATRE</b> 1325 Adams Avenue, North Heights 666-1710	<b>ALPHA OMEGA PLAYERS</b> 1531 Taylor Avenue, San Diego 466-1710	<b>THE BOWERY THEATRE</b> 480 Elm Street, San Diego 232-4088	<b>CIVIC THEATRE</b> 202 E. Street, downtown 236-6510	<b>CORONADO PLAYHOUSE</b> 1750 Grand Way, Coronado 435-4856	<b>EAST COUNTY PERFORMING ARTS CENTER</b> 210 E. Main Street, El Cajon 440-2277	<b>EDUCATIONAL CULTURAL COMPLEX THEATRE</b> 4143 Ocean View Boulevard, Southeast San Diego 230-2850	<b>Fiesta Dinner Theatre</b> 9665 Camino Road, Spring Valley 697-8977	<b>FOX THEATRE</b> 720 B Street, downtown 233-6331	<b>GASLAMP QUARTER THEATRE</b> 547 Fifth Avenue, downtown 234-0951	<b>GROSSMONT COMMUNITY COLLEGE</b> Grossmont College, El Cajon 465-1100 x410	<b>IMPERIAL BEACH PLAYERS</b> Marina Vista Center Light Street and Imperial Beach Boulevard Imperial Beach 424-9660	<b>JEWISH COMMUNITY CENTER</b> Torrey Center Theatre 4079 Fifth Avenue, San Diego 563-3300 x30	<b>LA JOLLA PLAYHOUSE</b> Mendel Weiss Center, UCSD 452-3960	<b>LA JOLLA STAGE COMPANY</b> Payson Auditorium, La Jolla High School 750 Nuevas Street, La Jolla 459-7773	<b>LAMAR'S PLAYERS THEATRE</b> 5001 P. Plaza Boulevard, National City 474-4542	<b>LAMPLIGHTERS COMMUNITY THEATRE</b> Bon Plaza Fine Arts Center 605 N. University Avenue, La Mesa 464-6598	<b>LAWRENCE WALK VILLAGE THEATRE</b> 8860 Lawrence Walk Drive, Escondido 749-3446	<b>LEMON GROVE PLAYERS</b> Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445	<b>LYRIC DINNER THEATRE</b> 7578 E. Coast Boulevard, La Mesa 464-1196	<b>MARQUIS PUBLIC THEATRE</b> 3171 India Street, San Diego 259-9654	<b>MIRACOSTA COLLEGE</b> Little Theatre One Barnard Drive, Oceanside 757-2121, 2626	<b>NORTH COAST REPERTORY THEATRE</b> 9230 Gold Coast Drive, Mira Mesa 566-7300 x216	<b>SHOWCASE SAN DIEGO</b> 2244 Fourth Avenue, San Diego 423-0082	<b>SAN DIEGO REPERTORY THEATRE</b> 1620 Sixth Avenue, downtown 232-4082	<b>SAN DIEGO STATE UNIVERSITY</b> Main Stage and Experimental Theater 205 East Amphitheater 465-6447	<b>SAN DIEGO LITTLE THEATRE</b> De Mar Fairgrounds, Del Mar 755-7354	<b>SANTEE COMMUNITY THEATRE</b> 10225 Los Ranchitos Road, Lakeside 4148-5673	<b>SCRIPPS RANCH COMMUNITY THEATRE</b> Margarita Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216	<b>SOUTHWESTERN COLLEGE</b> Theatre, The Regal Hall 9000 Lakes Road, Chula Vista 421-1180	<b>STARLIGHT</b> Starlight Bowl, Balboa Park 232-3049 or 234-5741	<b>THE RUSH GALLERY</b> 852 Eighth Avenue, downtown 239-8466	<b>THE THEATRE IN OLD TOWN</b> 4040 Twigg Street, Old Town 268-0083	<b>UNITED STATES INTERNATIONAL UNIVERSITY</b> USCJ Theatre, John Muir Theater, San Diego 452-4274 Mendelville Auditorium, Mendelville Hotel Hall 452-2380	<b>UNIVERSITY OF CALIFORNIA</b> UCSD Theatre, John Muir Theater, San Diego 452-4274 Mendelville Auditorium, Mendelville Hotel Hall 452-2380	<b>UNIVERSITY OF SAN DIEGO</b> Carmichael Theatre, Alcala Park Linda Vista Road, San Diego 291-6480	<b>SAN DIEGO MESA COLLEGE</b> Lawrence Walk Drive, San Diego 279-7300 x236	<b>SAN DIEGO REPERTORY THEATRE</b> 1620 Sixth Avenue, downtown 232-4082	<b>SAN DIEGO STATE UNIVERSITY</b> Main Stage and Experimental Theater 205 East Amphitheater 465-6447	<b>SAN DIEGO LITTLE THEATRE</b> De Mar Fairgrounds, Del Mar 755-7354	<b>SANTEE COMMUNITY THEATRE</b> 10225 Los Ranchitos Road, Lakeside 4148-5673	<b>SCRIPPS RANCH COMMUNITY THEATRE</b> Margarita Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 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(continued from page 15)  
 legion of fans had to know that sooner or later the new would become the old. Thanks in large part to Rollins and crew—who helped draft American punk's minimalist, harder-faster-louder manifesto—punk has moved into a new phase. It's still not going to win any battle-of-the-bands contests where the judges are taken from the local PTAs, but it largely has purged itself of its pro forma hippie-baiting mentality and relaxed the music's membership requirements to allow for more than the sound of guitars, bass, and drums played as if by jackhammers. Nowadays a number of groups who still qualify to stand under the core banner work frenzied guitar

solos, neopsychedelic sound effects, commendable musicianship, well-constructed songs, even (age?) discernible melodies onto their recordings and into their live sets (the amazing Husker Du manages to touch all of these bases). And many of those who have followed the core party line and voted the straight ticket for years have had to scramble to catch up with the revisions in core's platform. It is now okay to like the Sixties, even to listen to Sixties music, and espouse some of the sociopolitical beliefs that punks once so vehemently decried as if by jackhammers. Nowadays a number of groups who still qualify to stand under the core banner work frenzied guitar

shaved-head-and-bare-knuckles image and grow his locks down to his shoulders. Some of his camp of followers even took to listening to the Grateful Dead, ferminoutloud. But Rollins' embracing of Sixties-style social consciousness and appearance must not be confused with an endorsement of hedonistic complacency. Black Flag's live shows are still as confrontational as ever, and Rollins' anger is unabated. It's just been redirected and expanded, so that what used to be called the Establishment is no longer the only enemy. While Rollins disgustedly denies that Black Flag represents mindless brutality or proposes violent thought and action, he seems to believe that the middle class and

its "lard-assed" offspring share the blame for the world's awful condition and must be shocked into becoming "responsible." A writing from *Two Thirteen Sixty One*, a book of Rollins' guerrilla poetry published last year by SST Publications, paints a pretty vivid picture of his contempt for numb-brained adolescents: "S-O-T HIRAY, ARE THERE ANY REAL PEOPLE HERE AT ALL? HAVE YOU EVER BEEN TO 7-11? NOTHING, BUT CELLOPHANE AND YOUTHIE HELPING THE VIDEO GAMES. 254 VIDEO YOUTH. WHAT CULTURE THOSE MACHINES BREED KILLERS. I'M SURE OF IT. GO, GO VIDEO YOUTH."

GO TO THE STREET, HERE'S A QUARTER KILL A QUEER. KILL A NIGGER, KILL A COMMIE. KILL 'EM! KILL 'EM! I CAN SEE THEM NOW, STOMING INTO WESTWOOD ARMED TO THE TEETH W/ AUTOMATIC WEAPONS AND QUARTERS. EDDIE VAX HALEN & MICHAEL JACKSON AT THE CONTROLS DISTRIBUTING: QUARTERS AND BARKING OUT COMMANDS. THIS IS A SICK WORLD WE LIVE IN THAT'S FOR GODDAMN SURE. ONLY EARTH COULD COME UP W/ PHILADELPHIA. Like Rollins' poetry, Black Flag's music is upper-case, fast, and to the point, and remains the band's strongest link with

(continued on page 18)

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LOVERS



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STANLEY JORDAN  
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DEMAND



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An Evening with the Laws Family  
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MELBA MOORE  
& FREDDIE JACKSON  
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CRUSADERS  
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Joe Sample, Wilton Felder  
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TIM WEISBERG  
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Flutist Extraordinaire



PHOEBE SNOW  
Friday, October 11  
Return of the  
Poetry Woman!

The postponed Yellowjackets show (August 18) will be rescheduled soon. Tickets from August 18 will be honored at new date. Michael Hedges & Pierre Bensusan (August 28) has been moved to La Paloma, tonight at 8 pm! Humphrey tickets for 7 & 9 pm will be honored or may be refunded at point of purchase. Sorry for the inconvenience.

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Humphrey's  
Shelter Island Drive  
"by the bay"

(continued from page 16)  
 the prime values that are at the core of core. Frequently, the band reminds me of L.A.'s prototype pop-punk Sixties band, Love, primarily because of the Plugs' quick, SWAT-team chord changes and the way Rollins spits/shouts his steel-belted lyrics in choppy, drill-instructor mouthfuls, just like Love's Arthur Lee. At other times, the band sounds like early Black Sabbath at 78 rpm. Guitarist Greg Ginn's playing is a wonder because he doesn't merely regurgitate stock licks and riffs but instead ties together oddball intervals that sound like rats playing tag on the fretboard. Listening to some of the band's material (especially some of the band's instrumentals), it would be easy to conclude that these guys have as many speedball tracks under their sleeves as on their under. But contrary to their notorious reputation, the band is addicted

only to playing live (Rollins neither drinks or does drugs; Ginn is a vegetarian), and to that end the quartet tours constantly in their own van, scrounging for food and collecting a fraction of the money that less dedicated bands of any stripe demand and receive. That Black Flag is determined not to remain stationary in terms of style and content guarantees that even their devoted fans will occasionally seem like the opposition, and Plug gigs still erupt in violence due to the band's goading attempts to "shake things up." If you're inclined to check out a band that personifies everything core has ever been over the last eight years, Black Flag will be in concert Sunday at the Wabash Ballroom. Also on the bill are SWA and Tom Troccoli's Dog. In other concerts this week, the concert featuring Windham Hill artists Michael Hedges and

Pierre Bouasan has been moved from Humphrey's to La Paloma Theatre in Encinitas, but it's still being presented tonight, Thursday. All tickets purchased for the Humphrey's shows will be honored at La Paloma. Meanwhile in that other little seaside hamlet, Solana Beach, Sixties season star and recording artist Al Kooper will be leading his All-Star Band in a gig at the Belly Up Tavern. Opening will be Jimmie Wood and the Immortals. Friday's shows include two by the Rodney Franklin Group at Humphrey's and one by the Fifths nostalgia headliners, Sha Na Na, who will also perform on Saturday, Sunday, and Monday (Labor Day) at the same Mahala Amphitheater on the grounds of the San Diego Wild Animal Park. Another weekend-long stint will bring the still-popular Beat Farmers Wednesday night.

Sunday nights; just as Charles is wrapping up his first show on Sunday, former Eagles big shot Don Henley will be walking onstage at SDSU's Open-Air Theater; an unusually crowded Sunday calendar also has Viva Brazil playing at the Brazilian Carnival Ball '85 at the El Cortez Hotel, downtown; Grim Reaper, Assassin, Stress, and Jackal budgegonging cars and minds at the Bacchanal; and the Shuggie Otis Band at the Belly Up Tavern. Opening will be Jimmie Wood and the Immortals. Friday's shows include two by the Rodney Franklin Group at Humphrey's and one by the Fifths nostalgia headliners, Sha Na Na, who will also perform on Saturday, Sunday, and Monday (Labor Day) at the same Mahala Amphitheater on the grounds of the San Diego Wild Animal Park. Another weekend-long stint will bring the still-popular Beat Farmers Wednesday night.

## CONCERTS

Michael Hedges and Pierre Bouasan: La Paloma Theatre, tonight, Thursday, 8 p.m., First and D streets, Encinitas, 436-4030.

Al Kooper and His All-Star Band and Jimmie Wood and the Immortals: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Rodney Franklin Group: Humphrey's, Friday, August 30, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Sha Na Na: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 30, through Monday, September 2, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Eleven Sons: Club Cui/The Whistle Stop, Friday, August 30, 10 p.m., 2236 Fern Street, Golden Hills, 284-2845.

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Ray Charles: Humphrey's Saturday  
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Shelter Island Drive. 232-0800

Don Henley: SDSU's Open-Air  
Theater, Sunday, September 1,  
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campus. 232-0800 or 265-6947

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Trotter's Dog: Wash Ballroom,  
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September 2, noon, 1523 East  
Valley Parkway, Escondido.  
746-0192 or 743-3701

The Manhattan: Bacchanal,  
Monday, September 2, 7 and  
10 p.m., 8022 Claremont Mesa  
Boulevard. 560-8022

Y & T, Helix, and Mama's Boys:  
California Theatre, Thursday,  
September 5, 7:30 p.m., 1122  
Fourth Avenue, downtown.  
283-5847

Country Joe McDonald and the  
Beat Farmers: Bacchanal,  
Wednesday, September 4, 8 p.m.,  
8022 Claremont Mesa Boulevard.  
560-8022

WIN A \$100  
SHOPPING SPREE.  
ROCK WARS  
Answer a trivia  
question about  
your favorite rock  
group. Details at  
all locations.

NEED  
CASH?  
We buy record and  
tape collections.  
We also sell pre-  
owned records  
and tapes at low  
prices.

FREE PADRES  
& CONCERT  
TICKETS  
Drawing at all  
locations.

ROCK CLOTHING  
Pants, Spandex  
and much more.

TRIP  
WEST

SAN DIEGO CHULA VISTA  
4727 La Jolla Village Drive  
or 4727 La Jolla Village Drive  
619/768-8444 619/675-6138

EL CAJON  
4727 La Jolla Village Drive  
619/447-5023

Kenny Rankin: Belly Up Tavern,  
Thursday, September 5, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022

The Caravans: USD's DeSales  
Hall, Thursday, September 5,  
7 p.m., University of San Diego  
campus, Linda Vista Road.  
459-4650

Paul Young and the Royal Family  
and Nik Kershaw: SDSU's  
Open-Air Theater, Friday,  
September 6, 8 p.m., San Diego  
State University campus. 232-0800  
or 265-6947

Stanley Jordan: Humphrey's,  
Friday, September 6, 7 and 9 p.m.,  
2303 Shelter Island Drive.  
232-0800

Stephen Bishop: La Paloma  
Theater, Friday, September 6,  
8 p.m., First and D streets,  
Escondido. 436-7788

Dino Strinati: SDSU's Open-Air  
Theater, Saturday, September 7,  
8 p.m., San Diego State University  
campus. 232-0800 or 265-6947

"Jazz Live" featuring Maroon: San  
Diego City College Theater,  
Tuesday, September 10, 8 p.m.,  
Fourteenth Avenue and C Street,  
downtown. 234-1062

Big Youth: Belly Up Tavern,  
Tuesday, September 10, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022

The Neville Brothers: Belly Up  
Tavern, Tuesday, September 10,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022

Mehta Moore and Freddie  
Jackson: Humphrey's, Wednesday,  
September 11, 7 and 9 p.m., 2303  
Shelter Island Drive. 232-0800

The Textones: Belly Up Tavern,  
Thursday, September 12, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach. 481-9022

The Every Brothers and Pat  
Introducing  
San Diego's newest & hottest nightclub  
**THE CLUB CHALET**

Featuring the best live and recorded music 7 days a week  
10 pm-2 am. Drink specials all night, every night.  
And never a cover charge!



Club Chalet presents  
**LAZER EYES**  
Rock Wars semi-finalist  
Outstanding Rock & Roll with  
great audio-visual effects  
Thursday-Sunday  
August 29-31 & September 1  
Nightly drink specials

HAPPY HOUR MON.-SAT.  
5 PM-7 PM  
Well doubles \$1.35 • Domestic beer \$1 • Pitches \$2.50  
Wed.—Ladies' night • Sun.—leg party 4 pm-6 pm 25¢ drafts  
Plus Club Chalet specials all night, every night



Hot Rock & Roll  
Monday-Wednesday  
September 2-4

Club Chalet welcomes back  
**THE SOURCE**  
Rock & Roll  
Thursday  
September 5

SPORTS FANS!  
See all major league sports on our big screen and  
satellite TV's. Party under the stars with  
new Club Chalet's giant skylite or just sit and  
enjoy yourself at one of San Diego's longest bars

For club booking information call Nelson Talent • 222-4320  
5046 Newport Ave. • Ocean Beach • 222-5300

Alger: Civic Theatre, Wednesday,  
September 11, 7 and 9 p.m., 202 C  
Street, Community Concourse,  
downtown. 283-SEAT or 236-6510

Stanley Clarke: Humphrey's,  
Thursday, September 12, 7 and  
9 p.m., 2303 Shelter Island Drive.  
232-0800

Boonell of Blues: Belly Up  
Tavern, Thursday, September 12,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022

Ronnie Laws with Elaine and  
Deborah Laws: Humphrey's,  
Friday, September 13, 7 and 9 p.m.,  
2303 Shelter Island Drive.  
232-0800

X: SDSU's Open-Air Theater,  
Friday, September 13, 8 p.m., San  
Diego State University campus.  
232-0800 or 265-6947

The Grateful Dead: Southwestern  
College's Devore Stadium, Sunday,  
September 15, 2 p.m., 900 Gray  
Laker Road, Chula Vista.  
232-0800

The Neville Brothers: Belly Up  
Tavern, Sunday, September 15,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022

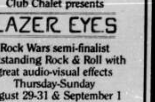
Mehta Moore and Freddie  
Jackson: Humphrey's, Wednesday,  
September 16, 7 and 9 p.m., 2303  
Shelter Island Drive. 232-0800

The Textones: Belly Up Tavern,  
Thursday, September 19, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach. 481-9022

The Every Brothers and Pat  
Introducing  
San Diego's newest & hottest nightclub  
**THE CLUB CHALET**



Featuring the best live and recorded music 7 days a week  
10 pm-2 am. Drink specials all night, every night.  
And never a cover charge!



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Rock Wars semi-finalist  
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Hot Rock & Roll  
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**THE SOURCE**  
Rock & Roll  
Thursday  
September 5

SPORTS FANS!  
See all major league sports on our big screen and  
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new Club Chalet's giant skylite or just sit and  
enjoy yourself at one of San Diego's longest bars

For club booking information call Nelson Talent • 222-4320  
5046 Newport Ave. • Ocean Beach • 222-5300



TONIGHT, Thursday, August 29 6 pm  
Tickets available at Belly Up & Ticketmaster

Rock legend  
**AL KOOPER**  
AND HIS  
ALL-STAR BAND  
With guests  
**JIMMY WOOD &  
THE SUPERNATALS**  
Bob Dylan, the Rolling Stones, The Who, Blues Project, Heart, Sweet and Tasty, Super Session,  
Hendrix, et al. are just some of the people Al's played with. He's produced the Tubes and Lynyrd  
Skynyrd among others, and is now putting together the new Bob Dylan band.



Friday 6 Saturday  
August 30 6 31 9 pm  
Rock n' Roll with  
**PRIVATE DOMAIN**

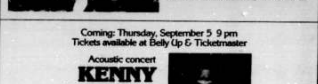
Sunday, September 1 9 pm  
Tickets available at Belly Up & Ticketmaster

**THE SHUGGIE OTIS BAND**  
featuring Shuggie Otis, son of 50s legend  
Johnny Otis. This band cooks!

Monday, September 2 9 pm  
Nostalgic Rock n' Roll  
**THE FABULOUS  
MAR DELS**



Tuesday, September 3 9:30 pm  
Caribbean Rock n' Roll  
**INTERNATIONAL  
REGGAE  
ALL-STAR**



Wednesday, September 4 9 pm  
Rockin' Rhythm & Blues/Soul  
**COALITION ORCHESTRA**

Coming: Thursday, September 5 9 pm  
Tickets available at Belly Up & Ticketmaster

Acoustic concert  
**KENNY RANKIN**  
with  
**DOUG RABALL**

Coming:  
Friday, September 6 8 PM • **BEEL DELS**  
Tuesdays, September 10 9:30 pm • **BIG YOUTH**  
Wednesday, September 11 9 pm • **5IVE CARELESS LOVERS**  
Tom Arden, Smiley Wilson, Hollywood Fab,  
William Clark, and members of Pablito, King  
David & James Tarnier bands

Thursday, September 12 9 pm • **BOON PELL O'BILIES**  
Friday, September 13 9 pm • **THE NEVILLE BROTHERS**  
Saturday, September 14 9 pm • **TEXTONES**  
Sunday, September 15 9 pm • **NICOLETTE LARSON W/  
LIVINGSTON TAYLOR**  
Monday, September 16 9 pm • **MAJOR HARDY**

**FRIDAY AFTERNOON  
ENTERTAINMENT**  
Friday, August 30 5:30-8:30 pm • **CHICAGO 6**  
Wednesday, September 4 6:00-8:30 pm • **COALITION ORCHESTRA**

Get on the  
**BELLY UP MAILING LIST**  
Call 481-8140, or send us your name and address.  
Ask about the Belly Up Discount Card

**BELLY UP CAFE**  
Open 7 days to midnight  
**MONDAY NIGHTS 4-8 PM • SPAGHETTI DINNER \$1.99**  
includes salad and rice  
**TUESDAY NIGHTS 6-8 PM • BEER KARAOKE \$2.95**  
includes salad and rice

**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE. • SOLANA BEACH, CA 92078

143 South Cedros Avenue, Solana  
Beach. 481-9022

77. Crusaders: Humphrey's,  
Friday and Saturday, September 21  
and 22, 7 and 9 p.m., 2303 Shelter  
Island Drive. 232-0800

Nicolette Larson and Livingston  
Taylor: Belly Up Tavern, Sunday,  
September 22, 9 p.m., 143 South  
Cedros Avenue, Solana Beach.  
481-9022

The Hostlers: SDSU's Montecima  
Hall, Tuesday, September 24,  
8 p.m., San Diego State University  
campus, Aztec Center. 483-6339

Night Ranger: SDSU's Open-Air  
Theater, Friday, September 27,  
8 p.m., San Diego State University  
campus. 232-0800 or 265-6947

George Benson and Kenny G:  
SDSU's Open-Air Theater, Saturday,  
September 28, 8:30 p.m., San  
Diego State University campus.  
232-0800 or 265-6947

Steel Pulse, San Gema, and  
Linda Stans: UCSB Gym, Sunday,  
September 29, 8 p.m., University of  
California at San Diego campus, La  
Jolla. 483-6139

Kenny Loggins: SDSU's Open-Air  
Theater, Saturday, October 12,  
7:30 p.m., San Diego State University  
campus. 232-0800 or  
265-6947

**CLUBS**  
Club listings are compiled by Ron  
Armstrong. If you wish to be  
included, please call 265-8002  
Thursday afternoon or Friday  
before 5:00 p.m. The listings  
are free.

**North County**  
Barry's Ranch House, 119 East  
Broadway, Vista. 724-0510: Bobby  
Allen and the D Students, country  
and rock, Friday and Saturday

Belly Up Tavern, 143 South  
Cedros Avenue, Solana Beach. 481-  
9022: Al Kooper, rock and rhythm  
and blues, and Jimmie Wood and  
the Innkeepers, blues and rhythm  
and blues, Thursday: Private  
Domain, rock, Friday and Saturday:  
the Shuggie Otis Band, blues and  
rhythm and blues, Sunday: the Mar  
Dels, vintage rock, Monday: the  
International Reggae All-Stars,  
Caribbean rock and soul, Tuesday:  
the Coalition Orchestra, rock,  
rhythm and blues, and soul,  
Wednesday: Afternoon Concerts:  
The Chicago Six, Dixieland jazz,  
Friday: the Chicago Fifteen, big  
band swing, Saturday: Tobacco  
Road, vintage jazz and boogie  
woogie, Wednesday

Betty's Burger Garden, 2747  
Carlsbad Boulevard, Carlsbad. 434-  
4361: Doc James, Mr. C and  
Company, jazz and contemporary, 1  
p.m., Saturday and Sunday

Bookworks/Panikin  
Coffeehouse, Flower Hill Center,  
2670 Via de la Valle, Del Mar. 755-  
1725: The George Keras Quartet,  
jazz, 8 p.m., Friday

Borrelli's Back Room, 2677 Vista  
Way, Oceanside. 721-5400:  
Midnight Delight, contemporary,  
Tuesday through Saturday  
Moment's Notice with Judy Ames,  
Top 40 dance music, Sunday and  
Monday

Casey's Lounge, 125 West Grand  
Avenue, Escondido. 747-3163:  
Unavoidable jazz from the swing era  
with Jimmy Corcoran, piano, Sharon  
Andrews, vocals, and Andy Riley,  
guitar, Tuesday through Saturday

Coffee-by-the-Sea, 1953 San Elijo,  
Carlsbad-by-the-Sea. 436-1321: Jim  
Mooney, guitar and vocals folk rock,  
Friday and Saturday; Nancy Briggs  
and Holly Burke, jazz-pop, 8 p.m.,  
Sunday

The Country Side Restaurant and  
Lounge, 450 Douglas Drive,  
Oceanside. 757-0860: New Country,  
country, Wednesday through

## LEHR'S GREENHOUSE

TONIGHT

Thursday, August 29



\$1.25 Kamikazes • \$1.01 Nachos

Lehr's Greenhouse welcomes the  
**THURSDAY NIGHT CLUB**  
5:30-8:30 Cocktails • Hors d'oeuvres • Dancing

ROCKIN' WEEKEND

Friday & Saturday, August 30 & 31



Two bands  
Two dance floors  
Three bars  
Three video big screens  
with music videos mixed by Lehr's VJs

SUNDAY

Sunday, September 1

KGB-FM 101



for MDA

FINALS

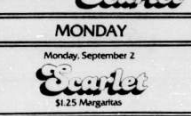
ipso facto



In Lehr's Cabaret

MONDAY

Monday, September 2



TUESDAY & WEDNESDAY

Tuesday & Wednesday, September 3 & 4

Tuesday  
\$1.25 Tequila drinks  
\$5.00 Margarita liters  
Wednesday  
\$1.95 Tequila drinks  
\$5.00 Margarita liters

Dress code & picture I.D. strictly enforced  
**CABARET DRINK SPECIALS**  
Thursdays—Kamikazes \$1.25  
Mondays—Margaritas \$1.25  
Tuesdays—Tequila drinks \$1.25  
Wednesdays—iced Teas \$1.95

2828 Camino del Rio South, Mission Valley 295-2828

Sunday: Love Star Country, country Monday and Tuesday.

**Crazy Barrio**, 6996 El Camino Real, La Jolla, 438-3373: The Island Society, contemporary, Friday and Sunday evening; Dan Connor variety, 3:30-6:30 p.m., Sunday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock, Thursday through Saturday; Millennium, rock, Sunday.

**El Comal**, 12845 Poway Road, Poway, 486-1010: Ambition, contemporary, Wednesday through Saturday.

**Firestone Lounge**, 439 West Washington, Escondido, 745-1831: The Beat Club, rock, Thursday

through Saturday; the Reflectors, rock, Wednesday.

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

**Henry's**, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Bear Boys, vintage rock, Sunday and Monday.

**Hungry Hunter/Oceanside**, 1221 Vista Way, Oceanside, 433-2633: Sonny Daniels, contemporary, Wednesday through Sunday.

**Hungry Hunter/Rancho Bernardo**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Dave Smith, contemporary,

Wednesday and Thursday; Take Two, contemporary, Friday and Saturday.

**Hunter's Inn**, 9850 7<sup>th</sup> Ave. E, Mountain Road, Los Peñasquitos, 578-3762: Shades of Jade, Top 40 dance music, Tuesday through Saturday.

**Ireland's Own**, 156 First Street, Encinitas, 944-0233: Sean McKicker, Irish and contemporary, Thursday through Saturday; Irish music, 9 p.m., Saturdays with Paul Dunn and Miles Trer; Friday and Sunday, call club for information.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ben Bell, country, Wednesday through Sunday; Conote, country, Monday and Tuesday; Free clogging lessons, Monday and country dance lessons, Tuesday through Thursday.

Saturday: Ted Winchester, contemporary, Sunday.

**Joely Roger/Solana Beach**, 937 Loma Santa Fe Drive, Solana Beach, 755-0117: Barker and Orr, music and comedy, Wednesday through Saturday.

**La Tapatia**, 340 West Grand, Escondido, 747-8282: Latin Soul, Top 40 dance and Latin music, Friday and Saturday; live music, Sunday, call club for information.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ben Bell, country, Wednesday through Sunday; Conote, country, Monday and Tuesday; Free clogging lessons, Monday and country dance lessons, Tuesday through Thursday.

**La's**, 1963 East Valley Parkway, Escondido, 746-7038: Red Checkers, country, Tuesday through Saturday.

**McCabe's**, 1145 South Tremont, Oceanside, 439-6646: Live music, Thursday through Saturday, call club for information.

**Millie Fleurs**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanside, 722-3474: The Sam Parsons Duo, contemporary, Wednesday through Saturday; Sam Parsons, contemporary, Sunday.

**Mulvaney's**, 340 East Grand Avenue, Escondido, 741-6935:

Scarlet, rock, Thursday through Saturday; Dark Ryder, rock, Wednesday.

**Normandy Cocktail Lounge**, 215 North Hill Street, Oceanside, 722-4721: Firewell, rock, Tuesday through Saturday.

**Oakvale Lodge**, 14900 Oakvale Road, Escondido, 749-3193: White Lightning, country, Friday through Sunday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614: The Ricky Wells band, vintage rock, Thursday through Saturday; the Heaters, rock, Sunday; Hollis Gentry and Fathburger, jazz, Monday and

Tuesday; Private Domain, rock, Wednesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Melissa Morgan, harp music, 7:30 p.m., Thursday; the Two Majicans, Celtic harp and guitar music, and the Perfect Corp., traditional and contemporary Celtic music, 7 and 9 p.m., Friday; Guy, Candie, and Evan Carawan, contemporary and folk tunes, 7 and 9 p.m., Saturday; Tobacco Road, vintage jazz and boogie-woogie, 7:30 p.m., Sunday; Old Time Host Night, Tuesday; Tom Cahoon, folk, Wednesday; Sunday brunch concert: Catherine Espinoza, harp.

**Posa Soup Anderson's**, 690 Palomar Airport Road, Carlsbad, 438-0880: L.A., rock, Thursday through Saturday.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135: The Saverly Brothers, country, Wednesday through Saturday.

**Poseidon Restaurant**, 1670 Coast Boulevard, Del Mar, 755-9345: Joe Cannon, country, rock, and humor, Thursday through Sunday.

**Ralph and Eddie's**, 380 Grand Avenue, Carlsbad, 729-2989: Johnnie Rocket and the Mystics, rock and rhythm and blues, Friday through Sunday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cronan and One Plus One, contemporary, Tuesday through Saturday; Sandee and the Ram Band, variety stage show running the gamut from vintage rock to country, Sunday and Monday.

**Rancho Vera Cruz**, 1020 West San Marcos Boulevard, San Marcos, 744-8102: Bob Sasse, country and folk, Friday through Sunday.

**The Red Coach Inn**, 135 North Street, Encinitas, 942-1249: Indian Joe, country, pop, and originals, 6:00 p.m., Friday and 6:30 p.m., Tuesday; various musicians perform on other nights, call club for information.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9999: Five Steps West, country, Wednesday through Saturday.

**Sylla**, West of I-5 on Via de la Valle, Del Mar, 755-7955: J.J. Frank and the Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday; Jeff Proctor, contemporary, Monday and Tuesday.

**1044 Fine Foods**, 1044 First Street, Encinitas, 942-1249: Indian Joe, country, pop, and originals, 6:00 p.m., Friday and 6:30 p.m., Tuesday; various musicians perform on other nights, call club for information.

## EXPANDING MUSICAL TALENT

Computers are here to stay, and while they'll never replace talented musicians, they can expand a musician's capabilities.



Let us show you how our software and peripheral hardware can interface with Apple, IBM or Commodore to create and store sounds and melodies you never dreamed possible. Ask us about sequencing, printing, editing and patch librarian programs and we'll introduce you to Synthesizer, Passport, Dr. T, MusicData, Cherry Lane and more.

Expand your musical talent by visiting us.

**MUSICIANS REPAIR SERVICE**  
3089 5th Street, San Diego 583-7851  
Where we're more than just a repair service.

## Puerto Nuevo Lobster House

presents Rock & Roll with the



Every Thursday, Friday and Saturday through September 14

This week's special...  
**Puerto Nuevo Combo Plate \$9.95**  
Includes 1/2 Pacific lobster, carne asada, rice, beans, tortillas & salsa.  
\* Sunday champagne buffet brunch  
Open daily for lunch and dinner  
4014 Bonita Rd., Bonita • 479-3537 (one mile east of 805)

## PARK PLACE

presents

### Hot Sounds & Cool Nights

Live rock 7 nights

**THE LONDONS**  
August 27-31



Monday: Dr. James Downs (Hypnotist) Show  
Tuesday: Imported Beers/Trivia Games  
Wednesday: Ladies' Night  
Thursday: Tropical Drink Specials and Orange Crushes (wear Hawaiian shirt and get \$1.00 off first tropical drink)

**BEAT CLUB**  
September 3-7



Friday & Saturday 9 pm-10 pm: Well drinks, wine or draft beer \$1.00  
No Cover • Big screen TV • 10 required  
1280 Fletcher Parkway, El Cajon • 448-4111  
Call 448-7473 for daily information

## Mony Mony's

Thursday-Saturday  
August 29-31  
9:00 pm-1:30 am  
**TOYS**



Sunday & Monday  
September 1 & 2  
**BLITZ BROS.**

Every Sunday  
**SHORTS, SHOTS & ROCK & ROLL**  
Wear shorts for no cover  
Enjoy 25¢ draft beer 7:00-9:00 pm & \$1.25 shooters all night

Every Tuesday  
Margartville—Lites \$3.00  
Corona & Pacifico beers \$1.75—chips & salsa  
**9IX** Wednesday is  
with BRYAN JONES: 25¢ draft beer

Thursday is  
**FANTASY FASHION AUCTION NIGHT**  
Live music 7 nights a week!  
3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

**THE OLD del mar CAFE**  
2730 Via de la Valle  
Del Mar  
455-0920

**Your Ticket to Live Music and Dancing**

**the OLD pacific beach CAFE**  
4287 Mission Boulevard  
Pacific Beach  
270-7522

**RICK WELLS BAND**  
Rock and Roll • Dance • Dining till 3 am Fri. & Sat.

**Fattburger**  
San Diego's Finest Jazz • Dining till 3 am Fri. & Sat.

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

**ELLA RUTH PIGGEE**  
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

**Fattburger**  
Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

**NOTICE TO APPEAR**  
Mon. — KGB FM Night • Tues. — Restaurant Employee Night

**PRIVATE DOMAIN**  
Wed. — Restaurant Employee Night • \$5 wine drinks • Rock and Roll

**FORECAST**  
Mexican Lobster Night \$7.99 • Margaritas \$1.00



## IPSO FACTO

Thursday, Friday, Saturday, August 29-31  
Starts at 9:30 pm

**EVERY THURSDAY EVENING FREE TOSTADA BAR**  
8:30 pm-10:30 pm

## Magnolia mulvaney's

\* "Always in good taste..."  
Corner of Magnolia & Mission Gorge Road  
Santee • 448-8550

## DISTILLERY NIGHTCLUB

140 S. Sierra Ave. • Solana Beach • 755-6733  
Thursday, Friday, & Saturday, Aug. 29-31



Every Friday 8:30 pm & 9:30 pm  
**FANTASY FASHIONS FASHION AUCTION**

Every Sunday  
**2 for 1 Night**  
Music by **MILLENNIUM**

Every Wednesday  
**Why Stay Home??**  
Come dancing with **D.J. FELIX TAVERNA**  
Dance to today's hits  
**MS. SUMMERTIME COVER GIRL MODEL SEARCH FINALS SEPT. 11th**

Every Tuesday  
**\$1.50**  
Iced Tea Night

Next weekend Sept. 6 & 7  
**2 Band Weekend:**  
**FOUR EYES AND ROBYN BANK**

For entertainment booking  
**NELSON TALENT**  
222-4320



8090 Live music, Thursday through Saturday, call club for information; David and Francesca Savage, classical music, on bassoon, flute, and viola, Sunday brunch.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Hills 724-4010; Shine It On, contemporary, Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871, Upstairs: Paul Eastland, Top 40 variety, Friday and Saturday; Downstairs: Live music, Wednesday through Sunday, call club for information.

## San Diego North

**The Athlete Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Bramble, country, Tuesday through Saturday; Country dance lessons, Tuesday through Thursday.

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

**Bacchanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022; Millennium, rock, Thursday; the Beat Farmers, rock, rockabilly, and American roots rock, Wednesday, Friday, and Saturday; with blues artist Tim Cat Courtney and the Fugitives, rock, Friday; Mojo Nixon and Skid Roper, blues and rhythm and blues, Sat., Sun., and special friend Country Jo, McDonald, Wednesday; Grim Reaper, rock, Jackal, rock, Asax in, rock, and Stress, rock, Sunday; the Manhattans, pop vocalists, 7 and 10 p.m., Monday; Three Simple Words, rock, the Bartok/Lansky Band, rock, Tuesday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033; Eamon Carroll and Brian Baines, Irish music, Wednesday through Saturday; except Thursday when Jim Hinton performs Irish music.

**Burbury's**, 9909 Mira Mesa Boulevard, Mira Mesa, 528-9666; The Procrustians, rock, Wednesday through Saturday.

**Cafe in the Valley Restaurant**, 911 Camino del Rio South, Mission Valley, 296-6229; Paragon, jazz, Thursday; the Bill Shirewe Quartet, jazz, Friday and Saturday; Eric Foster, classical guitar, early evening, Thursday and Saturday through Tuesday; John Lyons, classical guitar, early evening, Friday and Wednesday; Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday.

**Carriage House**, 7945 Balboa Avenue, Clairemont, 278-2597; Gary Sherswood, contemporary, Tuesday through Saturday.

**Dance Masters**, 5184 Granemey Drive, Serra Mesa, 565-2727; Bam Bam, rock, Friday; Ragged Lace, rock, Aircraft, rock, Saturday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2010; Live Arabic music and entertainment, Wednesday through Sunday.

**Islands Lounge**, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101; Bogart, contemporary, Thursday through Saturday; Rockola, Beatles music and odds, Friday and Monday; L.A., rock, Tuesday and Wednesday.

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281; Mike Murphy, comedy and music, Thursday through Saturday; Darci Daniels and Melina, contemporary, Tuesday and Wednesday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 298-2828; Automatics, rock, Thursday through Saturday; with Circle, rock, Friday and Saturday; Scarlet, rock, and two other bands engage

in "Rock Wars" Sunday; Scarlet, rock, Monday; Erik Debonaire, rock, Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0909; Devocean, Top 40 dance music, Thursday and Friday; Millennium, rock, Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638; Star Parts, recorded music and video-audience participation presentation, Wednesday through Saturday; the Jeds, contemporary, Tuesday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022; Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730; Headband, rock, Thursday through Saturday; Nervous Rex, rock, Sunday and Monday; the Force, rock, Tuesday and Wednesday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-2873; Pro Brigham's Preservation Band, Tuesday jazz, swing, and odds, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Southwind, contemporary, Tuesday through Saturday; Dring Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

**Peter D's**, 5149 Clairemont Mesa Boulevard, 277-3217; Tern Adams, country, Thursday through Saturday.

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

**The Speakeasy**, 9379 Mira Mesa Boulevard, Mira Mesa, 566-6970; Four's company, contemporary, Wednesday through Saturday.

**Spirit**, 1330 Buena Vista, San Park, 276-3993; Tam and the Mouthpiece perform a rock opera produced and directed by Craig Harrison, Thursday; Underground, rock, Ark, rock, Suspicion, rock, Street Laeger, rock, and Bible Black, rock, Friday; the Vagabonds, rock, Blue Tape, rock, Friends of Ghosts, rock, Daw's Brother Phil, rock, and the Fluorescent Iguanas, rock, Saturday; Army of Love, rock, Touchy Subjects, rock, Soldiers of Fortune, rock, and the Standard, rock, Sunday; This, rock, Rule 42, rock, and the Champs, rock, Tuesday; Relay, rock, Sven-Erik and the E Ticket Rollers, rock, and War Pigeons, rock, Wednesday.

**Springfield Wagon Works**, 5255 Kearney Villa Road, Kearny Mesa, 565-2272; In Jeane, piano bar, Thursday through Saturday.

**Stardust Hotel**, 950 Hotel Circle North, Mission Valley, 298-6311; Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461; Spanky Whiteface, contemporary, Thursday; the Five Cardows Lovers, blues and rhythm and blues, Friday; Xpresso, Saturday; Jeff Williams, contemporary, Sunday through Tuesday; Relax, rock, Wednesday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart, contemporary, Tuesday through Thursday; Cota V, contemporary, Friday and Saturday; Cathy O, ris, singer-songwriter, and Monday.

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

## San Diego South

**Abbey Restaurant**, 2825 Fifth Avenue, Hillcrest, 291-4779; Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday; Norel, harpist, plays Thursday through Saturday evenings.

**Anthony's Harborside**, 1335 North Harbor Drive, downtown, 232-6358; The California Transfer, contemporary, Tuesday through Saturday.

**Arter Bowl**, Turquoise Room, 4356 Thierlieth Street, North Park, 283-3135; Sandy and the Classics, contemporary, Wednesday through Saturday.

**Barnes Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673; Frank Dexter, contemporary, Tuesday through Saturday.

**Cafe Angeli**, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370; Bob Han, classical piano, Wednesday and Thursday; Francesca Savage and Friends, classical viola duets, Saturday.

**Cafe Vienna**, 3619 College Avenue, 265-1446; Frank Gargan, accordion music, 5:30-8 p.m., Thursday; Roland Klotz, either music and German music sing-along, 6-10 p.m., Friday and Saturday.

**Club Cult/The Whistle Stop**, 2236 Fern Street, Golden Hills, 284-2845; One Year Anniversary Party with Eleven Sons, down-town, we're all going straight-to-hell rock, 10 p.m., Friday.

**The Coo-Coo Club**, 4383 University Avenue, 283-8213; Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572; Lounge, On! Ridge, comedy and music, Tuesday through Saturday; Norman Clifford and Frankie

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Tuesday through Saturday

Appearing through August 31  
**JOINT EFFORT**  
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No cover, no minimum  
Opening September 3  
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**JAZZ JAM**  
featuring  
**Cheatham's Jazz Quartet**  
6:00 pm-10:30 pm • No cover, no minimum  
Sunday Buffet Brunch 10:00 am-2:00 pm • All you can eat \$9.95

Monday

**The Rebecca Drake Rising Star Revue**  
8:00 pm-11:00 pm  
No cover, no minimum



**Happy Hours Monday-Saturday, 4:00 pm-8:00 pm**  
Sunday 4:00 pm-6:00 pm • Hot & cold hors d'oeuvres  
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THURSDAY	FRIDAY	SATURDAY
4:00 PM to 7:00 PM "LADIES' DAY" \$1.00 Pina Colada FREE Quiche & Eggs 8:00 PM to 12:00 AM Live Entertainment "Signs of Life"	4:00 PM to 7:00 PM Weekend Kick-Off "Double well drinks" \$1.00 KAMUS FREE Fish Tacos 9:00 PM to 1:00 AM Live Entertainment "Most Valuable Players"	10 AM to 2 PM Pool Party 2:00 PM to 6:00 PM Live Entertainment 9:00 PM to 1:00 AM "Most Valuable Players"
SUNDAY	TUESDAY	WEDNESDAY
10:00 AM to 2:30 PM Champagne Brunch from \$8.95 "Most Valuable Players" 7:00 PM to 9:00 PM	4:00 PM to 7:00 PM "Fruit Fantasies" \$1.00 Fruit Outpour FREE cheese & fruit table	4:00 PM to 7:00 PM "Flute Hump Day" \$1.00 Margaritas & Tequila FREE Build-A-Nacho
MONDAY		
4:00 PM to 7:00 PM Double well drinks \$2.00 Long Island Iced Tea Free Teriyaki Chicken		

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September 3 through September 28  
Tuesday-Saturday from 8:30 pm



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Friday Happy Hour  
from 5:30 pm



**Happy Hour**

Monday-Friday 5 pm-7 pm • Complimentary hors d'oeuvres



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Tuesday through Saturday  
featuring

**Gloria Michaels & Spring Fever**  
September 3 through 28

**The Jets**

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**Doonies**, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar, Paul Grogg, Tuesday through Saturday. Pat's clem, Sunday and Monday.

**Drowsey Maggie's**, Thirty-first and University, North Park, 298-8584. Jon Stein and Deborah Lee Johnson, original songwriters. Thursday: Raggy Taggy, variety - Renaissance to jazz. Friday: the Paradise Street Band, Irish music. Saturday: Alba Flamenco (Paco Sevilla, guitar, Mary Sol Fuentes, singer and Barbara Alba, dancer), flamenco guitar, song, and dance. Sunday: Old Time Hoot Night. Monday: Ricardo Casador (a.k.a. Richard Hunter), Latin, flamenco, and international folk music. Tuesday, musicians welcome. Cathy Curtis, singer-songwriter. Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8282. Tommy Stark, organ, piano, and vocals. Thursday through Monday. Barbara Calkin, contemporary, Tuesday and Wednesday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown, 232-0686. Harvey and the 52nd Street Jive, jazz. Thursday through Saturday.

**Holiday Inn/Embarcadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-2861. Get your rock soft with Jaret. Thursday through Saturday. Ron Satterfield, jazz. Tuesday and Wednesday.

**Holly's Inn**, 4246 University Avenue, 280-5834. Mike Miller, folk rock and variety. Friday and Saturday.

**Hotel San Diego**, 339 West

Broadway, downtown, 234-0221. Hurry's Bar. Live music nights, call club for information. Continental Ballroom. Harvey and the 52nd Street Jive, jazz, 2:30-7 p.m. Sunday.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-5777. Bruce McKeeth, piano variety. Monday through Friday. Happy hours. Jon Sandoval, piano variety. Wednesday through Friday. Larry Moore, piano variety. Sunday evening.

**"The Insider"**, at the dock, 1096 North Harbor Drive, downtown, 298-8066. The B Street Band, contemporary, every night except Thursday when the Most Valuable Players play jazz, and Tuesday, when Shooz plays jazz.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. Jump Street, adult rock.

Wednesday through Saturday. Rich Faulkner, contemporary. Tuesday and Sunday.

**Kona Kai Club**, 1801 Shelter Island Drive, Shelter Island, 222-6218. Signs of Life, contemporary. Thursday: the Most Valuable Players, jazz, 9 p.m. Friday: Rockola. Beatles music and oldies, 2 to 6 p.m. Saturday: the Most Valuable Players, jazz, 7 to 11 p.m. Sunday.

**La Maison/Galerie S**, 3681 Fifth Avenue, Hillcrest, 298-0118. The Peter Sprague Quartet with Joe Diorio (guest guitarist), original and traditional jazz compositions, 8 p.m. Friday. Dreamland with Peggy Claire and Bobby Gordon, jazz, 8 p.m. Saturday.

**Mandelino**, 308 University Avenue, Hillcrest, 297-3017. The Bloude Race Band, blues and rhythm and blues. Thursday, Ella

Ruth Piggee, jazz and blues. Friday: the Five Careless Lovers, blues and rhythm and blues. Saturday: Patsy Hanson and Prime Time. Top 40 rock. Tuesday and Wednesday.

**Mr. A's Restaurant**, 2250 Fifth Avenue, downtown, 239-1377. Peter Ruberch, pianist. Tuesday through Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, contemporary and folk, 6:30 p.m. Tuesday and Saturday.

**Our Place at Milken's**, 2424 Fifth Avenue, Hillcrest, 232-1773. Denise Jeter and Rob Moore, jazz. Friday and Saturday: the Kevin Quail Quartet, jazz, 7-11 p.m. Sunday.

**Papagayo Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7581. Greg Glover, keyboards and vocals, performing everything from standards to contemporary. Wednesday through Saturday.

**Patrick's II**, 428 F Street, downtown, 233-3077. Pro Brigham's Preservation Band. Dixieland jazz, early evening. Thursday, Roy and Company. Fifties and Sixties rock. Friday and Saturday: a muscular dystrophy two-day fundraising party begins Sunday with an unnamed band at 2 p.m., after which Roy and Company will perform in the evening. Monday: the Bloude Race Band plays blues and rhythm and blues at 2 p.m., followed by Roy and Company in the evening. On both Sunday and Monday between bands Ralph Williams and Friends perform comedy routines. The Aubrey Faye Quartet, jazz, Tuesday and Wednesday.

**PJ's Warehouse Restaurant**, 290 Fifth Avenue, downtown, 234-2200. Countdown featuring Dan Papala and Kirk Hoffman, classic and contemporary jazz. Tuesday through Saturday, hosting a jazz jam session. Tuesday through Thursday, and with guest vocalist

Aubrey Faye, Friday and Saturday. happy hours with Bobby Moore at the piano. Tuesday through Saturday.

**Reel Gusto**, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Sitties and Seventies hits. Friday: DJ Jim Anthony spins platters on Saturday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortune, Top 40 dance music. Thursday through Saturday.

**San Diego Harbor Excursion**, Harbor Drive and Broadway, downtown, 234-4111. The Bruce Cameron Quartet, jazz. Thursday: David Watson and Gary Thuringer, contemporary. Friday and Saturday: the Fall Shreve Quartet, jazz. Sunday.

**Sheraton Harbor Island**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Street, contemporary. Thursday through Saturday: Feelin', contemporary. Tuesday and Wednesday: the Jets, vintage rock. Friday: happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the

Thirties to the Eighties on the loop. Wednesday through Sunday. Gail Dietrichs, classical harp. Tuesday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9118. Dody and Melissa, contemporary. Wednesday through Saturday. Donna Cote, contemporary. Monday and Tuesday.

**Top of the Park Lounge/Park Manor Hotel**, 525 Spruce Street, Hillcrest, 299-9002. Daniel Jackson, pianist, 5:45 p.m. Wednesday through Friday: the Daniel Jackson Ensemble, jazz-blues fusion. Friday and Saturday: evening. Paul Reding, pianist, 5-8 p.m. Monday and Tuesday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. The Lyband, rock. Thursday through Saturday. Dark Fodor, rock. Sunday.

**Tuba Man's No. 2**, 7149 El Cajon Boulevard, 698-6042. Live music. Saturday: call club for information.

**Upstart Crow and Company**, 835 West Harbor Drive, Seaport Village.

232-4855. Mass Nelson, variety. 2:30 p.m. Saturday. Rick Saxton, folk and rock. Saturday evening and Sunday afternoon.

**Vincent Hotel**, The Bar, 1990 Harbor Island Drive, Harbor Island, 291-6700. The Bar. Kevin Melton, piano variety with vocals. Tuesday through Thursday: live piano bar entertainment. Friday and Saturday: call club for information.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7243. Country Casanova, country. Tuesday through Saturday. Jerry Ratz and a Touch of Country, country. Sunday: digging lessons, Monday and Tuesday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7243. Country Casanova, country. Tuesday through Saturday. Jerry Ratz and a Touch of Country, country. Sunday: digging lessons, Monday and Tuesday.

**Harvey Stone Two**, 7059 El Cajon Boulevard, College area, 463-2263. Brian Connolly, Irish music, Irish music. Wednesday, Friday and Saturday. Jim Hunter, Irish music. Sunday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3666. Dale Pearson, contemporary music

on the piano. Wednesday through Saturday. Bruce Robbins, contemporary rare. Sunday and Monday. Craig Jones, piano, 3-5 p.m. Friday.

**Ball and Bear**, 696 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary. Wednesday through Saturday.

**Calypso Lounge**, 975 Greenfield Avenue, El Cajon, 440-9326. Tommy Ratz, country, light rock, and easy listening. Friday and Saturday. Sunday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7243. Country Casanova, country. Tuesday through Saturday. Jerry Ratz and a Touch of Country, country. Sunday: digging lessons, Monday and Tuesday.

**Con-Cor's Nest**, 12247 Woodside Avenue, Lakeside, 443-2309. Western Style, piano variety. Thursday through Saturday.

**Dock's Landing**, 1185 East Main Street, El Cajon, 442-0258. Jerry Burdard, piano variety. Wednesday through Saturday. Carol Crawford, contemporary. Sunday through Tuesday.

**Don's East**, 13321 Business Center, San Diego, 442-2444. Don's East, 13321 Business Center, San Diego, 442-2444. Don's East, 13321 Business Center, San Diego, 442-2444.

**Don's West**, 5286 Highway Drive, La Mesa, 462-0513. The Classics, formerly the Belairs. Fifties and Sixties rock. Tuesday through Sunday.

**Flinn Springs Inn**, 15505 Highway 90, El Cajon, 443-9568. Don's West, 5286 Highway Drive, La Mesa, 462-0513. The Classics, formerly the Belairs. Fifties and Sixties rock. Tuesday through Sunday.

**Happy Days Car Hop**, 9661 Camino Road, Spring Valley, 463-4737. The Jets, vintage rock. Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6444. The Smith Brothers, country and contemporary. Friday and Saturday.

**Kentucky Stud**, 11377 Woodside Avenue, San Diego, 448-3402. Don's East, 13321 Business Center, San Diego, 442-2444. Don's West, 5286 Highway Drive, La Mesa, 462-0513. The Classics, formerly the Belairs. Fifties and Sixties rock. Tuesday through Sunday.

**Lakeview Hotel**, 9490 River Street, Lakeside, 443-9591. Renaissance, country. Friday and Saturday.

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Lubbock, Texas, Sept. 14  
G.A. 112-50  
V.I.P. available  
Don Henley/Katrina and the Waves, Sept. 1  
Dino Steward, Sept. 7  
K. Sept. 13  
Ringer, Sept. 27  
George Benson, Sept. 28  
Kenny Loggins, Oct. 12  
SDSU  
Padres Dodgers Series, Sept. 16 & 17  
All Chargers Games

**Springside Inn**  
George Jones & Tony Tucker  
Lubbock, Texas, Sept. 14  
G.A. 112-50  
V.I.P. available  
Don Henley/Katrina and the Waves, Sept. 1  
Dino Steward, Sept. 7  
K. Sept. 13  
Ringer, Sept. 27  
George Benson, Sept. 28  
Kenny Loggins, Oct. 12  
SDSU  
Padres Dodgers Series, Sept. 16 & 17  
All Chargers Games

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Sunday 8 p.m. - 12 a.m.  
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TALK OF THE TOWN**

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through  
SEPTEMBER 30



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La Posada del Sol, 5239 Foothill Drive, La Mesa, 442-3601. Latin American country, Wednesday through Saturday.

Legends, 2734 Alpine Boulevard, Alpine, 443-5543. Emerson, Patsy, contemporary, Tuesday through Saturday.

Linda's Di'Angelo Restaurant, 1977 East Main Street, El Cajon, 442-0842. Rock, modern, contemporary, Sunday and Tuesday.

Loren's, 596 Broadway, El Cajon, 442-0806. Patsy N. Woo with Gerry Woo, contemporary, Tuesday through Saturday. Pro Highways, Power Station Band, Wednesday, Sunday and Monday.

Magnolia Mulvaney, 8861 Magnolia Avenue, San Marcos, 445-8300. Ipo Facho, rock, Thursday through Saturday.

Mama's Mink, 531 East Main Street, El Cajon, 442-5373. Rock, R&B, country, and the Big Oak Ranch Band, country, Wednesday through Saturday, and 10:30 p.m., Sunday.

Marie Callender's, 6950 Alvarado Road, La Mesa, 465-1910. Mike Nelson, variety, Tuesday.

Nite Owl East, 667 North Millerton Avenue, El Cajon, 447-3854. The Rain Strangers, Top 40 dance music, Tuesday through Saturday; live Sunday and Monday; call club for information.

Our Favorite Place, 8646 Mission Gorge Road, San Marcos, 449-6240. Linda Sherwood and Sonnet, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Country, Latin, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. The Lividors, rock, Thursday through Saturday; contemporary, Sunday and Monday; the Rock Club, rock, Tuesday and Wednesday; Dr. James Downes, hypnotist, Monday.

Roadster Boom, 8300 Broadway, Lemon Grove, 468-5137. Ron Martin, country, Friday and Saturday.

Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525. Three-D, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Marcos, 449-0909. Creedence, contemporary, and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Outta Control, rock, Friday through Sunday.

### South Bay

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 428-3330. Live rock, Wednesday through Saturday; call club for information.

Clina Five Restaurant, 569 H Street, Chula Vista, 426-2951. Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1802 Palm Avenue, Imperial Beach, 429-1161. Call Lee and Go for Broke, country, Wednesday through Saturday; live country music, Sunday and Monday; call club for information.


Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Crystal, rock, Thursday through Saturday; Toys, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Wayne Gene, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 422-0953. The Joke, contemporary, Thursday through Saturday.

Hutch's, 1163 Palm Avenue, Imperial Beach, 423-1379. Grand Central Station, country, Friday and Saturday; live country dance.

## Automatics



Appearing:  
Lehr's Greenhouse, Aug. 29, 30, & 31, 9:00 pm-1:30 am  
**MDA ROCK WARS FINALS,**  
**LEHR'S, SEPT. 1, 9:00 PM**  
**MDA BENEFIT AT VINEYARD MALL,**  
**ESCONDIDO, SEPT. 2, 2:00-3:00 PM**  
(No age limit - All original music)  
Halcyon, Sept. 1-2, 9:15 pm-1:30 am  
Mony Mony's, Sept. 3-7, 9:00 pm-1:30 am  
For further info call Nelson Talent 222-4320

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Old Bonita Store Restaurant, 4914 Bonita Road, Bonita, 478-3537. The Two Times, rock, Thursday through Saturday.

### PERFORMERS

Performer listings are compiled by Ron Aronson. If you wish to be included, please call 265-4492. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### Rock & Roll

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The Beat Club  
The Beat Farmers: Ranchhand  
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Blitz Brothers: Mony Mony's  
Blue Tracer: Spirit  
Born Cross-eyed: Chi Cafe  
Cat-faces: McP's Pizza Place  
Caper  
The Champs: Spirit  
Circles: Mony Mony's Dance Machine  
The Classics (formerly the Belairs): Don's West  
Crystal Dance Machine  
Dark Ryder:  
Mulaney of Secondhand, Bryan  
Hers  
Dave's Brother Phil: Spirit

Dirk Debonaire: Lefty  
Gonzalez: Outlying Nightclub  
Ducktail Revue: Mony's by the Pier  
Eleven Sons: Club City  
The Huddle-Up  
Fluorescent Ignorance: Spirit  
The Forces: Narva's Inn  
Four Faces: Halcyon  
Freewill: Normandy Nightclub  
Lounge  
Fri-mda of Ghosts: Spirit  
The Fugitives: Ranchhand  
Rick Garland and His Voodoo  
Barracudas: Beach Club  
The Heaters: Old Red Mar Cafe  
The Heretics: Paradise Inn  
Ipo Facho: Magnolia Mulvaney  
Jackals: Beach Club  
The Joke: Sherman Harbor Island  
Caper  
Happy Days Car Hop  
Al Kooper: Belly Up Tavern  
L.A. Islands: Lounge, Psa Soup  
Anderson's  
Laser Eyes: Vista Entertainment  
Lester: Club City  
The Lushes: Park Place, Jose  
Murphy's  
The Mar Debs: Belly Up Tavern  
Country Joe McDonald

Flax: band  
Messengers: Whiskey Flats  
Millennium: Beach Club  
Nightclub: Monk's  
The Models: Club City  
Nervous Rex: Narva's Inn  
Outta Control: Win Cody's Saloon  
Planet: Whiskey Flats  
Private Domain: Belly Up Tavern  
Old Red Mar Cafe  
The Procrastinators: Ranchhand  
Ragged Laces: Dance Masters  
Reflections: Fremont Lounge  
Relayer: The Love/Mesa Mesa  
The Rhythm Method: Red Couch  
Lester  
The Road Runners: Mony's by the Pier  
Johanne: Backet and the Mystics  
Rockin': Carlos, Murphy's & Jolla  
Toma: Red Club, Islands Lounge  
Rule 42: Spirit  
Scarlet: Lefty's Greenhouse  
Sedona: Espada Flats  
Sierra Brothers: Jose Murphy's  
Paradise Bay  
Soldiers of Fortune: Spirit

The Source: Beach Club  
The Spad Brothers: Beach Club  
Street Linger: Spirit  
Stevens: Beach Club  
Suspicion: Spirit  
Sven-Erik and the E Ticket  
Buller's: Spirit  
Tami and the Mouthies: Spirit  
This: Spirit  
Three-D: Torque Lounge  
Three Simple Words: Beach Club  
Touchy Subjects: Spirit  
Toys: Mony Mony's Dance Machine  
Two Times: Old Bonita Store  
Restaurant  
Underground: Spirit  
The Us Bands: Bryan Horse  
War Pigeons: Spirit  
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### Contemporary/Top 40

Amblin: El Canal  
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# CURRENT MOVIES

head; to be sure, are a fully operative tongue and set of vocal cords, with an assortment of gurgles and guffaws out of the repertoire of Bugs Bunny, Porky Pig, and their Warner Brothers' stationmates, and a speaking voice like a slightly older brother of Lily Tomlin's Edith Ann. But enough of a comedy-drama in personality there has never been anyone quite like him. His continual responsiveness to stimuli in the world around him, and especially to self-generated stimuli whenever the world sets him down (e.g. the "mad dog" effect of footpaths on the face he constructs on his breaded pate out of fried eggs, bacon, pancake, and straw) will not be perceived in terms of childlike naivete—or since he is not an actual child—in terms of demerol-induced. But his "delicate" patina is the physical world he makes an example for intellectuals too. And his attitude toward the world, a nothing short of philosophical. Directed by Tim Burton.

\*\*\* (Carousell Cinema 6: College; Oceano 8: Santa Vista 6; Sports Arena 6; UA Chula Vista 6; Wiegand Plaza 6)

**Rambo: First Blood Part II** — This sequel advances into territory already occupied and overpopulated: the post-Vietnam War military rescue operation. (The director of the earlier film, Ted Kotcheff, got into that territory first, with UNCOMMON VALOR.) Still, there is plenty of lively action, helped along by Jerry Goldsmith's thundering music and Jack Cardiff's gleaming photography. And the pivotal moment when the rescue helicopter abandons our hero and a lightning bolt of Viet Cong is a marvelously economic encapsulation of this movie's view of the war: never mind how scripted, the view may be, at this moment also marks the spot at which the movie begins its artistic, postscript, with the emergence of a stock white-collared, black-haired, black-suited bureaucrat and a stock suave Soviet terrorist ("You will kill, yes!").

reduction of the Vietnam experience to tongue and set of vocal cords, with an assortment of gurgles and guffaws out of the repertoire of Bugs Bunny, Porky Pig, and their Warner Brothers' stationmates, and a speaking voice like a slightly older brother of Lily Tomlin's Edith Ann. But enough of a comedy-drama in personality there has never been anyone quite like him. His continual responsiveness to stimuli in the world around him, and especially to self-generated stimuli whenever the world sets him down (e.g. the "mad dog" effect of footpaths on the face he constructs on his breaded pate out of fried eggs, bacon, pancake, and straw) will not be perceived in terms of childlike naivete—or since he is not an actual child—in terms of demerol-induced. But his "delicate" patina is the physical world he makes an example for intellectuals too. And his attitude toward the world, a nothing short of philosophical. Directed by Tim Burton.

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**Real Genius** — Catchy title sequence made up of a series of technical illustrations tracing the history of weaponry from the Stone Age to the Atomic one, and backed by Eric Fitzgerald doing "you took A-Bomb to Me." This and the CIA war-movie sequel after it give the movie a genuine satirical edge to be shared before the end (but not before the classroom vignette of a tape recorder on the front desk lecturing to an assembly of other tape recorders). There is more of a coherent plotline here than in most Eighties youth movies. Having to do with covert government research on a fictitious atomic called "Cable Tech," and there is a nice balance shown for the eccentricities of very bright people. Or anyway, the horse-faced Gabe Jent as a shyly precocious fifteen-year-old and Michelle Meyrink as a chatterbox in a Louise Brooks haircut are easy to tolerate. On the other hand, there is a whole cemetery of rotund the ten finest minds in the country, but only the first of the ten is killed.

Murray, Dan Aykroyd, Steve Martin, and other friends and acquaintances of the University of South Florida. This character pushes eccentricity beyond tolerance and beyond belief. And the movie, not to separate itself too much from other youth movies, shows, with Rambo on our team, did we fail to win the war in the first place? It also grows increasingly innocuous, having no more relation to the real war than did to an earlier war, such as DC Comics as STAR SPANGLED WAR STORIES and G.I. COMBAT. Sylvester Stallone's body-builder physique fits in well with the comic-book ambience. And director George Panoscos, perhaps calling upon his Mediterranean heritage, gives the spectacle something of the monumentalism of a not quite Michelangelo's Rubeus Sicut, at least Steve Reeves's Hercules. Richard Crenna, Charles Napier, 1985.

\*\*\* (Cinema Plaza 5; Frontier Drive In; from 8:30; Santee Drive In; Strand; from 8:30; UA Chula Vista 6)

**The Return of Martin Guerre** — Based on fact, this case of disputed identity in provincial France is set in the 16th Century, and no pains have been spared to re-create accurately the look of an era prior to the invention of Patrimoine soap and Tide detergent. And prior to the invention of the movie camera. Too. This last invention forces impudence with the entire premise. All actors, well-known or not, have an indelible identity on screen, and the young actor and actress in the first part of the movie look only vaguely as if they could have grown up, in an interim of nine years, to be Gerard Depardieu and Nathalie Baye. It might have been wiser to skip this part altogether, since our impudence with it owes something to its storytelling methods as well. Belated plot twists are not sufficient to compensate. Directed by Daniel Vigne. 1982 (R, 9-3)

**The Return of the Living Dead** — More truly a sequel to NIGHT OF THE LIVING DEAD than was DAWN OF THE DEAD, although writer-director Dan O'Bannon had nothing to do with the earlier film, and indeed has the cheek to suggest that George Romero got his "zeds" wrong in it. For that matter, the "scientific" process here whereby a whole cemetery of rotted corpses are reanimated in Louisville, Ky., is really rather vague, but there is

nevertheless some interesting new information about the eternal pantheon of death and its temporary relief by way of decaying a living human's brains. The old trial of the chase, at any rate, is still there even if the director, Joel Schumacher, ever think of putting himself in anyone else's shoes? On the one side (in this particular instance) there is the feasibility of so really wetting the hair without cracking open the skull, or the dual question of personal dignity and hygiene. Oh, well, the wet look is "in" anyway. Emilio Estevez, Rob Moore, Andrew McCarthy, Denn Moore, Judd Nelson, Ali Sheedy, Mare Winchingham. 1985.

\*\*\* (Cinema Plaza 5, Cinema; from 8:30; UA Chula Vista 6; UA Escondido 8)

**Summer Rental** — A setback on vacation in Florida has a last chance to redeem himself (after a couple of days less) in the annual softball regatta, and the movie, having failed at being MR. HULOT'S HOLIDAY, has a last chance to be a comedy. The comic comes in the form of a man who is a former little boy who can still remember what appealed to them back then. And because the former little boy who directed it and co-wrote it (with his brother and presumable former playmate) is Lawrence Kasdan, it brings these childhood memories with an almost parental indulgence, if not with outright truth. The heroes of this Western are the sort who can confidently admit a hat of a man's head at the distance of a football field without worry that the wind factor or the law of gravity will drag the bullet outward to squarely between the eyes—in other words the sort of hero scowled in the Roy Rogers Gene Autry kiddie wing of the genre, and ultimately developed, with the proper intervention of adolescent cynicism and amorality, or at least of sweat and beard stubble, into the hero of the "roughie" type. But the makers of this Western, on the other hand, are hardly so sure of shot. And an unreliable pattern of hits and misses can be traced throughout (for the cast, for example, with Scott Glenn and Danny Glover as his, Kevin Kline and Kevin Costner as messes, Linda Hunt as his, Rosanna Arquette a mess, and so on and so on). 1985.

\*\*\* (Carousell Cinema 6: College 21; Flower Hill Cinema; Cojocero 21; Plaza Bonta; Poway Theatre; from 8:30; Santee Village 8)

**St. Elmo's Fire** — Post-graduate soap opera, seven collegiate colleagues in their "freshman year of life." ("Four months after graduation," one of them impatiently laments, "and you're still acting like every night's a frat party!") It's nice that the movie takes so impartial a view of its characters, and nice that it offers no permanent solutions to their problems.

\*\*\* (Cinema Plaza 5, Cinema; from 8:30; UA Chula Vista 6; UA Escondido 8; UA Glashouse 6)

**The Terminator** — Unpretentious and fast-moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot. A half-human, half-robot assassin (Arnold Schwarzenegger, well within his acting

range) has been sent back through time from 2029 A.D. to the present day, under Herold's orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion against the genocidal mechanocracy so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new sort of serial killer, targeting everyone in L.A. phone book with the name of Sarah Connor. The future more than ever is now. What could have been a repetitive situation (you can't keep a good cyborg down) has been worked out with some clever variations, and the paradoxes that come with all time-travel stories are in this one squarely faced up to. Or as the problem is succinctly expressed for us: "One person could go crazy thinking about this. Within the precincts of such stories, this one is as nearly tied up — and in that unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the address from the future becomes retroactively much more than just a loyal disciple of humanity's savior, it is also an ironic use of this sci-fi staple as anyone outside of SOMEWHERE IN TIME. With Linda Hamilton and Michael Biehn, directed by James Cameron. 1984.

\*\*\* (Spring Valley, from 8:30)

**Volunteers** — Tom Hanks and John Candy can't get the Peace Corps in this comedy directed by Nicholas Meyer. (Cinema Plaza 5, Flower Hill Cinema; Santee Village 8; UA Cinema 3; UA Escondido 8; UA Glashouse 6)

**Warning Sign** — A curfew! ANDROMEDA STRAIN, it is still serviceable about a germ warfare experiment (under cover of a geomagnetic field) that infects everyone in the laboratory and turns them into their fellows in homicidal rage — everyone, that is, except the security monitor and

the local constable. Why is she immune? The answer to that question is a revelation on more than one front, and is unexpectedly pleasing. The action is brisk, albeit a bit monotonous, and the actors (Sam Waterston, Kathleen Quinlan, Yaphet Kotto, Jeffrey De Munn) put more into their roles than scriptwriters Matthew Robbins and Hal Barwood had any right to hope. Directed by Barwood. 1985.

\*\*\* (Cinema Plaza 5, from 8:30; Cineplex; from 8:30; UA Chula Vista 6; UA Escondido 8; UA Glashouse 6)

**World Science** — Weird isn't the word for it. Too weird, perhaps, with a home computer at their disposal feed into some specifications for an ideal female, then tap into a more powerful system, and — zhaam! — conjure up

the local constable. Why is she immune? The answer to that question is a revelation on more than one front, and is unexpectedly pleasing. The action is brisk, albeit a bit monotonous, and the actors (Sam Waterston, Kathleen Quinlan, Yaphet Kotto, Jeffrey De Munn) put more into their roles than scriptwriters Matthew Robbins and Hal Barwood had any right to hope. Directed by Barwood. 1985.

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# CURRENT MOVIES



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**Warning Sign** — A curfew! ANDROMEDA STRAIN, it is still serviceable about a germ warfare experiment (under cover of a geomagnetic field) that infects everyone in the laboratory and turns them into their fellows in homicidal rage — everyone, that is, except the security monitor and

literalism, but who owns enough filmmaking finesse to make a sickening spectacle of the feminist drama and the athletic, armistice posing, stunting, With Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris, and Russ Tamblyn. 1961

\*\*\* (Cinema Plaza 5, from 8:30; Cineplex; from 8:30; UA Chula Vista 6; UA Escondido 8; UA Glashouse 6)

**Year of the Dragon** — A sort of Chinese Ozzy Osbourne, set in New York's Chinatown, in the interest of cultural documentation, there is a lot of laboriously expository dialogue played in the empty, unpopulated manner of a Sissy Spacek movie, a SERPICO or a PRINCE OF THE CITY. But we are not given nearly enough to go on to judge the credibility of the western-minded Pusan cop (Mickey Rourke, whose gray fringe change in hair is a bit odd, and whose movements are somewhat stiff). That he regards his war against the Chinese Mafia as somewhat equivalent to the Vietnam Conflict does not bolster confidence in him. But more likely it is director Michael Cimino in whom our confidence ought to lay. The romantic relationship between the racist cop and the Chinese American reporter never remotely makes sense. And why introduce a rookie Chinese cop as the key to poke undercover operations and then ignore him for an hour? Some vivid outbursts of violence prevent the movie, or the spectator, from slipping into a coma. And some new ground has perhaps been broken with the unique credit of "Photographed and Operated by Alex Thomson." To be sure, the movie would seem to need some photographic, whether or not "operational." But the working of the new credit would seem to need some refinement. Surely these two verbs require different subjects. The movie can have been photographed by Alex Thomson, but not very well, operated by him. On the other hand, he cannot have photographed the camera, can he? With John Lone and Anne. 1985.

\*\*\* (Carousell Cinema 6: College 21; Flower Hill Cinema; Cojocero 21; Plaza Bonta; Poway Theatre; from 8:30; Santee Village 8)

**West Side Story** — THE ROMEO AND JULIET tragedy relocated and Manhattan's juvenile gang wars —

Puerto Ricans and whites at daggers with one another. The plot sits quite easily in its new surroundings though some effective revisions have been directed, where they were not absolutely necessary, and the tale even acquires a fresh coloring by way of its denotation to sub-level society. Still, the project, reaching the screen under the escort of its Broadway mentor, Jerome Robbins, is an uneasy mixture, a classical love story combined with an environmental sociological dissertation on sentimental determinism, stylized, meticulously colored street gang rituals, photographed in authentic, gritty locales, and the troubadour Stephen Sondheim, Leonard Bernstein score, which vacillates between the soaring, the sweet, the sentimental, and the sassy, the sort of musical, Robbins was well advised to take, on as co-director, Robert Wise, who seems naturally toward realism and

literalism, but who owns enough filmmaking finesse to make a sickening spectacle of the feminist drama and the athletic, armistice posing, stunting, With Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris, and Russ Tamblyn. 1961

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10:30-11:30 Jazz Beg. Adult Pointe	10:30-11:30 Jazz Adv. Beg.	10:30-11:30 Jazz Beg.	10:30-11:30 Jazz Beg.	10:30-11:30 Jazz Beg.	10:30-11:30 Children's Jazz, Tap Modern
2:30-4:00 Ballot IV Ballot III	3:00-4:30 Ballot IV Ballot III	2:30-4:00 Ballot IV Ballot III	3:00-4:30 Ballot IV Ballot III	2:30-4:00 Ballot IV Ballot III	11:30-1:00 Jazz Beg. Adult Ballot Beg./I
4:00-5:30 Ballot II Jazz Int./Adv.	4:30-6:00 Ballot II Alexander Technique	4:00-5:30 Ballot II Alexander Technique	4:30-6:00 Ballot II Alexander Technique	4:00-5:30 Ballot II Alexander Technique	1:00-2:30 Adult Ballot III/IV
5:30-7:00 Ballot Beg./I Jazz Int.	5:30-7:00 Ballot Beg./I Jazz Int.	5:30-7:00 Ballot Beg./I Jazz Int.	5:30-7:00 Ballot Beg./I Jazz Int.	5:30-7:00 Ballot Beg./I Jazz Int.	2:30-4:00 Ballot IV Ballot III
7:00-8:30 Jazz Beg. Jazz Int./Adv.	7:00-8:30 Jazz Beg. Jazz Int./Adv.	7:00-8:30 Jazz Beg. Jazz Int./Adv.	7:00-8:30 Jazz Beg. Jazz Int./Adv.	7:00-8:30 Jazz Beg. Jazz Int./Adv.	4:00-5:30 Ballot II Jazz Beg.

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**INTELLIGENCE** - Several San Diego police officers are being investigated for allegedly using their positions to obtain information for a private company. The investigation is being conducted by the San Diego Police Department's Internal Affairs Division. The officers involved are: Sgt. [Name], Sgt. [Name], and Sgt. [Name]. The investigation is ongoing.

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**THE BEACON** - A travel agency is looking for a travel agent to join its team. The agency is located in San Diego and has a long history of providing excellent service to its clients. The ideal candidate will have a minimum of two years of experience in the travel industry and will be responsible for selling travel packages to clients. The agency offers a competitive salary and benefits package. For more information, contact [Name] at [Phone Number].

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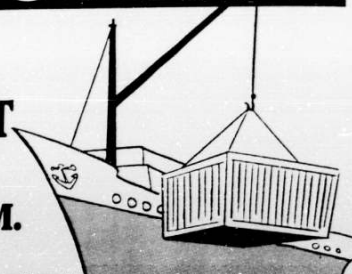






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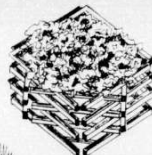
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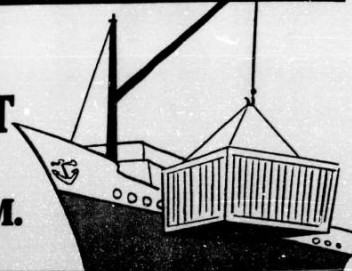


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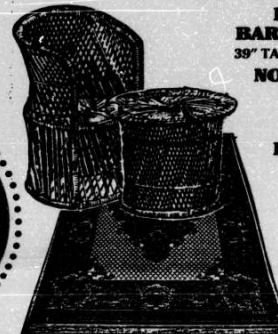


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