

Sixth Photography Awards Exhibition  
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# READER

VOLUME 15, NO. 36 SEPT. 11, 1986 SAN DIEGO'S WEEKLY

## The PROSPERITY GURUS



*From love your brother to love yourself to love your bank account,  
San Diego's new-age community takes a turn for the purse.*

**I**t's amazing how quickly new-age fads come and go. The fire-walking rage burned itself out in less than a year. Flotation tanks, those sensory-deprivation aids to meditation, can be found lying belly up at garage sales everywhere. Colonic irrigation centers, which offered a kind of holistic enema with mystical overtones, are said to have suffered from the AIDS scare. Nearly all those who worried about their sickly auras have taken them in for adjustment and are now confidently emitting splendid rainbows of light. More recently, those unfortunate souls with unbalanced brain

hemispheres have gone through polarization therapy, so that their consciousness is now running smoothly on both cylinders, like a well-tuned Kawasaki. New-age fads come and go all over the nation, but San Diego, which has somehow become the land of Oz for the new-age movement, sees them come and go first.

"San Diego is the cradle of civilization for the Aquarian age," declares Reverend Judith Larkin, Ph.D., seated in the living room of what she calls her dream home — a two-story house in La Costa, just up the hill from the golf

*(Continued on page 10)*

BY STEVE SORENSEN  
*Photograph by Craig Carlson*

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## Upon, Ralph & Hans

Ken Guyer promised that his letter to the *Reader* of September 4 would be the last time that he or any other staff member of the San Diego Housing Commission would reply to exponents by Hans Jovishoff. If so, the public will not be deprived of further enlightenment. Guyer's answer — which assured nothing — avoided addressing any of the murky issues, which he smothered in blanket generalities instead of specifics.

Although Guyer seems being identified as "public relations director," preferring the euphemistic title of "public information officer," the public may be forgiven for confusing both designations, since his letter — an admixture of whitewash and hogwash — was a masterful public relations job of burnishing Ben Montijo's tarnished image. Bureaucrats generally react with knee-jerk nervousness to criticism against colleagues ("There but for the grace of God go I") and cast the patriotic whistle-blower as the villain. But concealment and cover-up won't wash. When the *Hill Street Journal* two years ago cited San Diego as America's most corrupt city, the need was for more public watchdogs, not more alibi justifications for dubious deeds. American integrity was advanced by the persistent efforts of Upon, Sinclair, Ralph Naders, Hans Jovishoff, and other concerned citizens castigated as muckrakers and do-gooders by self-serving opportunists.

You imply that Mr. Jovishoff is irresponsible because he somehow has duped the press with incomplete information. This statement is not very flattering to those people whose support you are seeking in your attempts to suppress Mr. Jovishoff's freedom of expression.

## LETTERS

The *Reader* welcomes letters for publication. Address them to Letters to the Editor, Box 10804, San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Guyer's statement that "Jovishoff does not care about the homeless in San Diego" will be resented as libelous, malicious, and irresponsible by the thousands of tenants who have sought and received Jovishoff's unstinting support, e.g., Oakwood Tenants Association, Buena Vista, University City, and countless others, to say nothing of his untiring efforts as task force worker and spokesman on behalf of beleaguered tenants and homeless "fighting City Hall" and establishment corruption for years. Guyer would be serving the city better by nominating Jovishoff San Diego's Man of the Year instead of indulging in unwarranted vituperation. Jovishoff has devoted many years of unaffiliated, unpaid, unpaid service to the community. Although he expects no reward, he deserves better than flak from hand-in-handing.

It is customary for anyone caught with his hand in the cookie jar to lament, "They're picking on me." Guyer's attempt to shield Montijo by claiming that Jovishoff is engaged in a vendetta against one man is indeed pitiful. Guyer, who states that his primary function is to provide information to those who request it, is livid about Mel Shapiro and Jovishoff "claiming his right to investigate public documents." Guyer's flag-waving conclusion that "those of us in this country have gained would be bitter to have those few who abuse them" ignores the fact that this country's rights were gained by its vilified muckrakers and whistle-blowers who did not balk at "fighting City Hall."

Those rights are periodically threatened by cover-up artists and others engaged in maintaining wrongdoing. We, too, are concerned about "those few who abuse" their rights — like officials who treat public funds like personal expense accounts, or operational funds for questionable wheeling and dealing, which, if exposed, must be camouflaged or rationalized by public relations magicians.

Vernon Fox  
Pacific Beach

## Anti-American & Insane

An open letter to Ken Guyer. If, in your letter to the *Reader*, you tried to count across as a well-informed, educated, professional, no-nonsense spokesperson for the Housing Commission, you blew it.

Do you really think that the Housing Commission and its beleaguered director, Ben Montijo, have gained supporters by your nasty, ineffectual, and vindictive attack on the integrity of two senior citizens whose only goal seems to be to provide the citizenry of San Diego with accurate information about a public agency?

You mention Mr. Jovishoff's personal "vendetta" against Ben Montijo, yet you fail to mention what the "vendetta" is all about. You make reference to the "progressive and innovative methods" used by the Housing Commission at the meetings for Mr. Jovishoff's attacks on the agency, but again, no hint of these methods is found anywhere in your letter.

You imply that Mr. Jovishoff is irresponsible because he somehow has duped the press with incomplete information. This statement is not very flattering to those people whose support you are seeking in your attempts to suppress Mr. Jovishoff's freedom of expression.

Short of calling Mr. Jovishoff and Mr. Shapiro anti-Americans and insane, you provided no information that would vindicate the Housing Commission director's excesses with taxpayers' monies. Instead, you chose to shower us morose readers with a long-winded account of the differences between a public relations director and a public information officer, as if this were really such an important issue.

Ken, if this is how you justify your salary, I say that Ben should give you a free hand with all news-related items, because you will sink the Housing Commission quicker than one can say "public information officer!"

Alberto Flores  
East San Diego

## Fish At Grand Canyon

I'd like to thank Judith Moore for helping me to remember what it was like during my long-forgotten youth on the beach ("The Girls of Summer," August 28). Also to tell that fourteen-year-old that I'm old enough to be her mother, and I'm not too sure what a love-in was either. I witnessed one once at the Grand Canyon when I was fourteen, and it just looked like a lot of people wearing dirty long hair and blouses wandering around kissing each other soulfully in public (we called it kid-kissing; you know, when you don't come up for air).

Ann Martin  
Carlsbad

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# CITY LIGHTS



Port Stockton Drive and Goldfinch Street: a favorite speed trap

## WHERE THE COPS ARE

BY THOMAS K. ARNOLD

The information that follows comes from several San Diego police officers who agreed to speak only after being promised that their names will not be published. The reason for the officers' trepidation is that their superiors are not going to like this article. And the reason their superiors are not going to like this article is that it dispels two popular myths that each year result in the issuance of

thousands of traffic citations to unwary motorists. Myth number one is that there is no such thing as a speed trap — or, in police parlance, a "cherry orchard" — where conditions are such that waiting cops can expect to write as many as ten citations per hour, "picking" traffic violators as easily as cherries from a tree. Instead, sources say, there are hundreds of cherry orchards all over the city, and they range from long stretches of straight road where motorists are likely to exceed the speed limit to intersections where there are conflicting road signs, unusually long red lights,

or other confusing regulations. Each traffic and patrol cop has his or her favorite cherry orchard, where idle time is suddenly made productive simply by lurking around the corner or behind a row of parked cars, the sources say. Here's a sample, each followed by police sources' explanations: **Eighth Avenue and Washington Street, Hillcrest:** Southbound motorists coming off Highway 163 are prohibited from turning left onto Eighth, "but many of them do anyway because it's inconvenient to go around." **Sixth and University avenues, Hillcrest:** Eastbound motorists

on University who turn left onto Sixth, which leads to Highway 163, "very often run the red light if there's no traffic coming from the opposite direction." **Beverly Bay and Coronado Avenue, South San Diego:** There's a stop sign for traffic on Coronado; "everybody runs it, because it's a big open area and they think they can get away with it."

**Kettner Boulevard and A Street, downtown:** Motorists suddenly find themselves in a left-turn-only lane, "but many of them go straight through because it comes up with hardly any warning."

**Kettner Boulevard and G Street, downtown:** Again, the victims are motorists southbound on Kettner. The limit line for the stoplight at G "is way back, behind the railroad tracks, but everyone pulls up near the tracks, which is illegal."

**Kearny Villa Road, south of Miramar Road, Kearny Mesa:** The speed limit is fifty-five miles per hour, "but since the road is so long and straight, many people traveling in both directions go faster — and get picked up by the cops who wait under the [Miramar Way] bridge."

**La Jolla Boulevard, south of Bird Rock Avenue, La Jolla:** Motorists traveling north find the speed limit reduced from thirty-five miles per hour to twenty-five. "The cops park on the side of the road and, thanks

to radar, wave violators over as soon as they get past the speed limit sign."

**Beryl Street, east of Ingraham Street, Pacific Beach:** Motorists coming off Interstate 5 and heading into Pacific Beach like to avoid congested Garnet Avenue by taking Soledad Mountain Road to Beryl. Beryl, however, "is narrow and very hilly, and most people ignore the twenty-five-miles-per-hour speed limit."

**Catalina Boulevard, south of Talbot Street, Point Loma:** Most of the traffic is either coming to or leaving the Naval Ocean Systems Center on the southern tip of Point Loma, "and particularly during morning and afternoon rush hours, almost everyone is speeding."

**Fort Stockton Drive and Goldfinch Street, Mission Hills:** Eastbound motorists on Fort Stockton who turn right onto Goldfinch "run the stop sign all the time; they never stop."

**University Avenue and Texas Street, North Park:** This is known as an "offset" intersection; southbound motorists on Texas must veer about twenty-five feet west (or to the right) after crossing University. "As a result, many people cut across the northbound lane when turning left [onto University], violating the 'left-turn yield' sign."

**University Avenue and Thirty-second Street, North Park:** Another offset intersection, only this time, about the same

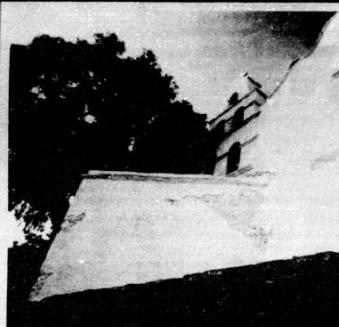
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## THE EXCAVATION & THE WORD

BY NEAL MATTHEWS

When we looked in last fall on the tangled affair involving Mission San Diego de Alcalá's plans to construct an 8000-square-foot building over the ruins of the first mission established in California by Father Junipero Serra, the local Catholic diocese had the City of San Diego locked in a half-nelson. The city council had just realized that it was virtually powerless to stop or even alter the building plan, since San Diego's historic preservation laws are so weak as to be almost useless.

The mission property, located about a mile east of the stadium in Mission Valley, has been designated as a national, state, and local historic site, and preservationists from throughout California have strenuously protested the church's plans to build over the last remaining piece of undeveloped property on the mission quadrangle. But under the city's historic preservation law, San Diego could only delay



Mission San Diego de Alcalá: battleground of the preservationists and the priests

the project for one year, and that delay period ends next Sunday, September 21. If the diocese wanted to start construction immediately after that date, the city would have no choice but to issue the building permits. However, Monsignor I. Brent Eagen, the pastor at the mission, promised the city's Historical Sites Board last March that he would not begin building until the final archaeological report on the site was completed. He said the University of San Diego archaeologists who have been excavating the area for the last twenty years would complete

their report by December, 1986. But on the advice of the city attorney, the Historical Sites Board decided at its August 27 meeting to ask Msgr. Eagen to put that promise in writing and, further, to make acceptance of the adequacy of the report contingent upon a review of it by the city council.

Ray Brandes, chairman of USD's history department, who has overseen the excavations at the site for twenty years and is now directing the writing of the

report, calls the city's latest move "insulting — it's midjet minds at work." Brandes says five graduate students are now writing the report, which will be a "new history of the mission," and that "if this nonsense downtown will stop, it is still our intent to finish the work by the end of the year. But I'm not going to put this in writing. They'll have to take my word for it."

Brandes says that the diocese has voluntarily stated "half a dozen times" that it would not begin the building until the archaeological report was finished, "but someone must be hard of hearing. I have a lot of other things to do besides run

down to these petty little meetings with people who couldn't make it in college. The church has made a promise, and that ought to be good enough for them. But here we have these people who are mentally unemployed disrupting a project that has a great deal of merit to it."

The proposal to get that promise in writing was about the only way the city could ensure that a major archaeological site was properly excavated and that a suspected Indian burial ground doesn't underlie the proposed building. Brandes says the cemetery is elsewhere on the grounds, but other mission experts believe the building will cover at least a part of the old cemetery, which may contain thousands of Indian graves. City staffers wanted an independent archaeologist to complete the final archaeological report, not USD

students, since the diocese and the university are closely linked. But the city had no way to compel the diocese to hire someone outside the Catholic

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# CITY LIGHTS

## THE SARDINE SEMESTER

BY BRIAN CANLEN

City officials call them "mini-dorms," but they're better described as suburban houses shared by college students. Too many students, say their neighbors, who complain about parking, loud music, and weeds from lawns. To begin solving the problem, the City of San Diego is planning a survey this fall to identify mini-dorms in Mission Beach, Pacific Beach, and the area surrounding San Diego State University. But getting the neighbors to report the mini-dorms is the easy part. A trickier task will be telling eight students not to share a home designed for a single family without accusing them of not being a single family.

"There are constitutional issues involved," says Dennis Turner, a city planner who has been given the job of conducting the survey and reporting back to the city council in November. Turner is referring to the City of San Barbara vs. Adamson, in which the state Supreme Court decided in 1980 that twelve unrelated adults could not be



Bus, Steve, Ken, Millard, and Zeke share an 5000-acre mini-dorm

prevented from living together in a single-family neighborhood. In 1981 an appeals court said that the Chula Vista could regulate the size of a household only by enforcing parking standards, health codes, and other external regulations.

The City of San Diego will be using this same plan of attack against the mini-dorms and their multi-inhabitants. "We really have to address the symptoms rather than the nut of the problem — too many people living there," says Turner. The survey, originally intended for

the SDSU area, will now include the 92109 ZIP code, where many students live. The purpose is to measure the extent of the mini-dorm problem; residents will be asked to give addresses of overpopulated houses and list the amenities associated with them. Along with the questionnaire will be a list of city agencies — and their phone numbers — that handle complaints about noise, unkempt yards, and parking congestion.

What the city will do with this information is not clear, however. Enforcement of the building code is difficult because it does not spell out the minimum number of square feet required for each occupant. Plus, the city can't just bust

down the mini-dorm details, Dan Steve, Ken, Millard, and Zeke (not his real name) are trying to clean up their mini-

into a house and demand to know who lives there. The courts could consider this an invasion of privacy. "We're limited as a city when it comes to the questions we can ask," says Turner.

Another restriction on the mini-dorm solution is sending the questionnaire. The cost of preparing and mailing it to 7503 homes in the San Diego State University area alone could be as much as \$5600, not counting data analysis. The city may mail the survey along with water utility bills in order to obtain information from home owners and not renters (i.e., mini-dorm dwellers). But this vehicle presents its own set of logistical problems, according to Turner.

While the city is trying to nail down the mini-dorm details, Dan Steve, Ken, Millard, and Zeke (not his real name) are trying to clean up their mini-

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## BYE-BYE, BYPASS?

BY PAUL KRUEGER

The least Bell's Vireo has delayed a sewage project in the Tia Juana River valley, a bridge in Bonsall, and a highway in Tierrasanta. But the little gray songbird and its human allies now face another formidable challenge: this time from angry Ocean-side-area commuters and well-organized representatives of the Ocean-side Junior Chamber of Commerce. At last count, the North County motorists outnumbered the vireo 8000 to twelve, and the chamber of commerce Jaycees are throwing everything they have at the vireo: petitions, bumper stickers, newspaper editorials, even comedy skits and musical songs.

The Jaycees launched their spring offensive after reading in the vireo May 5, after reading in

the hometown Blade-Tribune that the U.S. Fish and Wildlife Service had declared the songbird an endangered species. Recent counts show there are just 300 pairs of the bird nesting along riverbanks in the Southwest. The endangered species declaration was good news for the Jaycees, who support the building of a four-lane highway that would link I-5 with I-15 and divert rush-hour traffic from crowded Mission Avenue. That stretch of new freeway bypassing Mission Avenue has been delayed because vireos nest in the path of the proposed freeway where the San Luis Rey crosses under I-5 near Hill Street.

Six days after fish and wildlife officials added the vireo to the endangered species list, twenty Jaycees marched through rush-hour traffic along Mission Avenue, distributing bumper stickers and circulating petitions that demand "the immediate construction of

Highway 76... to eliminate loss of time, expenses, and [save] human life." To publicize the petition campaign, a freeway advocate wrote and recorded two songs, "I Left My Sanity on Mission Avenue" and "Have You Heard the Word?" a country-western twang whose chorus laments that "there's a few little birds holding up the new highway." The songs, along with a list of two drivers complaining about the traffic tie-ups ("By the time that bypass gets in I'll be ready to have one," says Bill Vireo to his carpool companion, Les Tern), make up a cassette recording that goes on sale next month at Ocean-side stores. Proceeds will help the Jaycees pay for newspaper petition advertisements.

A more controversial aspect of the Jaycees' highway campaign is their suggestion that the fish and wildlife officers relocate the nesting vireos four miles east to a new

area. "I am very disappointed in my fellow miners," says Nagel. "Some of them obviously couldn't care less." Nagel represents the other mayors on the San Diego County Regional Task Force on AIDS; he was chosen for the position in February at a League of California Cities meeting that he did not attend. "I wasn't there and they appointed me," he says. "But I don't consider it as a punishment. I think it's really worthwhile. And since they appointed me to this [task force], I think they should

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## PROJECT IMPOSSIBLE?

BY BRIAN CANLEN

There is a poor relation hanging on city hall doors throughout the County of San Diego. This relative, who is also sick and probably gay, is asking for a \$5000 handout to help him move to a new home in Hillcrest. But most of the mayors coming to the door are treating him like a very distant cousin. They are not responsible for supporting him, they say, but he has AIDS is said, but it's not really their problem.

The San Diego AIDS Project, a state-funded program that assists those who have the disease and those who might develop it, was hoping for a better reception. The project needs money to relocate its offices, and Fred Nagel, the mayor of La Mesa, suggested

that all the municipalities in the county split the cost. On April 25, he sent a letter outlining the idea to the sixteen mayors who belong to the League of California Cities. The money has not been rolling in.

"I am very disappointed in my fellow miners," says Nagel. "Some of them obviously couldn't care less." Nagel represents the other mayors on the San Diego County Regional Task Force on AIDS; he was chosen for the position in February at a League of California Cities meeting that he did not attend. "I wasn't there and they appointed me," he says. "But I don't consider it as a punishment. I think it's really worthwhile. And since they appointed me to this [task force], I think they should

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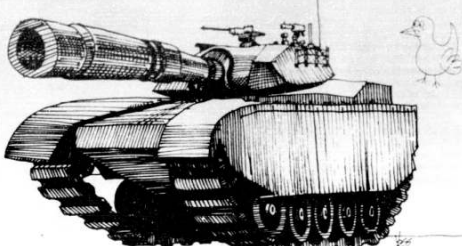


ILLUSTRATION BY BOB WILSON

## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Each time I drive up Interstate 5 through San Clemente, the same provocative question pops into my mind. I'm fairly sure that the walls along the freeway are to cut down on noise pollution, but why are there holes every hundred feet or so where a brick is missing? I've pondered the subject many times with friends; some say it's architecturally stronger that way, others say the mysterious holes are so stranded motorists can talk to people on the other side. Well, I must know the real answer.

Anonymous San Diego

You get partial credit on this one, Anonymous. Indeed, the walls are constructed to reduce noise spilling over into adjacent schools and neighborhoods, but your friends are way off on their explanations for the holes. The architectural-soundness theory is not worth commenting on, the communications portfolio theory is fanciful but completely unfounded. Still I'll give you a passing grade — bonus points for curiosity.

The California Department of Transportation has an environmental investigation unit that since 1982 has been roaming the freeways with their ears open and their decibel-measuring machines turned on. The problem is not so severe in San Diego, where out residential areas are usually at a distance from the freeways. But north of us, in San Clemente, for example, and especially in parts of Los Angeles, people are almost literally living in the fast lane. So, based on factors that include sound level, volume of traffic, and population, Caltrans draws up a list of priority areas that will receive walls. The forty-foot-tall gifts are much in demand and are very expensive — about a million dollars a mile — so the transportation department has to be quite selective in building the barriers. Under its noise abatement program, the walls have to reduce the sound level by at least five decibels, and an area has to have a reading above sixty-seven decibels in order to be considered at all. That's

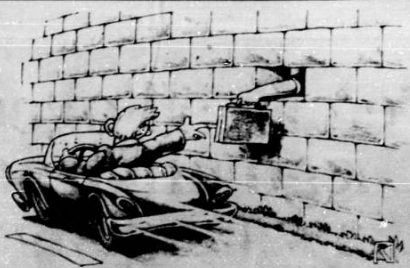


Illustration by Rick Glavin

equivalent to the noise made by an upright vacuum cleaner as measured from across the room.

If we taxpayers are going to spend millions of dollars on these walls, at least they shouldn't have holes in them. Or so you'd think. But the state's engineers aren't dumb. Without the holes, water might collect behind the walls, loosen the soil, and result in the wall tumbling down onto the freeway. But the missing bricks allow the water to drain away safely and prevent such embarrassing incidents.

Dear Matthew Alice:  
In the major leagues, it's been my observation that the home team's dugout is always on the first-base side of the diamond. But in watching a Monday-night game the other night, I observed that the L.A. Dodgers had theirs on the third-base side. Superstition? Tommy Lasorda's kitchen is on that side of the stadium? Are the Dodgers the only team that goofy-foots it? J.T. Lakewood Mission Beach

To say the Dodgers are merely an aberration is to skim the surface. But let me rein in my emotions for a moment. Controversial as they are, the Burns in Blue are not the only ballplayers to dwell on the wrong side of the diamond. I'm told that Detroit also pens its Tigers along third base, and the Cubs and Angels inhabit that side of the field. The Yankees also had the dugout along the third-base stands, from 1923 to 1945, at which time they switched to the more conventional first-base side.

There is no particular reason for choosing either side, nor are there any rules that address the issue. The dugouts need only be twenty-five feet or more from the base lines and should be roofed and enclosed back and ends. They don't even have to be subterranean; the first modern team whose dugout is not "dig out" is the San Francisco Giants, and several parks, including our own, have followed this trend. A field-level dugout can be a distinct advantage, especially when a player invades the territory chasing a foul ball. One minor-league park in Nashville illustrates the

hazards of below-field dugouts. The field was next to a river that was often flooded; during one particular rain-drenched game, a catcher literally dove into the dugout — which was full of four feet of water — to catch a popup. He surfaced with the ball, and the batter was called out. Only after the game did the aquatically minded catcher admit he had made the catch while swimming between the dugout steps and the bat rack.

I'll wrap up the baseball season with an addition to my answer of August 28 about bats and labels (all you baseball-batters can now breathe a sigh of relief). I mentioned that nobody has done scientific research into the subject of which way to hold the bat's label; what I should have said was that I know of no such research. But two fans (of baseball, not necessarily of my column) contradicted me with some pretty impressive diagrams and vocabulary from some scientific-sounding articles. I'm not going to launch into a full explanation, using terms such as tangential faces, compression, earlywood and latewood, and so on. As simply as I can put it, the label is applied to the weakest side of the bat, where the grain is the "widest." The idea is to hit the ball with the bat where the grain is narrowest (on its "radial face"), thereby spreading the force over a larger, more resilient layer of wood — the more solid edge grain. Sounds convincing. Still, I don't understand how someone like Steve Garvey, who certainly can read, breaks dozens and dozens of bats a year, whereas Joe Sewell used only one bat his entire fourteen-year career. Anyway, thanks to Michael Briggs and someone named Gary.

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

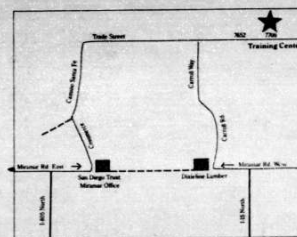
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## THE INSIDE STORY

BY PAUL KRUEGER

THE BIGGEST NEWS FROM BALBOA PARK concerns the shrill debate over the proposed antique auto museum and the recommended demolition of thirty-four buildings on the site of the old naval hospital complex. But members of several influential Balboa Park committees are concerned that these and other important land-use debates, regardless of the eventual outcomes, are being made without the guidance of a new park master plan.

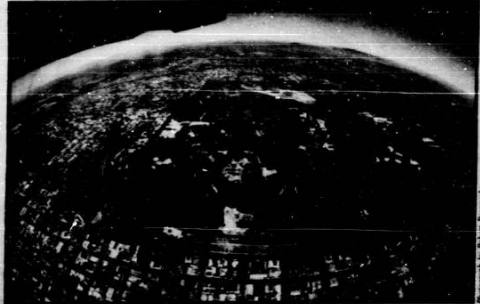
"At every meeting, we grumble about the lack of an overall plan for one of San Diego's most important assets," says Steve Alexander of the city's park and recreation board. Carol Landsman of the Balboa Park committee worries that "we're ad-hocking the park to death" by evaluating proposals without the benefit of a design scheme that updates the 1960 Bartholomew Plan. And Richard Amero, author of numerous magazine articles on the park, sadly predicts that "we may be doing irreparable harm to the park itself."

A new design guide would provide a general philosophy of park use. It would outline acceptable activities for all sections of Balboa Park, from the Sixth Avenue greenbelts east through the El Prado

museum area and across Florida Canyon to Morley Field. The guidelines would restrict some uses while encouraging others and would give the various committees a framework for debating the merits of such new proposals as the auto museum and the fifty acres of recovered park land on the navy hospital site.

In 1980 the city commissioned local landscape architect Ron Pekarek to create such a plan. When Pekarek presented the design in 1983, park officials thought it would be approved by the city council within two years. But Pekarek's proposal to build an amphitheater and footbridge in Florida Canyon, widen streets and bridges along the park's perimeter, and to move athletic activities to a new gymnasium in Morley Field provoked strong community opposition. Public debates consumed a year, disrupting the timetable for approval. An environmental impact report critiquing the 1983 Pekarek Plan was only just completed in June, and it could easily take two more years before the guidelines are debated and approved by the city council.

Meanwhile major proposals, such as the auto museum, naval hospital building demolition, and the construction of a water treatment plant, are moving



Balboa Park

though the park's committee system. Some committee members believe these projects would better be delayed until the master plan is completed. "If proponents of the auto museum don't get use of the conference building now, they'll either disappear, find another site, or wait and try again," says Landsman, who first supported, then opposed the museum when it was debated by the Balboa Park Committee of the city's park and recreation board. "I'm not convinced it's a terrible thing if any of those three alternatives happen. It's not going to critically affect anyone's life."

But Steve Alexander of the park and recreation board, who joined Landsman in opposing the auto museum,

argues that delays are sometimes unacceptable. He says the deteriorating condition of the conference building demands an immediate response, especially since supporters of the proposed auto museum and the dance groups fighting to keep the building have both promised to repair the structure. "We're simply not prepared to absorb the cost of improving the building," says Alexander.

The constraints of time and money are even more pressing in the naval hospital issue. The navy has pledged to pay the full cost of demolishing the buildings and clearing the land, but only if the city council decides by next summer exactly which buildings should be leveled.

A committee appointed last year to study the naval hospital site has recommended that thirty-four of the forty-one buildings be torn down. That opinion reflects a compromise between those who argued that all recovered park land should be cleared and those who wanted to save the historical buildings. Ironically, had the Pekarek master plan been approved in anything approaching its original form, a large restaurant, two pavilions, and a 250-space parking structure would be built there. Though committee chairman Ann Hix is happy that design guidelines didn't hamper her committee's autonomy, she is still concerned that committees such as hers are "planning on a piecemeal basis."

Hix, Landsman, and Amero all envision a Balboa Park that emphasizes open space, grassy knolls, and pedestrian walkways while restricting museums and office space. But even park administrators, who profess neutrality in the debate over the park's future, are worried about the long-range effects of decision-making without the guidance of a new master plan.

"Logically, it's the best thing to do," says Wilbur Smith, who heads the park's development department. "Given the opportunity to wait until completion of the master plan, we should."

Rather than delaying decisions on issues such as the automobile museum and naval hospital area, park administrators hope instead to

speed up approval of the new master plan. But that could be years away. Planning consultant Steve Estrada, who helped write the 217-page environmental impact report on the Pekarek master plan, predicts it will be late 1988 before the city council endorses any design guidelines. Park and recreation department director George Loveland worries that approval could take even longer. "Optimistically, I'd say it could be done in six months. Pessimistically, I'd say never."

Mayor Maureen O'Connor left last Sunday morning for a week in Washington, D.C., where she'll discuss the national drug problem with

other big-city mayors and talk about border sewage with the Environmental Protection Agency. The Washington trip is her sixth business trip since taking office July 7. When combined with a week-long vacation break, O'Connor has been out of town for twenty-five of the past fifty-five days.

In July the mayor toured convention centers in Los Angeles, Anaheim, Toronto, and New York. There was a California League of Cities meeting in Monterey and a visit to state Assemblyman Willie Brown's Sacramento office. She returned to New York in late August to meet Mayor Edward Koch, tour the city, and talk about drug abuse and the homeless. After her second New York trip, O'Connor

joined husband Robert O. Peterson for seven relaxing days in Mendocino.

O'Connor has paid her own way on all the business trips, her staff says. The millionaire mayor, who formerly served as a city council member, is continuing her decade-long policy of picking up the tab for her first-class air travel and hotel rooms. But O'Connor couldn't ask taxpayers to pay her travel bills now even if she wants to: the office budget she inherited from her predecessors includes just \$4000 for travel by both the mayor and her staff. Mayoral aides last week said she will "probably increase the travel budget" for next year.

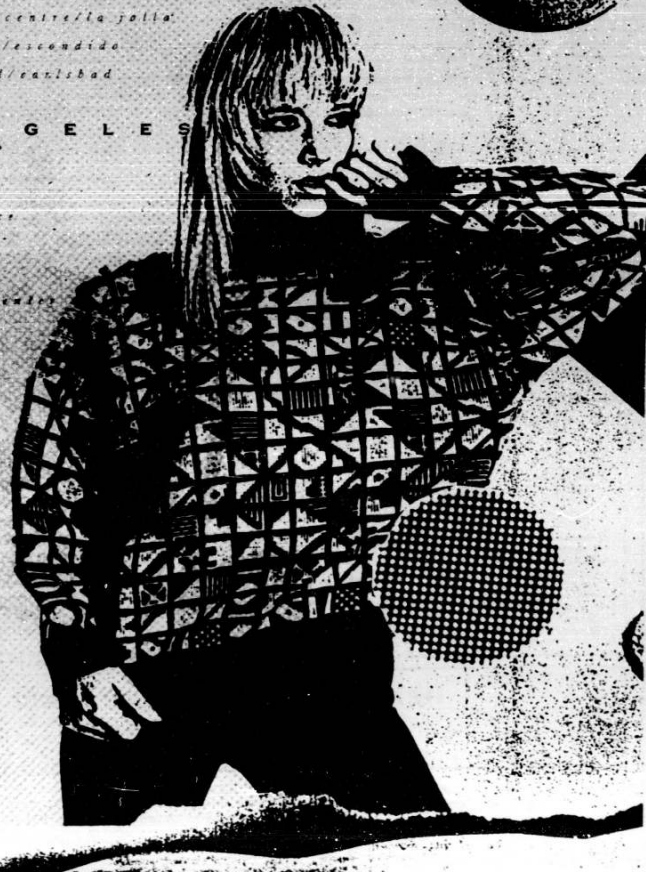
O'Connor's travel habits contrast markedly with those of former Mayor Roger

Hodgcock. His own former aides recall that Hodgcock left San Diego just once on business during his first six months in office, when he took a four-day trip to promote downtown redevelopment to New York financiers and lobby for border sewage funds in Washington, D.C.

O'Connor press secretary Paul Downey acknowledges that the mayor's absence this week is poorly timed, since the city council is reconvening after a two-week break. But Downey stresses that O'Connor hasn't missed a city council meeting until this week, and he says her travels are "getting San Diego back into the national scene and letting the press be aware that San Diego is an important city."

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## GURUS

course and resort. Larkin, a petite blonde with a whispery voice and dreamy eyes, is something like San Diego's good witch of the north and is a key figure in the new-age movement here. "All the major planetary teachers are coming to San Diego to be trained, then going out to the rest of the world," she says. "It's like the eastern Mediterranean was 2000 years ago. San Diego is a geographical coordinate point with a high-energy vortex. Anybody who steps into the high-energy field here sees their life immediately accelerate. They go through their marriage in an instant, their job situation changes, their growth pattern speeds up. It's quite miraculous."

In an older era, and without the Ph.D. after her name, Larkin, who is the founder of the Gateway Community — a kind of new-age religion headquartered in the basement of a rambling old church building in Cardiff — might be called a mystic, or perhaps clairvoyant. The preferred term today, however, is "mystic counselor," or perhaps "consciousness facilitator." Through her powers of Shaktiput meditation, she stares into people's eyes with a hypnotic gaze that is the opposite of the evil eye and transfers "a light infusion," which, along with her "psychic facilities," accelerates personal growth. After one or two sessions, Larkin claims her subjects "start doing miraculous things: recalling their past lives, opening their third eye, using clairvoyance," and so on. The price Larkin charges for a fifty-minute session of this "ancient therapy" is eighty-five dollars.

As it turns out, the Ph.D. Larkin has added to her name was awarded by the

University for Humanistic Studies, in Del Mar, a nonaccredited new-age college, which Larkin cofounded. Whatever her professional credentials may be, Larkin has been in the new-age movement long enough to be considered an authority on that subject, and

**"People in tune with the universal concepts are healthy — not just physically, but in their bank accounts, too."**

she reads its trends as easily as she reads auras. She doesn't just know what is coming next, she knows what is coming next.

"About fifteen years ago, I was on welfare and food stamps, living in a tin-can house with chickens and no heat. Poverty. Today I live in a 2,000-square-foot house with cathedral ceilings and two fireplaces. Really beautiful. The reason that change has taken place in my life is because I've changed my thinking. Prosperity consciousness has changed my whole life. It's not materialism; it's divine attainment. It's knowing your oneness with all the resources so you don't cut yourself off from your supply. You see, poverty is a 'dis-ease,' and prosperity consciousness is a kind of health. If a person is in tune with the universal concepts, they will be healthy — not just physically, but in their bank account, too."

"At Gateway [Larkin's church] we just finished a course in personal manifesta-

tion, prosperity and money, and we're planning another one in October on the metaphysical aspects of maintaining your portfolio. It's about looking at money as an approach to health, god consciousness, and wholeness and will cover the skills and techniques to main-

tain one's prosperity consciousness in today's day and age."

"The time is right for prosperity consciousness," Larkin says. "It's spreading throughout the whole country, but it begins right here. A lot of people are coming to San Diego to be trained in prosperity consciousness, then going back to Baltimore, Georgia, and North Carolina to teach it there. What we're talking is revolution here. But it's the quiet revolution. The revolution that's bringing in the new age."

W hat we're talking here is new-age real estate agents whispering prosperity blessings before closing the big deal, networking witches passing around Xeroxed résumés, shamanic hair stylists visualizing buckets of money showering down on their Ocean Beach salons, crystal therapists studying *The Tao Jones Averages: A Guide to Right Brain Investing* before calling their brokers, and charismatic doctors of economics counseling their students that they are

truly loved. Prosperity consciousness is rumbling through San Diego's new-age movement faster than bean soup and carried rice through an irrigated colon.

One of the troubles with talking about the new age is that nobody in the movement has the slightest idea what the term "new age" means. To the skeptic, the term "new age" might bring to mind a ragtag band of ex-hippies still hopelessly brainwashed by a silly Broadway play called *Hair*, in which people took off their clothes and sang hymns in praise of astrology. But to the believer, the new age means prophecy in the act of fulfillment. It means the beginning of the Aquarian age, in which 1000 years of peace, love, and enlightenment will reign over the earth. Somewhere between those two viewpoints, the new-age movement might be seen as a coalition of blissfully naïf entrepreneurs and smooth-talking con men trying to make a living by sharpening razor blades through the power of pyramids, balancing auras with crystal therapy, and offering lessons in the teachings of a bewildering array of dead Eastern mystics.

One thing about the new age is certain, though: San Diego is rapidly emerging as its capital. There are off-repeated rumors in the movement that San Diego is the "New Jerusalem." If that isn't embarrassing enough, combine the "New Jerusalem" with San Diego's well-deserved reputation for being the promised land for every get-rich-quick artist in the nation, and you have this strange new fad called "prosperity consciousness."

There are at least a dozen new-age organizations teaching prosperity courses in San Diego and many more considering teaching such a course. Their styles vary, and to the skeptic they

(Continued on page 12)

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# GURUS

*(continued from page 15)*  
all might seem to be a blend of psychobabble, witchcraft, and sales-manager pep talk. Prosperity consciousness courses are probably best described, though, by one of their graduates.

Rich Bell is a thirty-one-year-old, former part-time advertising salesman for *Wholistic Living News*, San Diego's new-age bimonthly. Raised in La Jolla, where he became determined not to become "just another part of the yuppie energy coming out of this place," he has seen more new-age groups come and go than the bulletin board at a local

blessed with the greatest abundance anyone, anywhere, could ever have." A typical "visualization produced by a prosperity student in the TIC course is to picture twenty-dollar, hundred-dollar, and thousand-dollar bills showering down on his head.

According to Bell, who plans on taking the TIC course a second time because he is more receptive to prosperity consciousness now, these affirmations "change your consciousness so you can receive whatever ideas you need. If somebody is really steeped in poverty, they think in a really defeatist way, and even when opportunities to change their lives appear, they aren't open to those opportunities."

Teachings of the Inner Christ is different from most prosperity courses in that the fee for taking the course is based on a voluntary contribution of ten percent of whatever new income the student earns between the end of the course (usually taught in September) and Christmas. According to a staff member at TIC, the course taught last year brought donations of \$4700 to the school.

As a result of the prosperity course, Bell claims considerable success in his Bach-flower business — a nineteenth-century form of therapy using the essences of flowers to treat various physical and spiritual ailments, stimulate ESP, and heal past lives. "I had been thinking of going back to the Midwest, where I studied Transcendental Meditation," he says. "But after taking the prosperity course, I made a shit-load of money as a Bach-flower practitioner and decided to stay here in San Diego."

Unique among San Diego's prosperity gurus is Sami Sunsong, a pudgy, fast-talking, thirty-seven-year-old real estate agent who claims to be a prosperity magician. "My life is dedicated to bringing prosperity to the spiritual world and spirituality to the business world," he says. For a voluntary donation, Sunsong will offer a prosperity blessing on behalf of anyone requesting his magic. Part of the blessing, which he calls the chant, is: "Let there be rainbows and waves, let there be rivers and streams, buckets and wheelbarrows full of money and good feedback, fresh inquiries, creativity, peaceful loving harmony, power unto you, unto me, to our friends and family."

"This blessing," Sunsong claims, "is scientifically constructed with metaphysical ideas relating to rhythm, number, color, and form and has all the ingredients necessary to catalyze a change." Recently, he has also added to his chant, after "his harmonic harmony," the phrase, "positive publicity." Sunsong's success or failure as a magician

hinges on public relations, and like other prosperity gurus, he is eager for any scrap of attention resembling good publicity.

Sunsong traces his knowledge of prosperity magic to two mentors: a woman he calls "a native American sun priestess," who performs full-moon dances to assure an abundant corn harvest; and a certified public accountant who charges his clients eight dollars a month for stock market advice based on astrological calculations. Sunsong is also quite impressed with the performance of a marble "prayer-potentiating pyramid" at an ESP research facility in Beverly Hills. He once placed a written request for a pay raise of one hundred dollars per week into the pyramid and claims his request was granted one week later by his boss at the real estate firm where he was then employed. "Now, that is what you call empirical, scientific proof," Sunsong insists. "It proves that if you put your consciousness in a place and focus it, you can have miraculous results."

Besides his prosperity blessing, Sunsong offers, for a fee of one dollar, membership into what he calls his "prosperity network." There seems to be no direct benefits or privileges from association with this network, though Sunsong claims members have won free trips to Rio de Janeiro and new automobiles simply by sending in a dollar.

Sunsong also offers what he calls a "prosperity powder," which, for a voluntary donation, he will sprinkle on your telephone, credit cards, checkbook, desk, tool box, grant proposal, job application, or whatever other personal effects you feel are in need of a magical advantage. The formula for the prosperity powder, which smells very much like a common, rather pungent brand of silver polish, is a closely guarded secret.

The prosperity powder can sometimes fail to have the desired effect, Sunsong readily admits. "I once made a batch of prosperity powder that worked in reverse," he says. "I asked these people to help me put their energy into the powder, and there was a lot of negative energy in the group — fear, greed, worry. They put all their bad vibes into the powder, and there were all these losses of money, things stolen, and so on."

Sunsong claims to have once dusted the phone of a friend, Tom Richter, who was then advertising director for *Wholistic Living News*. "Tom called me up and said, 'We're \$1000 behind our budget for the paper. We gotta get the money or we're not going to be able to publish,' I said, 'Don't worry. I have some fast-acting prosperity powder. I'll be right over.' A week later, Tom called me and said, 'Not only did we get the \$1000 we needed, but we're a \$1000 ahead of budget.'"

When asked to verify this claim, Tom Richter, a mild-mannered, business-oriented man in his mid-thirties, seems slightly embarrassed by his recollection of Sunsong's prosperity magic. He grudgingly admits he allowed Sunsong to dust his office with prosperity powder but then adds, "Sometimes we met the budget, and sometimes we didn't." Richter, who once taught an experimental prosperity course of his own, has since stopped working for *Wholistic Living News* and claims to have abandoned his search for enlightenment.

Another local prosperity facilitator, operating on a less esoteric plane than Sami Sunsong, is Jason Kelly Thompson, who has a doctorate in economics from the University of Massachusetts and once taught economics at Davidson College in North Carolina. Thompson, age thirty-five, is a calm, methodical thinker, with a honey-smooth Southern accent. "What I've found is that if people don't know how to be loved, they also have trouble with money," Thompson says. "There's a kind of receiving mechanism, and if we're not receiving, it's hard to receive something else. People have a lot of negative ideas about money: money is evil, money is dirty, only cheats and scoundrels have lots of money, it is spiritual to be poor, you have to work hard for money, and that artists starve because they can't make enough money. What I do is work to change those negative ideas."

Thompson's approach to prosperity consciousness is less mystical than some prosperity teachers and is founded, he says, in the teachings of Science of Mind and a book by Phil Lust, titled *Money Is My Friend*. His personal touch seems to be his charismatic influence over his students, who invariably speak highly of him and

his course. They describe him as being "very good-looking," "having a special way with people," and "the kind of guy you'd like to have for your kid brother." One woman was certain she had known him in a previous life.

One reason Thompson stopped teaching university economics was that he could no longer accept mainstream economic thought. "The first law of economics is the law of scarcity, which says there is a limited amount of resources in our country. What that means is that if I have more, someone else has less. Well, I don't believe in the law of scarcity anymore. I believe that people can create prosperity in their lives."

When asked how he could not believe in scarcity when the planet is being plundered for its oil, minerals, water, and timber and competition for the earth's resources remains the most likely cause for world war, he says, "Mainstream thinking is just in that vein — that if I have more, then you have less. It's that kind of thinking that heightens the struggle."

Thompson sees prosperity consciousness becoming one of the hottest new topics in the new-age movement because the high inflation and high unemployment of the Seventies and Eighties have forced people in the new age to become aware of grim economic realities. Rather than trying to save the world, they are more concerned now with saving themselves. "In the Sixties, when our values were love, peace, and brotherhood," Thompson says, "I thought the reason there was so much pain and poverty in the world was because the world needed to be changed. What I came to realize was that I wasn't comfortable with my own life. My source of discomfort was myself. Now I believe we will heal the planet by healing ourselves."

Thompson's prosperity course runs three weeks, one evening per week. His fee is computed on a sliding scale, between eighty-five dollars and \$125. In addition, he offers private prosperity counseling. "The people who are coming to me are going through major transitions in their lives. Some of them are really sick of their jobs, making plenty of money but hating every minute of it. Some of them have something else they want to do with their lives but are afraid to do it. One woman who came to me was making \$50,000 a year but was losing all the really big deals. I talked with her to find out what her blocks were. She had just broken up a relationship in her life and believed if she were really successful, she wouldn't be able to find a man. There are lots of women like that — afraid they won't get married or find a lover if they are suc-

cessful. I told her the kind of man she was looking for wouldn't be threatened by her success."

Thompson sometimes barter his counseling services for his clients' services, trading his time for gardening, photography, and cooking. "If they're having trouble with money, they might not be able to pay in cash, and trading helps them learn the value of money. I had one guy in my class who wanted to trade for his carpentry work. I asked him how much he charged, and he said, 'Eight dollars an hour.' I told him I charged eighty dollars an hour. So when he came to my class next time, he was furious. He said, 'I have to work ten hours to see you for one!' I told him, 'I asked you what you charged, and

**"It's okay to cruise the ghetto in your Cadillac and say, 'These people are poor because they aren't using their consciousness correctly.'"**

that's what you said." Thompson and the carpenter finally settled on sixteen dollars per hour for the carpentry work and forty dollars per hour for the prosperity counseling. "We were both happy, and we both learned a lot about what our time was worth."

Like other prosperity counselors, Thompson traces the origin of prosperity consciousness in San Diego to Terry Cole-Whittaker, the ex-high priestess of the new-age movement here and author of *How to Have More in a Have Not World*. Cole-Whittaker's Sunday TV sermons, which were famous for being more entertaining than a Las Vegas floor show, were often based on the message that abundance is your divine right and only your level of consciousness prevents you from having it. By using her maternal charisma, she gave her followers permission to want what they wanted, without guilt. They would squeal with delight when she would kick off her high heels, knock the flowers off the podium and say, as one student recalled, "It's okay to cruise through the ghetto in your Cadillac and say to yourself, 'These people are poor because they aren't using their consciousness correctly.'"

At times Cole-Whittaker's strutting evangelism may have resembled the born-again Christian TV preachers, but as Tom Richter, from *Wholistic Living News* says, "She was definitely new

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# GURUS

(Continued from page 21)

age. She was thumping the Bible pretty hard there for a while when she wanted a larger TV audience, but even then she would interpret the Bible in metaphysical ways.

In 1985 Whittaker returned from a trip to India to discover that her church was \$400,000 in debt. Stung by criticism of her in the press, Cole-Whittaker withdrew from most public appearances and now offers only tapes and videos of her lectures. (One video, entitled "Manifesting Your Desire," sells for \$39.95.) Some of Cole-Whittaker's followers, though, like Jason Kelly Thompson, believe her lessons in prosperity were valid ones and her recent troubles will prove to be positive in the end. "I like the way Terry has changed since she gave up her church," he admits. "She doesn't wear pantyhose and all that make-up anymore. She's given up her glitter image and isn't so concerned with saving other people and proselytizing. I think she opened up a lot of people to the idea of prosperity consciousness, and it got a little carried away, like things do sometimes."

The lucrative market for prosperity teachers in San Diego is so tempting right now that some mainstream financial counselors seem to be scrambling to identify themselves with the new age and with prosperity consciousness. Roger Lane is a La Jolla-based prosperity educator who came to San Diego in 1983 after marketing computers and Redken hair care and cosmetic products in Hawaii. A nervous, high-energy person whose persuasive salesman rap sometimes makes him sound like the guy who sells kitchen knives at the Del Mar fair, Lane

teaches two prosperity courses per month at Sevincars by the Bay, in Marina Village — one for the public and one exclusively for the beauty industry. They usually have about fifty people in attendance and are somewhat more practical than many prosperity

courses. But Lane claims his course doesn't encourage people to become irresponsible consumers. "I don't motivate people to become millionaires," he says. "I ask them what they want, then help them to understand they can have it — a house, a car, a savings account,

**"It's an unconscious thing. Some people, especially men, think they can't be more successful than their fathers."**

courses in that they offer advice about how to deal with banks, credit cards, investment strategies, and so on. And at \$295 for two days, the course is something of a bargain, as most prosperity seminars go.

Lane says San Diego is ideally suited for his course. "People come to the sun belt looking for opportunity. People here are outgoing and achievement oriented. They want a higher quality of life." Lane bases his course on the teachings of Buckminster Fuller, the eclectic inventor of the geodesic dome, whom Lane says he knew before Fuller's death in 1983. "I once heard Bucky prove to a conference of 150 businessmen in Lake Tahoe that every man, woman, and child today can become billionaires. He said we have this economic theory of scarcity but that it [scarcity] doesn't really exist. He documented the resources of every country and said we have enough resources on the planet to be wealthy beyond our imagination."

whatever they want. Everybody wants a different quality of life. I say, whatever you want you can have, because it's there. Everything you need is available. Half of what I do is help people know what they want. Most people have gone through such a history of not knowing what they want that even to look at it is a major task."

In some ways, Lane sounds very much like the old school of financial counselors whose ads have appeared in the back pages of big-city newspapers for years, tempting America's would-be entrepreneurs and frustrated salespersons with come-ons such as, "I can show you how to use other people's money to become wealthy beyond your wildest dreams!" But Lane is quick to deny any similarity between his course and the older school of financial counselors. "We're definitely new age," he says. "Absolutely." At the same time, he doesn't care to be identified with the money-showering-down-from-heaven school of prosperity consciousness.

either. "Some people sit in their houses doing their affirmations, thinking money's gonna fall out of the sky," Lane says. "It does help if people have a positive outlook, but you still gotta have daily action. You gotta go out and serve people. How much money you make is directly related to how many people you serve. It's like right- and left-brain thinking. The new age is the right hemisphere, the old age is the left hemisphere. There's the people who teach prosperity by saying, 'If I think good thoughts, it'll all just happen for me.' And then there's the conventional financial planners. I'm in the middle. My course is about balancing those two worlds. I want to get both hemispheres of the brain working together."

Even more mainstream than Roger Lane is Margaret Wright, a certified public accountant and part owner of the Wright and Geiss Production Company, which has been offering a money course in San Diego since 1977. The current course is taught every month at a meeting room in Seaport Village, downtown. Titled "Money and You," the course is advertised in *Wholistic Living News*, featuring pictures of money raining down and copy that reads, "If you are sick and tired of just watching as others blast their incomes into the stratosphere... call Margaret Wright." The price for the three-and-a-half-day course is \$595 — certainly high enough to be a lesson in money-and-you without attending a single lecture.

When asked if the course is directed specifically toward the new-age market, Wright replies, "It depends on how you sell the course. It's definitely consciousness stuff; it's not an accounting course. It's very new age. I think San Diego is the consciousness center of the world right now and has been for a long

(Continued on page 46)

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# GURUS

(Continued from page 14)  
time." The kind of people who take the course, Wright says, are usually entrepreneurs, or people thinking about starting their own businesses. People who might be described as new age make up about half the 1500 people she claims have taken the course.  
"A lot of people have unconscious blocks to making money," she explains. "Some people, especially men, can't be more successful than their fathers. That's an unconscious thing, so we get

them to look at that and how they are using that to block money in their life." The course is based partly on the teachings of L. Ron Hubbard, the founder of Scientology, and partly, once again, on the teachings of Buckminster Fuller. "Fuller didn't believe you should work for a living," Wright says, "and he always refused to work himself. He said you were here to make a contribution, and if you did that, the universe would take care of you. If you are doing what you are here to do, you will be happy, successful, and more wealthy."  
It probably wouldn't be fair to say that

the prosperity consciousness craze is based on greed. With the possible exception of the prosperity teachers themselves, nobody is getting rich from visualizing buckets of money showering down from heaven. The new-age movement is neither more, nor less greedy than the larger culture it's a part of. As one prosperity teacher says, "Money is a hot topic in San Diego. Everybody here wants to know more about money, and we're just trying to address that need."  
The most disturbing quality of prosperity consciousness, and the new-age movement, may be the almost crippling

gullibility of its students. Alienated by the inhuman objectivity of science and disillusioned by the rigid dogma of institutional religion, they seem to be groping for any mythology they can believe in and willing to accept as fact almost anything they are told by anyone with enough nerve to stand before them and tell them it is true. The result is a dazed, almost brainwashed confusion. As Judith Larkin, Ph.D., puts it, "People in the new-age movement tend to space out, to hide behind their spirituality, and that doesn't do them, or God, or anybody else any good."

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On June 11, 1968, the *San Diego Union* published an editorial under the headline "This Is an Order!" demanding an investigation of seventy-year-old UCSD philosophy professor and avowed Marxist Herbert Marcuse. The editorial did not suggest who should investigate this "professor of Left Wing philosophy" or what such an inquiry might encompass, but it lit off a controversy that pitted local citizenry against the UCSD administration, faculty, and students for the next eight months.

Marcuse's politics were little different from other left-liberal men of his generation. He supported the civil rights movement and opposed the war in Vietnam, CIA and military recruiters on campuses, and Defense Department-funded university grants. All told, he was far less active in civil rights and anti-war movements than other men his age, such as Benjamin Spock and two-time Nobel Prize-winner Linus Pauling, who were highly visible in newspapers and on television news.

Marcuse believed that contemporary society is unfree and by its very nature repressive. The worker, whom Karl Marx had expected to be the agent of revolution, was in Marcuse's analysis so far on consumer goods and so lulled by comfort that he had become part of the problem, rather than a means to its solution. In his 1964 work, *One-Dimensional Man*, Marcuse warned that "liberty can be made into a powerful instrument of domination. The range of choice open to the individual is not the decisive factor in determining the degree of human freedom, but what can be chosen and what is chosen by the individual. Free election of the masters does not abolish the masters of the slaves." In his view, only the "excluded" — students, artists, Third World peoples, and U.S. racial minorities — appeared to have revolutionary potential. Yet Marcuse was not pro-Soviet, nor was he ever a member of the Communist Party. His 1958 book *Soviet Marxism* deplored the brutality of Marxism as it developed under Stalin, and *Pravda* in turn denounced him as one of the "werewolves" who were attempting to "decommunize Marxism."

To those who did not know him well, Marcuse seemed a rather typical German academic: formally polite, almost diffident. He did not call students and peers by their first names, nor were acquaintances invited to call him "Herbert." Born in Berlin of upper-middle-class Jewish parents in 1898, he later became a student of philosophers Edmund Husserl and Martin Heidegger and was an early member of the Frankfurt School, a group of left-wing intellectuals who

# ANGEL of the APOCALYPSE



Marxist professor Herbert Marcuse's years at UCSD were marked by crisis, strife, and controversy.

hoped to take philosophical speculation out of the academy and give it practical application. Leaving Germany after Hitler's rise to power in 1932, Marcuse immigrated to the United States. In 1940 he became a U.S. citizen, and during World War II, he worked as a political analyst in the Office of

Strategic Services, forerunner of the CIA. He later worked for the State Department, and between 1951 and 1954, a period during which his first wife became ill and died, he held positions at Harvard and Columbia universities. He was teaching full-time at Brandeis University during the Sixties when

he emerged as a vocal government critic, speaking out against the war in Southeast Asia and racism here at home. Marcuse's increasing outspokenness allegedly displeased the Brandeis administration, and in 1965, when Marcuse turned sixty-five and reached retirement age, the university was willing to offer him

only an annually renewable contract.

That same year at the fledgling UCSD campus, the philosophy department, with three faculty members, and the literature department, with a faculty of four, were founded. The following year, the philosophy department sponsored a symposium called "Marxism Today," and Marcuse was one of four invited speakers. Although it would not be until 1965 that Marcuse would gain popular recognition among student radicals, he was well known in academic circles as a social and political theorist, a critic of postindustrial society, and a committed but nondogmatic Marxist. Out of the symposium event, Marcuse was invited to teach in the UCSD philosophy department. He was past sixty-five when the offer of a three-year "postretirement appointment" came, but UCSD also offered him the possibility of contract renewal after the three years were up. He accepted.

Bill Leiss, who now teaches in the philosophy department of Simon Fraser University in British Columbia, and Ricky Sherover were both graduate students at Brandeis in the early Sixties who followed Marcuse to UCSD in 1965 to become his teaching assistants.

(In 1976, three years after the death of Marcuse's second wife, Sherover and Marcuse married. They remained together until Marcuse died in West Germany in 1979. Sherover now teaches part-time in the Bay Area and leads workshops titled "Unlearning Racism.")

Ron Perrin also came to UCSD that year as a graduate student to study under Marcuse. Today Perrin, who teaches political science at the University of Montana in Missoula, remembers his decision to come to San Diego. It was as simple as reading *One-Dimensional Man*.

"[The book] showed me that philosophy could become practical in a social, instead of only a personal, way," he says. "It was exactly what I needed at that time." When Perrin learned Marcuse would be at UCSD, his mind was made up. So was John Burke's. Now an academic counselor in the University of Washington's economics department, Burke had also heard that Marcuse would be teaching here, and he, too, enrolled in graduate studies in 1965.

When Bill Leiss arrived on the UCSD campus from Brandeis, he perceived it to be "a very curious place, founded around science departments, dominated by eminent scientists, and tied into the military establishment through research contracts. And here was this philosophy department that deliberately went out and recruited Marcuse." Ricky Sherover was more startled by her first

## This Is an Order!

The University of California at San Diego needs no further disruptive influence such as Rudl Dutschke. This West German student and acknowledged revolutionary anarchist has caused untold chaos in his native country. He has inspired and led dangerous attacks against law and order, including physically assaulting some United States premises. He is an avowed Communist.

There is now the threat—and it is indeed a threat to the peace and security of our university — that "Red Rudl" will come here under the auspices of Herbert Marcuse, professor of Left Wing philosophy at the college.

San Diego will not tolerate "Red Rudl" on its campus. And it is high time citizens demand an investigation of the persons who would bring this undesirable trouble-maker to San Diego.

The demand by Rep. Bob Wilson that a visa be denied to Dutschke must be heeded by the Administration.

*San Diego Union, June 11, 1968*

impressions of Southern California students. "First of all," she says, "there were all these sorts of long-haired students that I thought were hippies. But they weren't. They were surfers. And it was the only college I had ever been in where male students came to class wearing a bathing suit and nothing on top.... There was a real culture clash."

Leiss and Sherover were Marcuse's teaching assistants for an undergraduate course called "The Present Age" that was part of a two-year program designed to give a historical view of the humanities and familiarize students with contemporary thinkers. These courses, which attracted 200 to 300 students, met twice a week for Marcuse's lectures and once a week in small discussion sections with a teaching assistant. Marcuse lectured from sticky notes, striding back and forth as he talked, and encouraged student questions and participation. He never assigned his own books, declined to refer to them in discussion, and shrank from seeking to influence critics' reflection through his own ideas. Only once, capitulating to student pressure, did he offer a course on Karl Marx. Nor did he encourage his graduate students to write theses or dissertations on Marx. Ron Perrin notes that while Marcuse

never said, "You can't write on Marx," he discouraged students from doing so, perhaps for fear that a student whose dissertation concentrated on Marx would have trouble getting a job.

That first year, Ricky Sherover and other UCSD graduate students became concerned about rising U.S. troop build-ups in Vietnam, and she involved herself in "educating the undergraduates in political issues." In October of 1965, during the first of the International Days of Protest, when Vietnam rallies were held around the world, local students organized what she believes was one of UCSD's first political protests. Only a small group showed up, and Marcuse addressed them. Also that fall, teaching assistant Bill Leiss was elected president of the newly organized Students of the Independent Left, whose membership was made up of approximately one hundred students, many of them graduate students from the philosophy and literature departments. Leiss says that SIL intended to distinguish itself from Students for a Democratic Society and "all the other crazy leftist." We really were the Marcuse organization in the sense that we deliberately intended to be nondogmatic." SIL became

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BY JUDITH MOORE  
Illustration by Tim Mann

## MARCUSE

(Continued from page 50)  
known for its literature table in Revelle Plaza, from which it would later drape a North Vietnamese flag, and its magazine, *Alternatives*, of which six issues were published. SIL also leafleted outside the Selective Service office in downtown San Diego, and John Burke remembers that its members were often harassed. But in San Diego, Burke believes, friction between town and gown was inevitable. "We used to call the area the Eleventh Naval District. The navy was the city, and we thought of it that way." That friction was increased, Burke suggests, by the difficulty many San Diegans had in understanding the value and purpose of liberal arts disciplines. "They could understand the need for oceanography or physics or chemistry, but not philosophy or literature."

Philosophy professors rarely attract public notice. Had the time been different, and the place, no doubt Marcuse would have continued on through his three-year appointment at UCSD and likely been reappointed several more times. His health was robust, his mind vital. He met his classes regularly and, during summers and academic breaks, traveled abroad, speaking at conferences and visiting friends. He read continually, and although he was partial to classical music, he bowed to student enthusiasm and bought Bob Dylan and Joan Baez albums. He described himself as a romantic. He

wept when he saw *Love Story*. A lover of animals, Marcuse kept small stuffed toy animals arranged around his bedroom and pictures of animals on his kitchen walls. He walked every day along the beach at La Jolla Shores. And until 1968, San Diego County citizens took little notice of Marcuse and the students associated with him.

The year 1968 was not a very good one. It wasn't good if you were young, and in 1968, fifty-one percent of the U.S. population was younger than twenty-seven. It wasn't good if you were old, which in the Sixties, seemed to mean anyone over thirty. And other rifts widened between left and right, conservative and radical, white and black. On January 23, the USS *Pueblo*, a navy intelligence ship, was seized by North Korean patrol boats. On January 30, the Viet Cong launched the first of a cluster of heavy attacks against South Vietnamese cities and bases. Within twenty-four hours, they were able to occupy the U.S. embassy in Saigon for six hours. The next day, President Lyndon Johnson declared he would not seek re-election. On April 4, Martin Luther King, Jr. was assassinated by a white sniper in Memphis, and federal troops were called out to quell riots in Chicago, Baltimore, and Washington, D.C. On April 11, the day that President Johnson signed the civil rights bill prohibiting racial discrimination in the sale or rental of U.S. housing, Rudi ("Red Rudi") Dutschke, a West German graduate student in philosophy and leader of that nation's Socialist German Student Organization, was shot in the head during a student demonstration. On April 24,

students occupied Columbia University's administration building, and six days later, New York City police forcibly removed them from five university buildings. On May Day, militant leftist students of the University of Paris, some carrying banners that read "Mao, Marx, et Marcuse!" occupied a lecture hall. Two weeks later, on May 13, hundreds of thousands of French workers and students joined in a nationwide, twenty-four-hour strike. On June 5, after winning the California Democratic primary, Robert Kennedy was gunned down.

During that long, violent spring of 1968, leftist student leaders around the world began to quote Marcuse and claim his ideas as inspiration for their movements. By June worldwide media had dubbed Marcuse the "Father of the New Left" and "Angel of the Apocalypse." *Ramparts* magazine noted, "When the improbable student rebellions of West Berlin, Morristown Heights, and the Sorbonne broke out this spring, all agreed that Herbert Marcuse was the Marx of the children of the new bourgeoisie."

During the early summer of 1968, California Governor Ronald Reagan sent letters to trustees and regents of all of the state's colleges and universities deploring the "climate of violence" created by the campuses. "A sick campus community in California in many ways is responsible for a sick community around those campuses," he wrote.

In mid-May Marcuse and his wife traveled to Germany and France, where he had been invited to speak at an academic conference. While in Berlin, the Marcuses visited the gravely wounded Rudi Dutschke in his hospital room.

Soon after their visit, the *Bonn Advertiser* quoted a "well-informed" but unnamed source who claimed that Marcuse had invited the West German student radical to bring his wife and son to San Diego. Furthermore, according to the *Advertiser*, Marcuse had offered Dutschke a teaching assistantship at UCSD. The story was picked up by *Newsweek*, the *New York Times*, and the *San Diego Union*, which was sufficiently provoked to write its "This is an

(Continued on page 22)

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# MARCUSE

(continued from page 20)  
Order!" editorial calling for an "investigation." Even before the Marcuses returned to La Jolla, a barrage of mail—addressed to him, to UCSD administrators, and to the university's newly appointed chancellor, William McGill—had begun to arrive. "There were lots of threats" and "insulting, vicious letters," remembers Ricky Sherover. In New York City on his way home, Marcuse spoke to reporters about the matter. Yes, he and his wife had visited with Rudi Dutschke; they had suggested that when Dutschke had recuperated, perhaps he, his wife, and young son might like to visit San Diego. No, he had not invited Dutschke to attend or teach at UCSD; indeed, alluding to the political climate of the U.S., Marcuse had discouraged Dutschke from coming to the U.S.

to study at all.  
On July 1, Marcuse received a scrawled letter: "Marcuse, You are a very dirty Communist dog. We give you seventy-two hours to live [sic] United States. Seventy-two hours more, Marcuse, and we kill you." The signature read "Ku Klux Klan," and Ricky Sherover insisted that the professor take the threat seriously. She wanted to call the FBI. "Not from my office," Marcuse told her. Later in the day, Marcuse learned that a woman had called the telephone company, identified herself as Mrs. Marcuse, and had ordered service shut off. Marcuse now began to realize the gravity of the threat. That night, while he finished grading final exams, students in cars patrolled the neighborhood around his home, and around the house itself, they stood armed with guns. For Marcuse's wife, the ordeal was especially rough. The following day, when a *Saturday Evening Post* writer came to Marcuse's office to interview him

for a story, she burst in crying. "You must let me see the contents of your pockets!" And it was at her insistence that the couple left for a northern California vacation as soon as Marcuse's course grades were turned in.  
William McGill had been named to the UCSD chancellorship on June 21, 1968. A month later, George Fisher, commander of San Diego Post 6 of the American Legion, wrote him. Details of the correspondence are recorded in McGill's *The Year of the Monkey*, a chronicle of his two years as head of the troubled campus. Noting that Marcuse was an "admitted Marxist," Fisher urged McGill not to renew the three-year teaching appointment, which was at its end. "In fact," wrote McGill, "in the Legion's view, every effort should be made to revoke Marcuse's current contract. They offered to raise money to 'buy up his contract if no other method could be found."

McGill wrote back to Fisher. "The university is bound by a commitment to Professor Marcuse," which, "as his services to the university during the 1968-69 academic year, I intend to see that this commitment is kept."  
In early August, again at Mrs. Marcuse's urging, the couple left for Europe, and at UCSD, a rumor made the rounds: perhaps they would stay abroad. But Marcuse insisted he would return in the fall. "Quite a few students came to this place because of me," he told a reporter, "and as far as I can, I will not let them down."  
In his absence, events quickened. On August 9, a specially called session of the UCSD faculty senate drew 117 faculty members to vote on the adoption of a statement drawn up by the campus Committee on Academic Freedom. The statement assured Marcuse of faculty support "against the current attempts to silence him" and won by a vote of 109-3. It was printed

the next day by the *San Diego Union* beneath a headline that read "Academic Senate Supports Marcuse." One day later, thirty-two American Legion posts in San Diego County approved their own resolution demanding that Marcuse's contract be terminated and offering \$20,000 to buy it out. The Legion resolution also addressed itself to the regents, asking that as overseers of the University of California, they act to remove Marcuse.  
The Legion resolution made news worldwide. In Italy Marcuse told a reporter for the *International Herald Tribune*. "The attack on me is only a part of a concerted attack on the university as such. You know this is one of the most reactionary communities in the United States, and they don't want a free university. They don't want a university that tolerates radical opinion." A few days later, in France, Marcuse talked with staff members of the French magazine

*L'Express*. About the developing crisis in San Diego he said, "My own situation is precarious, and I am very curious to find out whether I will be able to retain my position at the university."  
In San Diego, controversy about the Marcuse appointment continued in the letters columns of the *Union*. More angry missives and late mail addressed to Marcuse, McGill, and the UCSD administration began to arrive in the university mail room. A fairly typical letter to the editor of the *Union* was that written by an E.H.R. from Santee. The letter noted that Marcuse "is one of the greatest demagogues of all time" and urged that "all thinking citizens who believe that Marcuse's freedom of speech should be exercised to his heart's content elsewhere than in our tax-supported University can make known their views to the Board of Regents."  
Two-time Nobel Prize-winner Linus Pauling, who had, like Marcuse, been the recipient of a

"post-retirement" faculty appointment at UCSD, had generated some concern among his colleagues in early 1968. Pauling was an active, outspoken critic of the war in Vietnam, and fearful that the university regents might refuse to renew his appointment on political grounds, several UCSD faculty members devised what McGill in his book characterized as a "scheme." Their plan was to submit a resolution to the regents, delegating the regents' authority on post-retirement appointments to the president of the UC system with the understanding that he would in turn delegate it to the university chancellors. "Since the chancellors already had such authority for regular faculty appointments," wrote McGill, "it was a perfectly reasonable step to take." The regents passed the resolution in May, just a month before the furor erupted over Marcuse.  
Now the matter of Marcuse's reapPOINTMENT fell directly to the

new chancellor, and McGill recognized the difficulty. In *The Year of the Monkey*, he recalled his dilemma: "If we reappointed Marcuse, there would be an explosion in the community. If we failed to reappoint him, there would be an explosion on campus." As his first move to resolve the matter, McGill, with the help of the chairman of the UCSD faculty senate, set in motion the organization of a "blue-ribbon faculty committee" that would be charged with conducting a formal inquiry into Marcuse's "current academic competence and his intellectual honesty" and to evaluate the philosophy department's recommendation that his appointment be extended.  
On the regents' agenda for their September meeting, to be held at UCLA, were two volatile issues: the Marcuse reappointment and discussion of Social Analysis 139X. The latter, a course titled

(continued on page 24)

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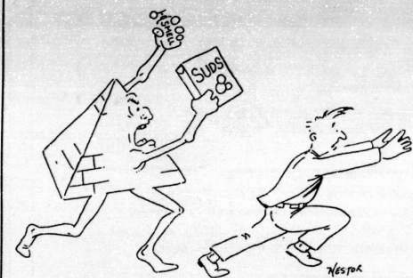
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## MARCUSE

(Continued from page 23)  
"Dehumanization and Regeneration in the American Social Order," grew out of demands made by Berkeley's student-led Free Speech Movement. Convicted felon Eldridge Cleaver, author of the autobiography *Soul on Ice* and Black Panther information minister, had been hired to give ten lectures during a thirteen-week course planned for the upcoming academic year.

On September 18, one day before the regents were due to gather in Los Angeles and hold their initial discussion of the Cleaver matter, a *Union* editorial noted, "The public trust is not being discharged when a world-infamous Marxist uses the facilities and prestige of the University of California to preach everything contrary to the American tradition, heritage, and Constitution.... Regents would not meet their responsibility if they permit Eldridge Cleaver, rapist, revolutionist, and advocate of militant violence, to lecture at Berkeley and Irvine campuses."

That "world-infamous" Marcuse and convicted rapist Cleaver became inextricably paired in the public mind.  
Marcuse had his champions. *The Nation*, a liberal weekly, made his reappointment a nationwide cause célèbre. Pointing out that Marcuse "had been accused by papers of the conservative Copley chain of fomenting dissent," the magazine went on to explain, "Dissent is a serious offense in San Diego County, which counts among its chief sources of revenue defense plants, no less than twenty-one military bases, and retired military

personnel. The Navy-Marine payroll alone dumps \$1.2 million a day into the San Diego economy." Closer to home, the Pacific Division of the American Philosophical Association in a pointed move elected Marcuse its president, and at UCSD, faculty supporters continued to parlay with the administration in an effort to assure the contract renewal. Even among UCSD faculty who disagreed with Marcuse's politics, the majority remained steadfast in his defense. And although he didn't know it, some of his students, in their resolve to defend his life if

necessary, went to a shooting range and began target practice.  
"Articles in the *Union* would depict Marcuse as leading or inciting students," says former student John Burke, "but this was just not true. He was not a major influence in student organizing. If he were consulted, he would give advice or information, observations or opinions. He would be supportive. But the media image that was created of Marcuse fomenting or inciting, that is just entirely false. There was no incitement. There didn't need to be. The situation called for action, and

people were active. Marcuse did not have to do anything. He used to say, 'If my words are enough to disrupt society, then society is in bad shape.'"  
The committee of six faculty members organized to investigate Marcuse began its work early in October. During that same month, Eldridge Cleaver, at the invitation of UCSD students, spoke to 4000 people in the UCSD gymnasium, leading them in the chant, "Fuck Ronald Reagan." His appearance set off another spate of irate letters to the editor, to McGill, and to the UCSD administration.

Threats against Marcuse continued through the fall. His students took turns standing guard at the door while he lectured. In the large survey courses, any person wanting to enter who was not registered in the class was searched, says Ricky Sherover, adding, "A minor scandal erupted when some dignitary wanted to come in, and I sent him to get a permission slip. We didn't know who he was, and we weren't taking any chances." Sherover also learned to shoot, meeting for target practice every Saturday afternoon, and she and several other students asked a

nonsentimental friend if he would sit in Marcuse's large survey courses with a gun, "just in case." He did.  
In *The Year of the Monkey*, former Chancellor McGill tells of a visit by Marcuse to McGill's office in early November. Marcuse asked him when the reappointment would be decided. "It is not for myself that I raise this issue, my wife, keeps asking me where I will be working next year, and I do not know what to tell her," McGill reports. The chancellor advised Marcuse that he would make his decision shortly after the new year.

(Continued on page 26)

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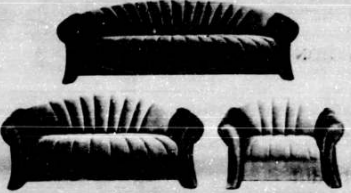
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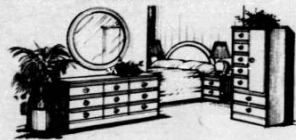
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## MARCUSE

(Continued from page 25)  
and would notify  
Marcuse that McGill and  
Marcuse had spoken a month  
before. Several hundred students  
and faculty, including Marcuse,  
stood silently outside as the board  
members, including Governor  
Reagan, filed in. A hundred more  
students watched from the balcony  
while a vote was taken to determine  
the status of Social Analysis 139X.  
The vote limited guest lecturers to a  
single appearance in credit courses  
and removed Social Analysis 139X  
as a credit course. Most of the  
students walked out and rallied in  
Revelle Plaza. Among those who  
made speeches was Marcuse, who  
declared that because of the regents'  
action, he would disassociate  
himself from all the administrative  
committees on which he served.

After Christmas break, events  
again moved rapidly. The faculty  
committee investigating Marcuse  
made its report on February 3,  
1969. McGill records that "the gist  
of their report was that among  
professional philosophers Marcuse  
was not held in especially high  
regard. Among sociologists and  
political theorists, however,  
estimates of Marcuse's standing  
tended to run substantially higher.  
In the judgment of the committee,  
Marcuse's primary value to UCSD  
was as an unusually gifted and  
popular teacher. The committee  
recommended reappointment."

The next day, February 18, two  
stories were prominent on the  
Union's front page. One story  
reported that in Berkeley,  
"demonstrators emptied two  
University of California cafeterias  
of diners and employees with tear  
gas, fired four cherry bombs, and  
shattered windows in a series of  
marches around the campus  
yesterday." The second noted that  
"Assemblyman John Stull, R-  
Leucadia, yesterday sought

McGill held a press conference  
on February 16 to announce the  
positive findings of the committee  
and his approval of Marcuse's  
reappointment for another year.  
However, adding that "the campus  
feels that many of its difficulties in  
the Marcuse case arose from the  
lack of a clear policy on post-  
retirement appointments," McGill  
also announced that beginning in  
June of 1970, the university would  
terminate all existing commitments  
to professors past the usual  
retirement age and replace those  
agreements with a "policy of  
expected retirement at a specified  
age." Asked by a reporter if he had  
signed Marcuse's formal letter of  
appointment, McGill said no. He  
had written to Marcuse that he  
would be reappointed, but out of  
courtesy for the regents, he would  
not sign the formal papers until he  
had discussed the issue at the next  
board meeting, scheduled for the  
following Thursday and Friday on  
the Berkeley campus. McGill's  
announcement shared the front page  
of the February 17 issue of the  
Union with headlines noting that  
San Francisco State College's  
administration building had been  
rocked by its second bombing in  
four days.

On late Friday afternoon, the  
final day of the meeting, the  
San Francisco Police Department's  
Tactical Force stood guard while  
the regents went into executive  
session to consider McGill's  
decision on Marcuse's  
reappointment. According to  
McGill's account in *The Key of the  
Monkey*, Governor Reagan spoke  
angrily and suggested that the  
power to make post-retirement  
appointments be returned to the  
regents. A telegram in support of  
McGill's decision was read; it had

been signed by thirty-seven  
prominent San Diegans, including  
Jonas Salk, Clinton McKinnon,  
Richard Silberman, Arthur Jessop,  
Malin Burnham, Hamilton  
Marston, and Frank Hope, Jr.  
Although moderate voices  
prevailed, the regents approved a  
statement of record, which noted  
that "a substantial number of them  
[the regents] strongly disapproved"  
McGill's reappointment decision.  
McGill immediately signed the  
formal letter notifying Marcuse of  
his 1969-1970 contract.

In June, 1970, the contract  
expired, and Marcuse was seventy-  
two. By then seventy had become  
the mandatory retirement age:  
UCSD, however, allowed Marcuse  
to keep his office in the Humanities  
Building and to continue to teach  
informally.  
Looking back on the political  
activism of the period, Bill Leiss  
says in tones that can only be  
described as elegiac, "It was a brief  
episode that was the result of very  
specific conditions. When it was  
finished, there was no trace of it. It  
was as if it never happened." Ron  
Perrin, however, offers another  
summary of those years. By 1970 he  
was teaching at Montana State  
University. He met Marcuse one  
day that year in San Francisco, and  
as the two men walked along  
together, Perrin reminisced about  
the late Sixties at UCSD. "The  
heroic age," Marcuse said to  
Perrin. "That was the heroic age.  
You will see never see another age  
like it."

"Don't tell me that," Perrin  
replied.  
"No," Marcuse insisted, "you  
won't. These things only happen  
once in a lifetime."

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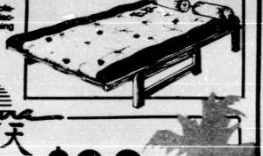
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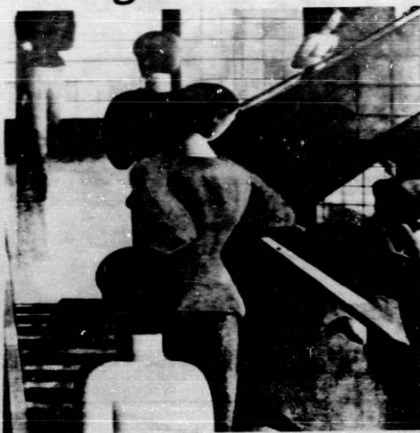
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# Being in the World



Baubau Stairway, Oskar Schlemmer, 1932

JONATHAN SAWILLE

The San Diego Museum of Art has opened a retrospective exhibition of the work of the German artist Oskar Schlemmer (1891-1932). Organized by the Baltimore Museum of Art, the exhibition contains a number of Schlemmer's major paintings, several sculptures, a large collection of drawings, costumes from the artist's *Friede, Ballet*, as well as a videotape of a 1970 restaging of segments from this theatrical work. Even more comprehensive is the splendid accompanying catalogue, edited by Arnold Lehman and Brenda Richardson. Exhibition and catalogue together offer an instructive survey of the work of one of the important second-kind contributors to the modernist movement.

Schlemmer was associated with Walter Gropius's Bauhaus, the famous school of design that aimed at simplicity, functionalism, and the creative use of modern technology in all the visual arts. His best-known painting is in fact the Museum of Modern Art's *Baubau Stairway*, which shows youthful students of the school

ascending its staircase. Schlemmer's own work — the subject of which is almost invariably the human figure, alone or in groups, in an architectural space — shares the Bauhaus aesthetics. Everything — the space, the figures, and their interrelationships — is rendered in the simplest, most general, and most schematic way, with a predilection for basic geometrical forms, particularly the plastically rendered cylindrical columns that serve for limbs and torsoes and the rectangular grid in several linear perspective that gives these sculpture-like figures their three-dimensional environment. Compositions tend to be made up of rigidly centralized, symmetrical, and balanced verticals and horizontals, sometimes with an additional compositional energy imparted by bold diagonal lines. Color schemes are similarly simple, with primary hues favored, and a tendency toward a pastel palette with a general uniformity of value. Decorative (as opposed to structural) motifs are notably absent, as are individualizing details that might suggest specific persons, places, or moments in time. The figures — young, stiff, cylindrical — all look alike; *Baubau Stairway* is virtually unique in referring to

a singular location; and the scenes depicted usually seem timeless, without anchor in any period of history (or, for that matter, in any defined culture). One seems to be in a world of ideal Platonic archetypes, with the fundamental forms of solid geometry constituting the ultimate reality. Modern art, from its very beginning at the turn of the century, has been surrounded by theoretical statements purporting to explain its "new" of form and the attitudes toward the medium embodied in the artists' works. There has been an especially great emphasis on formal problems and their various solutions: the relation of figure to ground, the paradoxes of three-dimensional representation on a two-dimensional surface, the dynamic qualities of colors, the different effects of linear and "plasterly" contouring, and so forth. All this theorizing has intimidated the audience for modern art to the point where they are often unwilling to acknowledge their own, immediate, phenomenological experience before the work of art, and above all to admit how extraordinarily true so much modern art is. The artists themselves have frequently contributed to this state of affairs, not by their art but by what they feel driven to say about it. Oskar Schlemmer was no exception. To understand what he thought his art was — which is a first step toward seeing what it really is — we would do well to examine a statement he made about a commission he received to decorate the fountain room in the Museum Folkwang in the late Twenties.

"I resisted the temptation to portray an allegory of life," Schlemmer commented in a 1930 radio interview, "even though that would have seemed the obvious and conventional approach in such a case. I wanted to respond to the simple gesture of the figures in Matisse's fountain by portraying the simple existence of figures, without pathos, without dramatic movement, without telling stories! For the painter or sculptor, simple acts of the human figure, such as inclining the head, raising an arm, gesturing with the hand, moving a leg, provide such an expressive richness that themes such as standing, coming, going, turning, and the like would suffice to occupy an artist's lifetime."

Although this is a comment on the Folkwang commission, it can also be seen as a programmatic statement with application to most of Schlemmer's art. At first glance, it would appear to describe quite accurately such paintings as *Four Figures* and *A Cube* (1928), *Concentric Group* (1925), *Louange* (1925), *Group of Figures* (1925), *Nude, Woman, and Approaching Figure* (1925), or almost any other of the major works in this exhibition. In fact, Schlemmer's statement — although no doubt an honest expression of the artist's intentions — is not only profoundly strange but also thoroughly misleading. It is strange because of its notion that an artist would be doing anything useful by rendering nothing but the formal properties of

elementary postures and postures, without enquiring into the desires and acts of will that give rise to all "standing, coming, going, turning" and thereby impute human meaning to such acts. It is misleading because of its suggestion that it is even possible to portray the human figure without implying emotion, drama, and narrative content. Schlemmer's paintings — not in the artist's theory but in the experience of the spectator — are consistently odd, because what they objectify is the extremely odd emotional and dramatic situation of people unaccounted for existing in a world where emotion, drama, history, individuality, and disorder are resolutely excluded, that is, where the ideal state of humanity is conceived to be an unmitigated negation of almost everything we have traditionally associated with being human.

Consider, for example, the matter of facial expression. Most of Schlemmer's figures are shown as having "no" expression. Is such a thing possible? From the earliest age, human beings spend a good amount of their time respecting the faces of others and drawing inferences about people's emotional states from the evidentiary figures they find there. To be able to imitate the feelings and attitudes behind these faces is an ability crucial to success in the social and sometimes to survival; hence we work hard at interpreting the way other people look, and above all the way they look at us. This technique is so important, and so deeply ingrained, that it is impossible for us to see a face without interpreting it — without leaping from the visual traits to a conviction about the feelings, attitudes, intentions, and states of will that have caused those traits to have their configuration. A circle with two dots and a line in it already seems to be telling us something about a human being, turn the ends of the line up or down and we immediately see cheerfulness or gloom, even though there is in fact no real human being there, and though such a drawing shows us the human physiognomy reduced to its most schematic form. In the same way, it is impossible to react to those empty, staring, straight-lipped, lifeless eyes — "expressionless" faces in the paintings and drawings of Oskar Schlemmer without feeling, through a powerful empathy, a state of daunting deprivation: these are people whose will has been taken away from them, who have been mechanized, who have lost the essential center of being that makes people capable of living, who have — as in Evgenii Zamiatin's *We*, a Russian dystopian novel, closely contemporary with this painting — undergone an operation to remove their imagination, so that they can be more easily controlled by the totalitarian state.

Please note that I am not talking about the attitudes or intentions of Oskar Schlemmer, an optimistic, pro-technology, apolitical modernist cheerfully enjoying (during the most productive period of his career) the artistic freedom and energetic experimentalism of the Weimar Republic.

But I am talking about what these works of art actually look like and what they do to us when we confront them with our full being, right now, in the San Diego Museum of Art. What is any work of art, after all, but a living relationship between an object and an observer? That — not its theory, not its technical devices, nor its place in the history of art or in history *per se*, and not its supposed embodiment of the artist's professed intentions — is its essential mode of being. And in that living relationship, what we respond to in these faces is not some purely formal arrangement of features but an uncannily cool, disinterested, and terrifying vision of twentieth-century man dehumanized and reified, turned not into an ideal Platonic solid but into a manipulable component of a scientifically engineered mechanism.

Analogous points might be made about the inhuman stiffness of the bodies (which necessarily affects us the way postural rigidity in others always does, as a sign of military conformity or purifying intercession), the lack of relationship among the figures (who almost never look at each other or engage with others — whether cooperatively or antagonistically — in some meaningful activity, as we inevitably suppose people to do), the uniformity of the bodies and faces (denying our constantly related experience of people as idiosyncratic, unique, turned-out-to-be distinguishable from one another), the utter unsexuality of the uncolored youthful bodies found in so many of the paintings (for this is a world so contrary to normal expectations that even the basic biological pleasures have been made unreal), and the absence of any specific historical or cultural references that would indicate the shared traditions and values holding society together and giving individual lives — such as our own — meaning and direction. In all these cases, Schlemmer apparently asks us to respond only to form, "without pathos, without dramatic movement, without telling stories!" Instead, we are forced by the very nature of our being-in-the-world and of our dynamic interaction

with our environment to impute pathos, dramatic movement, and meaningful stories where the artist thinks he is giving us none, and the world we are thus compelled to construct in our imagination is one of isolation, anonymity, purposelessness, and nightmarish paralysis of the will — an immensely potent expression, whether intended or not, of what many of us in the Twentieth Century fear we have or may become.

There are a very few works in this exhibition that express something else, their presence serving by contrast to underline the otherwise relentlessly sterile vision of modern life that informs all the rest. *Paraschke (The Law-Giver)* (1925) is a historical person, has a distinctly individualized face, a strong and indeed fanciful will (indicated in the facial expression and the pointing finger), and a direct relationship with the viewer, whom he fixes with his glare as though to impose his own unshakable convictions on all lesser beings. *Conversation* (1935) shows two figures in the style of Picasso's neo-classical period, actually making eye contact, with one of them leaning toward the other as a physical expression of interest, attachment, or aggressiveness. *Relaxing Figure with Column* (1928/29), with its prone, sprawled, angular nude figure and broken, precariously leaning Doric column, is richly suggestive of bodily suffering, spiritual anguish, desire, destruction, the frightening downfall of classical culture, and an enigmatic tragic or pathetic drama that must have preceded the scene. But these are atypical. The norm here is exemplified by *Louange*: four figures in rigid columnar form, one sitting, one lying, one standing, one passing, heads all identical and "expressionless," no one looking at anyone else, no one expressing desire or exerting will, the main figure with his back to us (as though to emphasize our lack of communion with him or with anyone in the painting), and at the rear of the schematic and mathematized space, devoid of any specifying details, a large rectangular window looking out on total blackness. Every

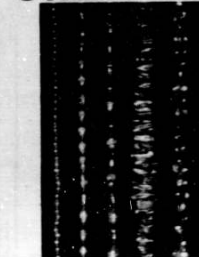
painting takes us into its world and makes us live there for a time. The world of this painting — and of most of Schlemmer's paintings — is a world of spiritual deadness, all the more terrifying in its contrast with the formally pleasing colors, shapes, and structures through which these fearful perceptions are conveyed.

Schlemmer's art is not, of course, independent of the history of painting. One sees everywhere analogies with earlier styles. The generalized faces remind one of Greek sculpture before the Fourth Century B.C., or the sixth-century (A.D.) mosaics in Ravenna. The urge to use basic geometrical forms within the quirky human body is common, in different ways, to Piero della Francesca and Cezanne. Symmetrical architectural arrangements with mathematically precise linear perspective are a widespread feature of the High Renaissance in Italy. The boxlike structure and strange atmosphere of *Louange* remind one of some of the paintings of Paolo Uccello. But it is the differences in underlying world view that are significant, rather than the superficial formal resemblances. The generalized youths and gods of early Greek sculpture are idealized representations of the fullness and perfection of life, human and divine, rather than reductions of humanity to standardized, spiritually empty, forms. The eyes of the Ravenna mosaic figures seem to look at nothing not because they are incapable of relationships or have no interest in them, but because their souls are fixed on the divine reality that offers the most meaningful and most permanent relationship. Piero sees columns in the human body, but the body is that of the resurrected Christ. Cezanne's geometrizing increases our reverence for the body as a miracle of nature by revealing its orderly hidden structure, without diminishing its personality and its expressiveness, its reality as sensitive and feelingful flesh. A Raphael painting with a perspectival checkerboard floor will depict the Madonna and Child with Saints (the Renaissance-Christian system of values or Aristotle and Plato arguing about

metaphysics (the Renaissance pagan system of values), not abstract, depersonalized, and dehumanized mathematical abstractions. Uccello is telling an exciting story about a miracle or a war, people in action, striving, contending, triumphing, succumbing, at every moment engaged in a vigorous, challenging, goal-directed life. The inner truth of Schlemmer's paintings — and it is its inner truth that is the only reason d'être of a serious work of art and the only thing a serious lover of art really cares about — is radically different from what we find in these earlier works; if we pay close attention to our actual experience as we move around the SDMA Schlemmer exhibition, we will find that the formal reminiscences of earlier styles and motifs make these paintings, drawings, and sculptures stranger and more discomforting, rather than less so, for they show us poignantly what modern artists (and we, their audience) have lost.

It may be worthwhile, after all this, to return to the one painting by which all aficionados of modern art know the work of Oskar Schlemmer, *Baubau Stairway*. In her essay in the exhibition catalogue, Karin von Marz defines the meaning of this painting as "the Bauhaus, understood as a symbol of youth's aspiration to a brighter future." No one can — or would want to — deny the formal energy of the upward-moving diagonals of the stairway railings, or the cheerfulness of the simple, bright, primary colors of the young men's shirts. But consider the way that brighter future is portrayed. It is a future without faces. It is a future made of glass and steel. It is a future divorced from the past. It is a future in which technology is supposed to function as the source of human values, as a substitute for the outmoded traditions of the classical world and of Christianity. *Baubau Stairway* was painted in Breslau in 1932. What future were those aspiring German youths actually (according to) And what does Schlemmer's art tell us about our own future, fifty years further along into the ghastric century he seemed to have had such hopes for?

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# Comedy Hell



JOHN D'AGOSTINO

In the wake of the media feeding frenzy that for the past year has made live comedy's resurgent popularity a lead story, we are left with a few misconceptions about the plight of the average standup comic. Blame for this can be placed with the generally upbeat tone of a blitz that has included cover stories in national magazines, special reports on television, the slotting of comedy recordings and interviews with touring comedians into the programming of many radio stations, and regular reviews of comedy performances alongside those of film, music, art, and theater in a variety of publications. Consistently, the public's attention has been trained on the robust health of the laugh business and on the occasional success stories of such mirth merchants as Rodney Dangerfield, Jay Leno, Billy Crystal, Whoopi Goldberg, and Eddie Murphy — artists who have escaped the gravitational pull of the clubs to become comedy superstars.

Unfortunately, that narrow aperture has precluded an objective, peripheral view of professional comedy, and it has encouraged the illusion that after paying a few harmless dues, even the lowliest of huffers settles into the rather comfy routine of performing to receptive audiences on a cross-country circuit of well-appointed, accommodating comedy clubs. Eliminated from the big picture by such tunnel vision are the workaday comedians, those who have taken the plunge into full-time professional comedy but have yet to become accepted cogs in the laugh industry's well-oiled machine. In the parlance of the fight game, these comics are the ham-and-egg — journeyman performers light years away from the major payday of a spot on Carson or a film or sitcom role, and who are therefore forced by circumstance to take almost any paying gig in order to make rent. And like their boxing counterparts, these comics can expect to be brutalized occasionally for their efforts.

I've been as guilty as anyone of perpetuating the myth of facile standup success:

in covering live comedy I've mostly frequented front-line comedy venues with long-established reputations. And aside from a couple of articles on the shaky outings of amateur comedians, I've concentrated on shows by comics who are tenured pros, and whose frequently slick, glib routines, filled with the mark with audiences already predisposed by their very presence at a comedy club to laugh and to clap themselves.

Last week I steered off the paved road of big-time comedy and found myself at Park Place, one of several regional nightclubs that have attempted to capitalize on live comedy's currency by adding it to their entertainment menus the way some restaurants designate a weekly all-you-can-eat spaghetti night. Located next to the Parkway Theaters in El Cajon, Park Place has a dark, thick atmosphere — the padded, weathered glitz is suggestive of its original designer's apparent efforts to re-create a little bit of Las Vegas in East County. On most nights of the week, Park Place features dancing to live rock, but on Thursday nights the band must take turns in the spotlight with a comedian. Last Thursday's comic was John Hines — like most of the funnymen hired by Park Place, a comic who usually performs in Los Angeles. By nature a high-spirited extrovert, Hines would by the end of the night seem more a sacrificial lamb bleating about the unpublicized, down side of professional comedy.

The situation could hardly have looked promising for a new comedian who has wriggled his way into the line-ups at most of L.A.'s trendy humor joints. Although I'll resist the temptation to offer a demographic road of Park Place's habitués that night, suffice it to say that most of the women appeared dressed at least to the seven, if not to the nine, while most of the men looked as though they'd dropped by for a beer on their way home from a construction site without having changed their faded jeans and T-shirts.

By late in the evening, a steady diet of libations and dancing to the solid no-rock of the local band Ippo Facto had pushed the energy level in the smoke-filled room to an appreciable plateau. That kind of libation energy is great for a live-five-night club, but it can be death to a comic. Traditionally, live rock and roll and live comedy do not mix well, and invariably those who have set a course for the visceral stimuli of the former will react with hostility to a comic rather than risk psycho-

logical derailment by switching tracks to the more cerebral park area, the latter. But if the patrons at Park Place weren't terribly excited by the prospect of interrupting their partying for Hines's observational patter, they at least accorded him polite response at his first performance, given at ten o'clock. It was during Hines's second and last appearance that the true meaning of comedy dues-paying became clear.

As he later would confess, Hines ascertained what he considered to be the patrons' low-brow quotient and increasing alcohol content, and accordingly abandoned his prepared material for the more spontaneous, crowd-involving approach of improvisation. Big mistake. For Hines, midnight would mark the beginning both of his closing set and of the wailing hour — as in, which vulgar epithet will next be hurled at the hapless comic? Negligible applause and even a couple of boo groans greeted Hines's introduction of Hines, who moved into the clearing that moments before had been clogged with dancers. After some overly excited introductory remarks, Hines appeared to what he thought was the audience's sensibilities.

"Okay, ladies and gentlemen," shouted Hines above the conversational din, "what we're gonna do now is propose a toast, okay? We're gonna get a little crazy, okay?"

"Fuck you!" shot a male voice from the darkness. "Get outta here!" came a different voice.

"How 'bout California?" suggested Hines, ignoring the taunts. "Okay, we're gonna drink to California. Ready?" Hines held aloft a shot glass filled with tequila. "To California!" yelled Hines, before downing the drink in one gulp. A look around the room confirmed that the comic was the only one toasting.

"Say something funny," demanded a woman at the table nearest Hines. "No, I was gonna do some material, but I've decided that we'd do some improvisation instead. Do you all know what improvisation is?" Hines's query failed to pierce the crowscreeching racket, and instinctively he sought parity with the tough crowd. "Hey, shut the fuck up!"

"No, you shut the fuck up!" came a loud roar from the bar area, which drew a few laughs and some clapping.

"Listen, you people can talk and be rude and do whatever you want," said Hines, "but the rest of us are gonna have some fun up here, so if you don't get involved, you're the ones who'll be missing out." Two couples sitting near me exchanged brother-sister snickers. "Now, here's how this works. All you have to do is fill in the blanks. For example, give me a city to work with. A destination. Any city anywhere in the world."

"Fuck you!"

"No, that's not a city."

"New York," intoned a bored voice.

"Great!" See how easy this is? Okay, so we're going to New York. Okay, now give me an occupation. "This is a tough choice," Hines picked a stockbroker and hooker. "Okay, so I'm a stockbroker and I'm with a hooker and we're going to New York. What am I gonna do when I get there?"

"Jack off," yelled a patron, and even those who had been engaged in conversation stopped to chorale at the outburst. Undaunted, Hines continued to spit his trapezoid-ish yarn, signaling with the atrial pulses that the audience should

interpret remarks ranging from the vile to the inane. Somewhat predictably, "coke" and "rubbers" were popular choices for objects, "Khaddar" and "Springsteen" for persons, "Libya" and "Tijuana" for geographical locales, "space shuttle" and "Aeromexico" for modes of transportation. The bit quickly became monotonous, but Hines undaunted, perhaps uncertain as to how to extricate himself from the long-winded mess. After ten minutes, even those few patrons who had bothered to humor Hines had tired of the pointless wordplay and had returned to schmoozing.

Scoring the low of what little control he'd briefly enjoyed, Hines turned toward the back wall of the stage and called for his bag of props. For an embarrassing long time there was no response to his request. Then a duffel bag came hurtling through the air to land ignominiously at the comic's feet. As Hines stooped to fetch the gear, someone (Hines later would suggest that it was a member of Ippo Facto) threw a pair of boxing gloves at him, and for a moment Hines's expression was a confusion of anger and bemusement. Collecting himself, Hines informed the audience that they were going to take a little journey, whereupon he

cooched into the position of a man behind the wheel of an automobile and began making racing sounds with his mouth.

Due in part to the room's impenetrable, ambient hubbub and in part to Hines's misjudgment of the audience's attention span and level of interest, most of the bit was a nonsensical jumble of sound effects and incoherent, shouted narratives that fell on heedless ears. When there seemed little point in continuing, Hines thanked the assembly for coming out and headed for the club's deeper recesses. After settling with management for his share of the evening's take, Hines perched on a stool and, with Ippo Facto serving up another set of dance-rock, talked about the experience just past.

"This is the first time I've ever played here," said Hines, holding to be heard above the band. "It's definitely not a career move, but it pays the bills. You really need the right atmosphere for comedy, and this isn't it. People don't realize that comedy is an art form. It'd be like mounting a series of Rembrandts on the wall behind the stage — how could you appreciate them in the midst of a scene like this?" Hines gestured through the cigarette haze toward a dance floor crowded

with gyrating bodies. "That's why I decided not to do my usual routine for the second show. I figured, hey, everybody's drunk and talking and they're not gonna pay attention to me anyway. And if they did, they probably wouldn't understand half of what I was saying. I mean, look at this guy."

Hines pointed to a male who looked to be in his early thirties. He had unkempt hair that hung halfway down his back, a scraggly beard and mustache, wore tattered jeans and an old T-shirt stretched by a prominent gut, and kept his lips positioned so as to conveniently nurse a beer. "I mean," continued Hines, "this isn't someone who sits around reading Tolstoy, for goodness' sake. What could I possibly do or say to make him laugh? So you just get up and do dick jokes and horse around till your time is up. This is when comedy is a tough business to be in, where you play places like this. And as if it weren't bad enough, I have to take shit from the band, like that fucker who threw the boxing gloves at me. I mean, I mean, I mean, I mean, these guys. Now that I think of it, I should've put the gloves on." Hines took a slow swig from his drink. "Oh, what the hell," he said after a few moments. "It beats selling insurance."

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# Center of Tragedy



Heidi Lange

JEFF SMITH

The tragedy of Ajax, a leader of the Greeks during the Trojan War, must rank as one of the most horrifying turnabouts in all of mythology. It happened the day he overreacted to some bad news late in the war. The Greeks agreed that, among all of those who had come to Troy (to return Helen to Sparta, their press releases claimed), the Goliath-size Ajax was second only to Achilles in valor. Everyone also knew that Achilles, who had chosen heroic immortality over a long life, wouldn't last

the war, and that his prized golden armor, forged by the god Hephaestus, would logically go to Ajax. But it didn't. It went to the crafty Odysseus instead. Brains won over brawn, and Ajax exploded into a tantrum. Blinded by the goddess Athena, he tried to murder all the generals in the council that had voted against him. But instead of storming through the tents pitched on the Dardanian Plain, he mistook herds of cattle and sheep for the generals and slaughtered them brutally. When he awoke, amid a field of carrion, Ajax realized that a single flash of fury had erased nine years of his heroic deeds at Troy, and his soul

plunged into a bottomless descent.

Sophocles's Ajax and an exciting new adaptation of the play by Robert Auletta and Peter Sellars, currently at the La Jolla Playhouse, began just after the giant Greek has awakened from his night of madness. Both versions probe the horrors of a man for whom the rules have changed radically, and of a hero who finds himself, overnight, suddenly metamorphosed into a despicable creature. Both plays also mark a shift of values from prowess to policy (and from the heroic values of the *Iliad* to the new values of pretense and duplicity in the *Odyssey*—in a word, from being to seeming). Ajax is the sacrificial victim made to facilitate the transition. The play begins not with the cause (the butchering), but with its effect—a nightmare that has just begun for Ajax. He thought his deeds were free from taint, only to find them enclosed in an hourglass Athena has turned upside down, smashing its bottom in the process. But still he rails and tries not to stop the seeping sands of his reputation, but also to find some means of staying true to what he was. For him, only one question remains: What now? And his answer, befitting his plight in an upside-down world (where, he says, "the darkness is my light"), is to do something previously unthinkable: to regard suicide not as an act of weakness but as an act of strength.

Shakespeare, who was bent on deconstructing the Greek hero's tradition in *Titus Andronicus*, claims in that play that one's honor is always in the public domain. "No man is lord of anything," he says, adding that called honors are "slippery stradders" subject to the fickle whims of the populace. In the last third of *Ajax*, as if to prove the Bard's contention, the Greek generals play volleyball with the dead warrior's reputation. As in Sophocles's *Antigone*, the issue is burial. The ancient Greeks believed in only one inalienable right: the dead, regardless of who they were when alive, deserved to be buried. The gods demanded it, and—even if it were only a handful of dirt thrown on the corpse—the ritual marked the official cessation of a life. Not to bury Ajax, which

Menelaus and Agamemnon advocate at play's end, would not only mangle what remains of his reputation, it would also condemn his undead soul to a limbo of eternal suffering. The brothers feel they have sufficient cause, but by denying Ajax a proper burial they too risk the wrath of the gods. And Athena, who used Ajax as an object-lesson the apostle to greatness without divine aid, could freely do the same with the reputations, and the lives, of the two vengeful generals.

At the La Jolla Playhouse, the Auletta-Sellars adaptation relocates the play in the very near future. After a "long and bloody" war against leftist forces in Latin America, one that caused great bitterness among branch leaders of the armed forces, the American troops have returned home victorious. But the structure of the military itself has been threatened by Ajax, "the wild horse of the generals." The "cutting edge, the force and heart of the American army," Ajax is a superpatriotic marine whose deeds have violated the laws of church and state, both of which are determined to bring him down. Athena gets there first. To demonstrate her higher powers (and also, in this version, to have her own kind of revenge), she pushes Ajax metaphorically through a wall, "deep into the other side, the wilderness." The play takes place on a loading dock behind the Pentagon, where the goddess presides over a heated dispute in the court-martial of the fallen warrior. Witnesses for the prosecution and the defense come forward. They retell the saga of Ajax's horrible senility and elaborate account of action—from letting the body rot to an honorable burial at Arlington National Cemetery. But as the play proceeds (as in the original text by Sophocles), the debates expand to include a severe examination of the needs, limits, and abuses of authority itself.

The return of "controversial" director Peter Sellars to San Diego has been a hotly debated topic around town, which must be a marker of something—cultural growth, maybe—because when he directed the Playhouse's inaugural production of Brecht's *The Victims of Simone Machard*,

few people recognized his name—or the play, for that matter. (The audience for *Ajax* was unusually tame on opening night: it appeared that many had come not to have a theatrical experience but rather, given the mercurial status of the director, to form an opinion.) What has gone relatively unnoticed, amid all the *Sophocles* hoopla, is the quality of Robert Auletta's new adaptation.

His play is, and is not, the *Ajax* of Sophocles—by design. The intellectual and emotional core of the original remains intact. The universal questions the play raises about order and power remain as well. What is new is a fresh, vividly felt poetry, objective correlatives that honor the form of Greek tragedy (such as having GIs be the chorus), and subjective correlatives (Ajax is a sexist; his wife a Third World Marxist) that deliberately sharpen and confuse the upside-down world into which Ajax has fallen.

The quality of Auletta's script is a pleasant surprise. And there are two surprises about Sellars's direction. First of all, his presence is much less evident in *Ajax* than it was in *Simone*. His hand is certainly apparent, but it serves the text rather than uses it as the vehicle for imagistic pyrotechnics. Ajax, in effect, wades up in a strange world where the new is a blur and the old is fading like a dream. And Sellars has captured this atmosphere, for the most part, with a Brechtian approach that pulsates between clarity and obscurity. His stage becomes a cacophony of communications, of signs and sounds—from muffled cries to chants and songs and ponderous songsters and even to American Sign Language. Sellars's images in *Ajax*, unlike *Simone*, are more cohesive and untripped, and they enhance the play's verbal babel.

in which reason rings like madness and madness like the last pitch of sanity.

Sellars's direction and Auletta's script are not without problems, though. Neither has been able to discover a true, modern correlate for the importance of burial to the Greeks (informed sources agree that the mere mention of inhumation in a play could send seismic shudders through the amphitheaters of Attic Greece). And thus a crucial feature of the original dangles in the new version. There is also the matter of Athena. The play never really validates the goddess's visa to the Twentieth Century; she is part of a cartoonish pantheon that includes "Mars and Captain Midnight." And though Auletta has complicated her relationship with Ajax in striking ways (in a dream sequence we learn that he raped her), and though the playwright has her utter the single most important word in the play ("humility"), her actual position in the scheme of things remains vague. Sellars also adds a complication that goes overboard. When she describes to Odysseus the havoc Ajax wreaked in the fields, the director has Athena masturbate with a microphone. The scene does have a certain shock value, of the Norman Mailer variety, and it does function to set familiar expectations on hazard, but I doubt that, at least in public, the goddess of wisdom and the arts would be quite so—er, um—unward.

Halley's one-man rhythm section, in a production directed by Sellars, would be so unconvicted. Several cast members are either confused or unconvincing in their roles. Kym King's Teucer, Ajax's half-brother, never quite registers, for example, nor does Brent Jennings's pseudo-Goliath Agamemnon. And Ralph Manner's

Menelaus, the prosecuting attorney who utters some of the play's most spine-chilling lines (a Machiavellian sermon on the uses of fear in controlling society that Auletta has taken almost verbatim from the original), appears determined to assure the audience that he, the actor, doesn't believe for one minute what his character is saying. Because they are often unbalanced, these performances also cause the debate at the end of the play to drag more than necessary.

The work of other actors, however, more than makes up for these deficiencies. Even though the production has surrounded her character with ambiguities, Aleta Mitchell's Athena is splendidly regal, and her empyrean gaze inspects the jurors—i.e. the audience—with an alluring authority. Though often too stiff-armed in her deliveries, Lauren Tom is touching as Tecmessa, all of whose bonds of love Ajax seems determined to cut. And the amazing Ben Halley, Jr., handles his many assignments excellently. He is the chorus (the leader of the chorus) and yet another Sellars angel (which may have worked when Ajax first played in Washington, D.C., but here reads like déjà *Simone Machard*). Like a walking string bass line, Halley provides both verbal and musical synopses for much of the evening, slowing and speeding up the pace of lines with sly, subliminal rhythms.

Halley's one-man rhythm section, ironically, helps to unify the only play, among the seven extant works of Sophocles, in which the playwright violates the unities of time and place. Greek tragedy, as codified by Aristotle, must occur in a single setting. But *Ajax*, which is about the breaking of rules and codes,

makes a radical break from the tradition by shifting locales, from the Greek camp to a beach. George Typanis's scenic design for the production at the Playhouse accentuates this shift unforgettably. His Penelope, an echo of the Parthenon with Vespasian's smile in the window, literally erupts into a shoreline smush with rivulets from the sea. And James F. Ingalls's lighting, expert all evening long, fills the background with a haunting blue aura. Less overtly memorable but nonetheless effective for this production are the costumes of Dunya Ramonova and the sound designs of Bruce Olland. The latter constitute a language all their own.

As does the transcendent performance of Howie Seago, a deaf actor, who plays Ajax. With his legs spread wide apart, as if he were about to lift some impossible weight, Seago is stunning as the undeniably shameful general of the Greeks. His hands are a masterpiece of signed speech, his eyes threaten to summon the Mandelstam Weiss Center for the Performing Arts, and his moments of sudden calm are unconvincing. The great scholar-critic Northrop Frye once claimed, in the *Anatomy of Criticism*, that "the center of tragedy is the hero's isolation," and I have never seen this fact made more truly palpable than in Seago's portrayal of the character. This Ajax, whom we first see in an isolation booth knee-deep in boiling blood (and who no longer speaks the language of the regime—a speaking Seago touch), is indeed the epitome of the alienated hero—and surely the definitive Ajax. Seago's performance (which plays only through the twenty-seventh of Sophocles's 30 acts, in fact, that it is now impossible to conceive of a speaking actor playing the role. □

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There are certain days during the summer when I wish that the sun would stop shining. This is especially the case when it's ninety degrees, the car has no air con-

ditioning, we're stalled in 5:00 p.m. traffic, and I'm suffering from lower back spasms. The way I got into difficulty with my back was from carrying my dog, who was having trouble with his. The dog recovered quickly; I was worse for the strain. Each time I moved, sharp, shooting pains flamed down my legs, and getting in and out of cars was, as they say in detective stories, murder.

It used to be that rush-hour traffic in San Diego began at 5:00 p.m., but during the summer, if you're on the freeway by 4:01, you're in for it. Advancing at a slow pace into El Cajon with the sun beating into the car and my spine in a knot, I asked myself what madness had possessed me to drive almost forty minutes just to sample a pizza. But I can't deny that the word "pizza" evokes passion in everyone. Stop ten people at random on any street in any part of the city and ask, "Where's your favorite pizza place?" and you'll hear a history of that person's favorites from the day that he or she was born, with an itinerary that may

cover cities and hamlets across the nation.

The word "pizza" sets gastronomic juices flowing and the heart racing; it breaks the firmest resolves to diet, encourages greed, and goes everyone to excess. Pizza is one of the world's greatest gastronomic aphrodisiacs. The aroma of the ingredients, the sight of the bubbling crust, the moment when the first slice is cut and the cheese pulls away in sensuous strings — it can only be described as irresistible.

I tried to keep this in mind as we drove into one of the parking spaces fronting a strip of small shops on Broadway at the corner of Mollison in El Cajon. I managed to hobble out of the car, but my spirits were hardly enlivened when I peered inside. A large counter faced with imitation brick dominated one wall, while tables covered with patterned outside ranged along the uncurtained windows that faced the parking strip. Once inside, we had to give our orders at the counter, which held an array of inexpensive utensils (thankfully not plastic) and paper napkins.

Now, all of us have been reading about how very yuppie it is to open a restaurant, but you couldn't prove it by Mark Myers, owner of Pizza 'n Pasta. Obviously a victim of the heat that day, he wore gray Bermuda shorts, running shoes, and a short-sleeved shirt that had been buttoned askew. His straight hair fell into his eyes, he appeared mildly distracted, and he fingered his steel-rimmed glasses at the rim of his nose as he asked, "What'll you have?"

The prices of the pizzas were posted on the wall that framed the open kitchen: a ten-inch pizza with cheese cost \$3.95, and you had to pay approximately seventy-five cents for each additional topping. A pizza with five toppings cost \$7.95, and you could choose from pepperoni, sausage, shrimp, pineapple, meatballs, cashews, artichoke hearts, salami, olives, fresh garlic, ham, Canadian bacon, anchovies, fresh tomatoes, mushrooms, hot peppers, and extra cheese.

We were about to settle for a ten-inch with sausage and artichoke hearts when Mark added casually, "Of course, I think that the 'stuffed' pizza is the best thing we

do." We immediately changed our order. The word "stuffed" pizza, which comes with a choice of two fillings, would cost us \$9.95. In addition, on Mark's recommendation, we had one order of lasagne (\$5.95), which he regarded as the most luscious pasta in the house.

The decision over, we found a corner, and while we waited, I had a ninety-five-cent salad that was average. The presentation of the food at Pizza 'n Pasta reminds you that all of these items are available for take-out. The salad dressing was served in a lidded plastic cup, and the lasagne arrived at the table in an aluminum throw-away dish. But as soon as I tasted the lasagne, I forgot about the oilcloth tablecloths, the paper napkins, the take-out serving dishes — I had never had commercial lasagne that good. Most of the lasagne served in restaurants consists of layers of wide noodles held together with traces of tomato sauce dotted with ground beef and covered with a scant amount of cheese. This lasagne contained the merest suggestion of noodles; most of it was ground beef, specially prepared from scratch by the butcher in the shopping complex. Its other ingredients were sauce and four cheeses: ricotta, mozzarella, romano, and Parmesan. The result was the closest thing to homemade lasagne that one can experience.

I had scarcely recovered from this stunning lasagne (which, along with a loaf of garlic bread, was enough for several people), when the "stuffed" pizza arrived. It held a bottom crust, sausage, artichokes, double cheese, a top crust, pizza sauce, and Parmesan cheese. To say that it was outrageous would be putting it mildly. Nicotini's and Di Roma both make stuffed pizzas, sometimes called pizza pie, but neither is in this class because of the high quality of the ingredients and the unstinting hand in assembling them. I had to quit after one slice, because after the salad and lasagne, I couldn't handle any more food. The "stuffed" pizza can serve three, and though we ordered extra cheese, it wasn't necessary.

Having been knocked out of my socks by the excellent, sensuous food, nothing would do but for me to chat with Mark. He began cooking at the age of six to compensate for his mother's lack of culinary skills, and he continued this practice into adulthood. At the University of Indiana, he majored in finance, but when he returned to California, he worked at Pirelli's in La Jolla and later helped Tony of Tony's Italian Restaurant (now in La Jolla but then in Point Loma). When Mark began to open a restaurant, he chose El Cajon because of the inexpensive rent and because he thought that the cars going by on Broadway were a harbinger of his success. What he didn't take into consideration was that he was surrounded by pizza chains, all of whom deliver and whose prices are lower than his.

Residents of El Cajon, La Mesa, and Chula Vista are quick to anger if it's ever implied that they live in an area that is less than a gastronomic mecca. But they are not big spenders who eat out once or twice a week, and they may overlook quality restaurants in the interest of saving a few cents. Christina's in La Mesa has had to eliminate diners because of the lack of demand. The owners of Twino's Greek Café in Chula Vista have told me that their fortunes are tied to twice-monthly paychecks of their local residents. And though Mark

Myers is now writing a food column for *The Daily Californian* in El Cajon, it has not substantially improved his business. In other surroundings and in a more lush ambiance, Pizza 'n Pasta would be mobbed.

Mark is even dallying with the idea of moving to Santa Barbara. Before he does, or before he is compelled by lack of encouragement to use less of his superlative ingredients, drive out there and have a "stuffed" pizza or the lasagne. Even if it's ninety degrees and your car has no air conditioning and your back is in spasms, you won't regret it.

Pizzeria Uno has also come to town and has established itself in Pacific Beach on Mission Boulevard. When I lived in Chicago, Uno had a legendary reputation on the Near North Side, and I can remember standing in the blustery cold waiting to get in. Deep-dish pizza is supposed to have originated at Uno.

However, as with all success stories, Uno (One) soon had its offshoot, Due (Two), and before long the original had gone into franchise. In theory, the recipes are the same for every franchise; in fact, an offshoot will never taste as good as the original. Whether I am speaking from nostalgia I can never be certain, but I was not too impressed with the pizzas I sam-

pled at Uno in Pacific Beach compared with what fingers in memory.

The physical plant is vast, white-walled, with tables tooth-by-tooth and booths close together. The acoustics cause normal conversational tones to well up into a cacophony. Beautiful, it's not. If you arrive at prime hours, you may be in for a wait, and once inside you have to be well pulled together to take the noise, the waitresses running about, the sense of pressure. Some people love such an atmosphere and think it signifies a "happening" place. I don't like to leave a restaurant exhausted. Uno prides itself on its speed, and if you go there for lunch (soup or salad plus an individual pizza for \$3.25), you'll be in and out in no time, standing on the sidewalk, slightly hyper from the experience.

I was there early one Saturday night and was seated so close to our neighbors that they listened in on our conversations until we simply decided to include them as if they were old friends or family. They were having the spinacholi, a deep-dish pizza with spinach, fresh broccoli, and chunky fresh tomatoes (\$3.75 for an individual pizza). We had the Uno with extra cheese, fresh sausage, pepperoni, onions, and green peppers (\$4.25). In addition, we ordered the Chicago famous with two kinds

of cheese and sausage, plus the chunky tomato topping (\$3.50).

The spinach salad was unremarkable except for the dressing, which is served to you from a bottle. The two pizzas were almost identical except that one had lots of sliced onions and green peppers. The crust is high and flaky, but finally the staff tastes like some kind of vegetable salad. My escort, who could hardly wait to get there because he regorts pizza as the ultimate food, was reluctant to take our leftovers home. Maybe the pizzas at Uno are too healthy for us but they lack the wickedness of the pizzas that I prize. I know that I'm filling my arteries with cholesterol when I have the kind of pizza I adore — I feel that the price I have to pay for my occasional orgies. Alas, Pizzeria Uno will not make you feel guilty or propel you to exercise the next day. There's even a California concoction that's filled with pineapple, apricot, ham, Canadian bacon, and shredded coconut. I think that Ilu Sewelli, the originator, would blush at that combination. Nor was I impressed with the cheesecake (\$1.85), which can't compare to incredible Cheesecake. But the express lunch special for \$3.25 (pizza of the day, soup or salad) is a good buy. As for me, Satan get thee behind me.

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## Mirror, Mirror



Alain Resnais

DUNCAN SHEPHERD

Late last year the arrival of *Run* gave countless commentators the occasion to say that Akira Kurosawa was now our greatest living film director. (The arrival of *Run*, combined, in some people's minds, with the departure of Luis Buñuel and/or Orson Welles and/or someone else.) This sort of pronouncement has an inherent challenge in it, along the lines of my dog's smarter-than-yours, and it causes you treacherously to reach for your directorial Rolodex. Of course the same claim would not give you pause if it were put forth on behalf of someone like Brian De Palma. Or anyone, you would not have to pause to come up with the names

of one and twenty, or one and fifty, film directors to refute it — though there might still be a bit of a challenge in coming up with the name of the precise sprinter-in-snowshoes who most nearly noses him out: John Milus? Paul Schrader?

But no: it is the proximity to the actual truth in the Kurosawa claim that causes you to get sucked in — at least to the extent of wanting some clarification of terms. Does "greatest living film director" mean greatest living active film director? It would be nice to think so, if only to cut down on the number of names you have to linger over. (Is Georges Franju still active? Or for that matter, still alive? Is Robert Wise retired for good? And would old Rouben Mamoulian go up

or down in rank if I finally were to sit through *High, Wide, and Handsome* from beginning to end without commercials?) Does "greatest" suggest greatest individual achievements or rather greatest overall number of them? Or does it mean like-liest to produce a new great achievement if all currently alive and active film directors were funneled into the starting gate and let loose tomorrow on their personal pet project? Certainly by this last standard of measurement, I would not put my money on septuagenarian Akira Kurosawa, but that's just another way of saying that I didn't like *Run* as well as some people did. And no less certainly, the standard of current vitality will not matter a whit in another twenty years: Kurosawa, for one thing, will no longer be alive and active, and will once again find himself up against the likes of Luis Buñuel, slugging it out on such durable debating points as greatest individual achievements and greatest overall number of them. I personally don't pretend to know who our greatest living film director is, active or not; there are too many candidates about whom I am not well enough informed. But by any of the above standards, I feel sure it can never be Akira Kurosawa as long as Alain Resnais is alive.

The occasion for saying so is the latest Wednesday-night retrospective at the La Jolla Museum, which, even as you read this, will already have passed its first Wednesday (*Hiroshima, Mon Amour*). Resnais's filmography is not lengthy: ten feature films in just under thirty years (another, I hear, in the works), but he can match Kurosawa masterpiece for masterpiece in only a third as many tries; and if he can't match him in number of next best things, there is another, as yet unmentioned standard of measurement, implying some sort of averaging method, of the level of quality below which a director has never slipped. Resnais has no equivalent to Bergman's *Hour of the Wolf*, Godard's *Every Man for Himself*, or admittedly not so low as those, Kurosawa's *The Idiot*, *Drunk Angel*, *The Quiet Duel*, et al. (This is the kind of subtlety to which a

parlor game like Greatest Living Film Director reduces you.) It's true that I found something repugnant about the most recent of Resnais's films to make the rounds here, *My American Uncle*, and that this causes me some worry about a possible irreversible turn-for-the-worse. But it was without those high-quality repugnance, and it causes me, even more worry about my possible misapprehension of it.

My favorite Resnais film to date remains *Je T'Aime, Je T'Aime* — not at all because the time-travel experiment in it happens to take place, on my birthday (though I can't help seeing that as some sort of portent), but because it encompasses the fullest range of his sensibility: his love of pulp fiction and his often undetected sense of humor, in addition to his reflectiveness and melancholy. (To give Kurosawa his due at this point: my favorite film of his — *High and Low* — is promised on the next Ken schedule in a newly refurbished print.) Unfortunately *Je T'Aime* is not included in the eight-week retrospective, and not through any negligence on the part of the program; the film has been withdrawn from distribution in this country, as I well know from personal experience. For years, teaching an occasional film course was my only way of getting to see this film, and then one year it stopped being a way of getting to see it.

Anyway: the absence of *Je T'Aime* is greatly offset for me, who after all have seen it a dozen or more times, by the presence of *Life Is a Bed of Roses*, one of the two new Resnais films I have not yet had a chance to see — and with them, a chance to gauge, with equal parts palm-moistening anxiety and palm-wringing anticipation, that possible turn-for-the-worse. The other, more recent one of the two, *L'Amour à Mort*, is the other omission from the living end of the active, has shown many more or more "touch" for the janes-between shots, for the shift of weight from one to the next, for the overall pace and cadence of them. For the musicality of the march of images — and he

shaped in the Sixties that I have difficulty adjusting to the situation in the Eighties when two films by Resnais, two by Antonioni, God knows how many by Godard, can go uncirculated over here, while we never seem to miss the latest Francis Veber or Edouard Molinaro.

For those readers better acquainted with Veber and Molinaro than with Resnais, I hardly know where to begin. His principal subject (to begin a good way down the line) is or has been one of the most fundamental and important ones available to an artist: how the human mind works and how it shapes experience. Sometimes this will take the explicitly form of memory, imagination, fiction-writing, or combinations thereof. (The literal translation of *Life Is a Bed of Roses* is actually *Life Is a Novel* — a mouth-watering title for dedicated Resnaisians.) Sometimes it will take the form of a pervasive but less precise sense of subjectivity, inwardness, unreachableness: a sense of the filters and buffers between any event and its participants. Always it will take precedence over any narrative even *per se*. Resnais has contrived various ways to visualize this sort of subject-matter, and to do so without recourse to any of the handy conventions of Expressionism, Impressionism, or other sort of distortionism: no fish-eye lenses or paranoid long-shots or blurry-edged fantasy scenes. A true custodian of Surrealism (of its philosophy more than of its visual graphics), Resnais sets forth the factuality of the life of the mind.

It is natural and right, then, and no sort of ball-and-chain, that his movies should turn out to be a bit cerebral. This fact about them, however frightening it might be to some people, does not seem to me nearly so intimidating as their physical properties of dapperness and decorum. No one in the history of cinema, never mind just the living end of the active, has shown more sure or more "touch" for the janes-between shots, for the shift of weight from one to the next, for the overall pace and cadence of them. For the musicality of the march of images — and he



George Stevens

has shown his mastery of this sort of thing whether using a restlessly mobile camera (*Marinade*) or a stubbornly static one (*Muriel*). The almost superhuman physical elegance of his work, much more than any intellectual complexity of it, is apt to make you feel at times ungainly and underdressed — as if you had somehow wandered into a Sodeby's auction or a port-tasting ritual at Oxford. It is precisely because the movies also have ideas in them, underneath their exquisite surfaces, that you are best able to make yourself comfortable with them. The nature of those ideas will perhaps always remain elusive to people who need to have their ideas verbalized rather than visualized, talked over by the characters rather than acted out by them. There will always be people, in other words, who stumble out of *Last Year at Marienbad* (at all increments of its hour-and-a-half running

time) feeling that it was about nothing. But Resnais makes movies; he doesn't chair seminars; and his movies embody, enact, illustrate, and dramatize their ideas in their very form. This, and not something like *Indiana Jones and the Temple of Doom*, is what the term "movie movie" ought to be re-defined as.

You do not have to be a great admirer of a film director in order to take an interest in a film about him — as was shown to me, for example, by the three-part broadcast of *The Unknown Chaplin* on public television recently. But a shared admiration will be a great help in getting you through those stretches of hot air, white-wash, looking the other way, putting the best face on, etc., which seem to follow inevitably from the desire to make a film about a director in the first place. Now

George Stevens: A Filmmaker's Journey, which opens tomorrow at the College, is about nine-tenths hot air, whitewash, etc., and all the admiration I myself can muster (for *Shane*, mostly) carries me about to the end of a wooden plank in the middle of the Atlantic Ocean. John Huston, that living and breathing synonym of hot air, pumps out his usual quota as a knowledgeable interviewer: "He took the essence out of Kipling. It was all the things Kipling stood for. It catered to the adolescent in all of us. Wonderful!" — this from a man who surely had much more to say about Stevens's *Gunga Din*, and nothing so complimentary, in his own screen treatment of *The Man Who Would Be King*. With Huston joined by Fred Zinnemann, Joseph Mankiewicz, Alan Pakula, Katharine Hepburn, Fred Astaire and others, this documentary profile obtains the overall feel of one of those televised AFI Life Achievement wingdings (only posthumous, in this case), flowing over with tall tales and testimonials from after-dinner speakers who worked with the honoree, or knew him, or met him, or always wanted to, or something. I tend not to trust this sort of chat. I can sit still for it as well as the next man, but only as long as I have a grain or a granary of salt at hand. My reasons for this should not need to be spelled out beyond noting that I had the opportunity once to talk to George Stevens myself, and the story I was most interested in — how *Shane* was envisioned as a sort of women's Western told from the point of view of Jean Arthur, and then was ingeniously re-cut after audience previews to shift the point of view to the boy — seemed to me unallowable: the movie is slavishly faithful to the original novel in its preservation of the boy's point of view.

Such an approach, in any case, is hardly surprising when you consider that the documentary here is the founder and long-time head of the American Film Institute. George Stevens, Jr. But somehow his total and unequivocal embrace of

(continued on page 38)

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## CITY LIGHTS

### EXCAVATION

(continued from page 4)  
university to do the job. If the final report does not contain certain detailed archaeological analyses recommended by the National Park Service, which administers the national register of historic sites, the city has two other options that have been proposed by the city attorney.

One is to negotiate a purchase agreement with the diocese for a small piece of the property, such as an easement, which would preclude development of the site. Another option would be to declare an emergency moratorium on development affecting every historic site in the city. But the city attorney, in a report to the Historical Sites Board, expressed doubts that either of these two options was realistic. So if the promised archaeological report is deemed unacceptable after it is delivered to the city, there appears to be little that could be done to delay further the building project.

Angela Leira, the city planner who has the responsibility of negotiating the written promise with Msgr. Eagen, says she is waiting for the clergyman to return from vacation (on September 12) to sit down with him. No one, including the mission's attorney, Don Worley, knows whether Msgr. Eagen will sign a document making any promises regarding when or how the

archaeological report will be completed. "It's not their word for it," Leira explains. "It's just a matter of maintaining a clean record from an administrative point of view. People change jobs, and promises get lost. We just want the promise formalized."

### WHERE THE COPS ARE

(continued from page 4)  
distance to the east. "The violators are westbound on University, because of the way the intersection is positioned, the ones turning left onto

Thirty-second think they have the right of way and cut off the cars going east on University." Myth number two is closely related to the first: There are no official "quotes" as to how many citations a traffic cop must write on his or her particular beat. "That's bullshit," one police source says. "In general, the only thing the administration cares about is numbers, because that's how they determine the productivity, or the unproductivity, of their officers. In the case of traffic cops, the administration has no way of figuring out their work: tickets they've written. As a result, traffic cops are pressured to write a certain number of citations, and if they don't, they get counseled." So if a cop is patrolling a certain area and finds he's not writing very many tickets, he's going to head for

the nearest cherry orchard in his beat — which he knows about either through past experience or by talking to other officers who have worked the beat before him. ■

### SARDINE SEMESTER

(continued from page 5)  
dorm yard. Keeping up with their studies and all the dates that fall from their front palm tree is getting tough. But if they don't keep their sixes-walk clear and their music low, they can expect another complaint letter from their next-door neighbor or another visit from the police. The five SDSU students share a four-bedroom house on Dorothy Drive, a five-minute walk to campus. They describe their block as half senior citizens and half students. They are quick to point out that their is not as bad as other mini-dorms, where it's two students to a bedroom, each one owning a car. It's sure that they have a party, because of the grumpy neighbors, but when they do, they walk around the neighborhood the next morning and pick up the beer bottles. Dan, Steve, Ken, Millard, and Zeke have complaints, too. They are uneasy when the man down the street patrols his side yard with a handgun. They wish that another neighbor wouldn't kick over their trash cans out of spite. They weren't too happy when a guy threatened to shoot their friend's dog, Lucy, through the heart if he barked at his wife again. Dave, who lives with four

roommates in a house next to Dan, Steve, Ken, Millard, and Zeke, has a neighbor who drapes a garden hose over her fence and extinguishes his barbecue. And the four female students who share a house at the end of the block were awakened at 5:30 a.m. last week by an air horn in their window. Operating the horn was a neighbor upset over noise from the night before. "These girls don't even party," says Dave. "They were just up talking, I dunno, blowing their hair dry."

Bennett also lives within walking distance of SDSU. The principal of Blessed Sacrament Parish School, he is no party animal. Bennett headed the Mini-Dorm Task Force, a group of SDSU-area home owners and students who studied the issue during the 1985-86 school year. In April they made recommendations to the city councilwoman, Judy McCarty. Although Bennett does not like to see cars parked on front lawns in his neighborhood, he does not really blame the students. The fault lies with the administration at San Diego State University, he says.

"The central issue is one of an absence of planning by SDSU," observes Bennett. "The university decided to respond to a cut in state budgets by overenrolling students." But the university did not provide enough housing for the students, resulting in overcrowding in the surrounding neighborhoods.

Greedy landlords are converting garages and living rooms into bedrooms and charging high rents for substandard living conditions.

Worst of all, Bennett says, the university refuses to take responsibility for it. The president of SDSU, Thomas Day, was invited to meetings of the Mini-Dorm Task Force but did not attend. Nor did he send a representative. "Day's absence created a climate of frustration for both students and residents," Bennett says.

"We took the position that it was not a university issue," says SDSU spokesman Rick Moore. "The university is not responsible for housing shortages." Moore confirms that the college is designed for a maximum of 25,000 students but enrolled 33,660 this semester. There are only 2500 beds in the SDSU residential halls. But Moore traces the problem to students' cutting their expenses; the more people dividing the rent, the cheaper it is for everyone. He also points out that the situation is improving. The seven percent vacancy rate in the college area is higher this semester than it has been in past years, he says.

One last explanation of the problem may be contained in a letter received recently by Dan, Steve, Ken, Millard, and Zeke. It was from the lady next door again, complaining about the appearance of their house. "This is my neighborhood and not yours," she wrote. Says Dan, "I've been here for three years. It's my home too." ■

### BYE-BYE, BYPASS?

(continued from page 5)  
home along the Santa Margarita River inside Camp Pendleton. The Jaycees think it's a nifty solution: the birds get a new home and the freeway is built. "God knows, if the Marines can't protect [the relocated vireos], nobody can!" wrote an enthusiastic supporter in North County's Fullbrook Enterprise. "It would be tantamount to moving a parent to an exclusive condo rather than a shabby, uncaring home for the aged."

Experts, though, say the Jaycees' relocation effort is bound to fail. Martin Kenney, a federal fish and wildlife biologist who has studied the vireos' nesting habits, calls the transplant proposal "biologically unfeasible."

Kenney says that though the Santa Margarita is a excellent bird habitat, it's already heavily populated and might not support new bird life. Paul Fromer, an ecologist who recently completed a four-month study of North County's vireo population, warns that birds forcefully removed from their habitat may simply refuse to breed again. Fromer, who counted thirty-two vireo pairs along the San Luis Rey River, notes that vireos have a six-year life span and a high mortality rate and cautions that attempts to relocate the songbird could

endanger their lives. Fromer and Kenney both stress that the vireos is a "site tenacious" bird that returns by habit to its old nest after flying north from its annual wintering grounds in Mexico.

These experts have two other, more basic, concerns about the relocation plan. Federal law makes it illegal to trap, move, or harass the birds, and scientists say to their knowledge relocation has never been tried with any bird. They believe it is more feasible to create new nesting areas on the San Luis Rey River, away from the proposed route of Highway 76.

"The alternative of relocating the vireos is so far down on the list of acceptable alternatives that I wouldn't give it consideration," says Fromer. Jaycees spokesman Peter Biniaz doesn't contest those criticisms, and he admits that the Jaycees don't have a specific plan for relocating the birds. "We're laymen, not experts at road building or the environment," says Biniaz. But he and the Jaycees find the scientists' alternatives "unacceptable. Renovating the highway would require condemnation of existing homes, while any plan to create new vireo nesting areas would be too expensive. And Biniaz is

upset that environmentalists have claimed that the Jaycees want to relocate all thirty-two songbird pairs, when the group only wants to move the six pairs blocking the Highway 76 right-of-way.

Biniaz admits, though, that the negative reaction of experts such as biologists Kenney and Fromer has caused the Jaycees to alter their strategy. Beginning this Sunday, September 14, the Jaycees will change the format of their *Blade-Tribune* ads. Instead of highlighting a skull and crossbones with the headline "Fix 76," their newspaper ad will include a more detailed explanation of the group's motives and goals. ■

### PROJECT IMPOSSIBLE?

(continued from page 5)  
something." After sending the letter in April, Nagel began contacting the various cities (including the newly incorporated Encinitas and Solana Beach) for their response. Seven municipalities — San Marcos, Lemon Grove, Poway, Del Mar, Chula Vista, Imperial Beach, and San — turned him down. Some mayors refused to put it before their city council for a vote. Escondido, El Cajon, and National City "placed almost impossible conditions on it," according to Nagel, referring to the stipulations that all the other

cities, or half the other cities, also had to donate their \$3000 shares. (The city and county of San Diego were each asked to shoulder twenty-five percent of the estimated \$90,000 in moving and renovation expenses. The balance was split between the smaller municipalities.) Only La Mesa, Oceanside, Carlsbad, and the county have promised the money so far. The remaining towns have not responded or are still making up their minds.

"There isn't a city besides Imperial Beach that can't come up with \$3000," says Nagel. "It's a one-time emergency contribution." The City of San Diego, reluctant at first, is now indicating that it will find the money, according to Nagel. "Mayor O'Connor is picking up the ball [at Ed Struikman's] dropped," Nagel says. "He allowed the request to get lost and die in his department somewhere." The cities that flatly refused gave a standard reply, according to Nagel: health services are the county's responsibility, they claimed.

Nagel disagrees. "It's a regional problem," he says. "Although the county lends equipment to the AIDS Project and has provided it with a rent-free building for the last two

years, the project is supported by the state. The county has its own AIDS program, designed to educate health-care workers and other professionals about the disease. The AIDS Project has a \$235,000 contract with the state this year to provide AIDS information to high-risk groups through public appearances, pamphlets, and a telephone hotline. These state funds cannot be used for other purposes, according to executive director Jim Henry. The project uses volunteers and fundraisers to provide psychological counseling and social services to AIDS victims and their families, he says.

The San Diego AIDS project, which began in 1983, moved out of its location at the end of Third Avenue (north of Washington) on August 18. The building it occupied, the former site of the county's tuberculosis sanatorium, is being razed to make way for a new facility for the San Diego Hospice. The AIDS Project still has to renovate its new facility at Fourth and Robinson avenues to accommodate people in wheelchairs.

Once these improvements are completed and the final moving costs are calculated, Mayor Nagel intends to send another letter to cities who turned him down. He says the letter will be worded "strongly

(continued on page 42)

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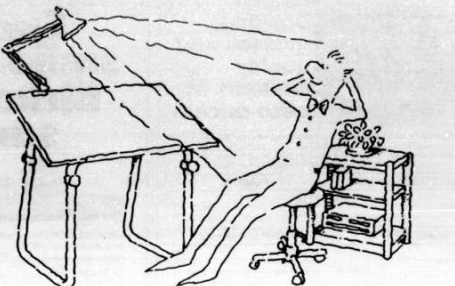
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(continued from page 42)  
— and intimidating, if I can make it so in a professional way." Nagel thinks that many of the rumors are seeing his request through "a veil of ignorance and not a humanistic viewpoint." He adds, "There isn't a community in this country that hasn't been touched or won't be touched by this disease."

According to county health statistics, 264 residents of San Diego County have developed AIDS. This does not count the ninety-one victims who have moved here with the disease. San Marcos, Poway, and Santer are the only three cities with no reported cases of AIDS. ■

## LETTERS

(continued from page 3)

### No Gap Here

Judith Moore's lead article about "The Girls of Summer" was entertaining and a light-hearted departure from your normally thought-provoking and

insightful features. It brought back many memories of long hot summers at the beach, when my biggest worry was having enough money to buy gas for the car, so I could attempt to conquer another "beach head."

I found it interesting that our fictitious vixen, Karen, pointed out XHITZ-FM as one of the stations of choice for rocker radio listeners. I am an avid HITZ listener, though I am far from the "rocker" taste that I, while my listening often tended toward nostalgia of my bygone youth (like the Sixties and Seventies). While driving one day, in trying to find her station of choice, we chanced past the 90.1 mark. Lo and behold, there was a song playing that both of us liked!

We continued to listen to the station and have become devoted regulars since that time. HITZ plays a marvelous cross-section of today's new rock sounds (minus the metal or other hard substances), deftly combined with a great selection of the recent

past's best. They have somehow found compact disc versions of some great rock oldies from the Seventies on, and so the sound money to buy gas for the car, so I could attempt to conquer another "beach head."

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### The Letter

Regarding "The Girls of Summer," nothing has changed. Jacquelynne Garner San Diego High School 1967. North Mission, South Mission, The Shores, The Cove, Baja with the Family. Windansea. Eventually, North Africa. South India. The Shores. The Cove. Baja with the Family. O.B. for the dogs. And a secret beach north of Windansea for guided meditations and a survival of dreams. Jacquelynne Garner Ocean Beach

### It's The Rail Thing

The traffic monster is busily clogging up our freeways and surface streets; in a few years we will have freeway lockups just like L.A. It's inevitable — unless leaders join plain citizens in

creating an area-wide fast-rail transit system.

To do that will require various federal agencies in our midst to give up a bit of their egos to the greater good. Outfits such as U.S.D.A. for example. One would think a "grass" industry would be among the first to step up to the responsibilities of citizenship. But no, as Paul Krugger wrote ("Inside Story," August 28).

UCSD now join the plan for trolley service to the campus. An area-wide rail network, to pay off financially, needs UCSD's traffic. And UCSD needs the rails. The rail network can help alone. There are some old folks in their thirties with suits on (not bikinis/pinstripes) who share their taste in radio stations!

So please tell Karen that the Madison High buddies are not alone. There are some old folks in their thirties with suits on (not bikinis/pinstripes) who share their taste in radio stations!

Scott Alvey Bonita

### Yesterday's Fawcett

In the August 28 issue of your Reader, you had a "City Lights" article on Costello versus Barrymore. Obviously the story was written by someone not of our peer group since no reference was made to the majestic title of

John Barrymore (yesterday's Tom Selleck) having been married to Dolores Costello (yesterday's Farrah Fawcett)! Julie Kaufman San Diego

### Look To Your Saws

Duncan Shepherd is slipping. His careless review of *The Texas Chainsaw Massacre 2* ("Summer of '89," August 28) not only contains no egocentric personal reminiscences, film allusions, or pretentious name-dropping, but for once blindly follows pre-conceived popular judgments of a movie. It is easy (and callous) in a few lines to dismiss *The Texas Chainsaw Massacre 2* as just another cheap slasher, but any observant moviegoer cannot but notice what a careful, detailed (the appropriate music, the witty characterizations), profound, and "moral" film it is, in fact, the most important film of the season.

As this reduced traffic on campus would end the ever-increasing costs to UC for campus parking and enforcement. These funds could be diverted to education — or reduced tuition! Come on, there. Chancellor Akshak! How about getting your people to show us a little. Chuck Newton Del Mar

### War & Peace In Traffic

Don't the adepts who supposedly manage the traffic lights in this excuse for a city drive! Regarding the August 21 "City Lights" story, how is it that despite installing road sensors, lights, and intersections to monitor traffic, the longest green lights are for the streets with the least amount of

I shoulder to think of Mr. Saville reviewing a Laurel and Hardy comedy. I am afraid he would permanently sprain his brain looking for psycho-social significance. Robert J. Steinhilber San Diego

### Thinking Man's Bang

Hey, I get it! Jonathan Saville's review of *Little Shop of Horrors* was an initiative tribute: he parodies himself as pretentious, self-satisfied, absurdly analytical. I have never had the desire to eat my parents but have often enjoyed late-night, grade-B science-fiction/horror movies. That someone was using such a chance on producing a musical play based on one such movie is more than exciting, think God for creative people. That he did such characterizations, profound, and "moral" film it is, in fact, the most important film of the season.

As good as it is, though, it is rivaled by Saville's hysterically irrelevant review. I am relieved to find that, without ever having met us, Saville knows the inner workings of his readers' minds. And he achieves this interpretation without even paying close attention to the play, evidenced by his description of the slightly slim, money-hungry Mr. Mushnik as "kindly, indulgent, generous." What! I do enjoy the annual viewpoints presented by your writers. The reviews keep us thinking and talking. We get a real bang out of this one. John Burke Old Town

"Magnificent" concert at Mary, Star of the Sea Catholic Church in La Jolla. It was obvious that the bulk of our standing-room-only crowd was made aware of the concert by you and by KFSD. It was gratifying that San Diego has two fine supporters of classical music. The "Magnificent" does not receive the frequency of performance that its beauty deserves, in part because of its length — too short to stand alone performance and too long for liturgical usage. Another performance-limiting factor is the necessity of having very good artists to perform the very demanding and difficult vocal solo numbers. In addition, the piece requires equally strong first and second soprano choruses, for the five-part choruses. Again, thank you for helping us to be able to present this lovely and seldom-performed work to a large audience. Gerald Whitney, music director Mary, Star of the Sea Catholic Church La Jolla

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traffic? If I added up the time I spend sitting at red lights in a line of cars while there is no traffic on the cross street, I could read a couple of books per year. And of course, one always knows that when the green finally comes out, it will not be long enough for the traffic that is waiting.

Is San Diego supposed to be so busy that no one is interested in getting anywhere in a reasonably efficient manner? Oh yes, I forgot, this is America's finest city. That explains why Los Angeles can move so much more traffic while the drivers in San Diego mellow out in their cars. Tim Winters Pacific Beach

### Star Man

Thank you for the excellently written article "Highlights of Upcoming Events," August 21) announcing our Bach "Magnificent" concert at Mary, Star of the Sea Catholic Church in La Jolla. It was obvious that the bulk of our standing-room-only crowd was made aware of the concert by you and by KFSD. It was gratifying that San Diego has two fine supporters of classical music.

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### Theater Of The Crummy

I read with more than curiosity interest the article about the problem at the UA Horton Plaza theaters ("City Lights," August 16). Apparently, we can go to any UA theater to see almost all of a movie. For what UA gets (usually more than other chains), you'd think they'd be in better control than that apparently they are.

A couple of years ago, a friend and I went to the UA Parkway Plaza theater to see *Stripes* with Bill Murray. Halfway through the movie, the film must have self-destructed. Since it was the late show during the week, there were only about six people in that auditorium. Like Mr. Green, we waited patiently for the "factory trained experts" to Scotch tape the film back to life (or whatever it is that they teach at the factory).

Although they had implicitly put us on notice that something was amiss when the lights were turned on, no employee even had the courtesy to inform us just what the story was (no pun intended). Perhaps a simple, "This is the captain speaking. We are currently experiencing technical difficulties and you are free to walk around," would have been sufficient.

Since it was now getting pretty late, I went out to the lobby to get our money back. But the "night manager" traced said "rain checks."

### The Pinhead Award

Regarding Elie Shneur of the August 7 San Diego Skeptics story. One of the greatest teachers and overall stupider I know of is to use someone who "thinks he knows." But what's really awful is when they proceed to make their ignorance public. Well, guess what? Mr. Shneur has just won the exciting Pinhead Award!

### Closely Watched Training?

In reference to your article "The Taps of War," issue dated August 14, although the author was writing tongue-in-cheek, it should be noted that the Ranger Fitness Program is in no way associated with any paramilitary operations nor trains people for that purpose.

No weapons are ever used during the training. It is merely an exercise fitness type of program designed to help people get into shape by using the methods the U.S. Army employs to get its men physically fit. I know there has been some concern by certain individuals about the so-called "writing you to clarify what the program's purpose is and is not."

Myren Hoyle Ranger Fitness Program Mission Valley

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## Sans Panza

I have read the review of *Little Shop of Horrors* ("The Folks for Dinner") in the August 21 issue of the Reader and find the review grotesque, infinitely more revealing of Jonathan Saville than of the play itself. His attempted psycho-social dissection of a play meant merely to amuse is unintentionally hilarious. Mr. Saville starts off with the blunt statement that "Little Shop of Horrors is trash." To quote the review, "It's book is stupid, its jokes are witless, its songs (with will make you snore) are negligible." Then he goes on for several hundred words tilting at windmills without a Sancho Panza to restrain him.

(I and several hundred, perhaps thousands) saw it and had an enjoyable evening. I dare say we took it for what it was — fun.

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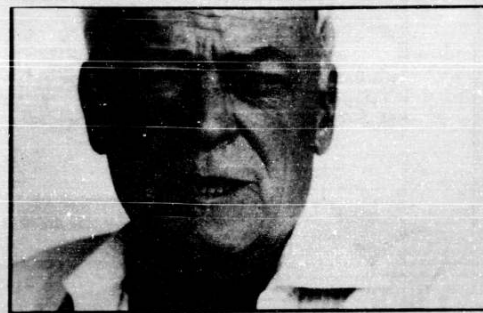


**SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.**

16 mg "tar," 1.0 mg nicotine av. per cigarette FTC Report Feb 85

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## Section 2 Events, Theater, Music, Film



Commander Lind Bucher

### The Bucher Incident

It began with slackers; reds, Sacco and Vanzetti; Wobblies;

the Marshall Plan; the Iron Curtain; the domino theory; the Korean War; the Rosenbergs; and Joe McCarthy's ominous "Are you now, or have you ever been, a member of the Communist Party?"

It grew into NATO; SEATO; the Berlin Wall; the Cuban Missile Crisis; the Bay of Pigs; South American dictatorships supported by the CIA; the prolonged agony of the Iranian hostage crisis; KAL flight 007, blown out of the sky; the

botched intelligence surrounding the invasion of Grenada; the massacre of 200 Maritimes in Beirut. And where is it now? Terrorism is rampant in the skies and in the cities of Europe. The CIA cannot control the "freedom fighters." San Diegans are selling jet parts to Iran. The Soviets get permission to place their embassy on the highest hill in Washington, and immediately all manner of antennas appear on the roof. Walker and Whittaker are convicted of espionage. The "top-secret" Stealth fighter, which the Pentagon refuses to acknowledge the existence of, is now the largest-selling model kit in history. A frustrated William Colby, director of the CIA, rathes his sub at U.S. news organizations over "leaks" he doesn't approve of. The "friendly" government of Israel steals our technology. Spies are nabbed on subway platforms in New York. U.S. journalist Danieli is held hostage in the USSR.

Never before has it been as clear that something is wrong with U.S. intelligence. From

the early days of the OSS during World War II to the modern CIA, we have always been led to believe that nothing on earth was beyond the reach of our intellect and technology. If a hostile government had a secret, we could learn it. If they were after our secrets, we could guard them. If anyone threatened to penetrate our defenses, we could thwart them. That was our faith, the image of invulnerability we nurtured, and it has proved most painfully to be false.

Now it seems as though we were never as good as we thought. Now we appear as pompous and humbling, in our peculiar bureaucratic war, as Boris and Natasha on the Rocky and Bullwinkle Show. Now our popular culture depicts a military-industrial complex rendered impotent by high school nerds who build H-bombs and crater-faced computer hackers who help themselves to classified information. With deadly earnestness, we now believe we are behind in the arms race, and we are totally paranoid.

(continued on page 11, col. 1)

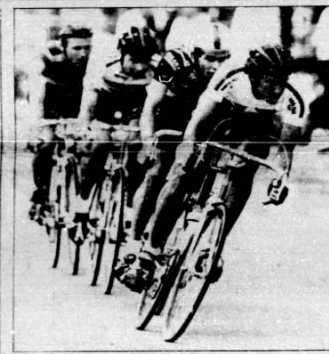
### This Racing Weekend

This will be the weekend for lovers of bicycle racing. There will be two grand prix races, in La Jolla and Carlsbad. Some of the biggest names on the international racing scene will be participating: Olympic medalists, U.S. and world pro champions, and racers from several of the most important national teams in the 1986 Tour de France. Eric Heiden, the Olympic gold medalist in skating and 1985 U.S. pro road champion, will be there, and so will Alex Stieda, the Canadian cyclist who rode so dazzlingly in the Tour de France. This is big stuff.

In addition, the San Diego Special Olympics is sponsoring fun and pledge rides in conjunction with both races, as

a fundraiser for their athletic programs. These will give amateurs the chance to do some cycling of their own, as well as guaranteeing them close-up observation posts for the two professional races, and they will also be helping to support a worthy organization devoted to high-power competitive athletics for disabled persons.

The ideal program for someone who wants to get the total experience of this racing weekend would run as follows: 1. Saturday, September 13, 7:00 a.m. Participants in the hundred-kilometer fun and pledge ride will convene for registration at the La Jolla Recreation Center, 615 Prospect Street in La Jolla. Riders in the pledge-per-kilometer event must have secured a minimum of \$200 in pledges from family and friends, but those who promise to obtain the pledges later on will also be allowed to participate.



There will be a registration fee of twenty-five dollars for the pledge ride. Fun riders, for a fee of fifteen dollars, will have a T-shirt and an after-race street party, along with a ride number for the two days.

2. Saturday, September 13, 8:00 a.m. Both pledge and fun riders will set off on the fifty-kilometer ride to Carlsbad, accompanied by a number of top cyclists: Jeff Pierce, Danny Van Haute, Connie Pankovsk, three-time world sprint champion, and Rory O'Reilly (current world record holder in the kilo), plus many others. This ride will be limited to the first 1,000 riders, with preference given to the pledge riders.

3. Saturday, September 13, 12:30 p.m. The Carlsbad Grand Prix, three motivational races, with professional cyclists. The forty-mile loop course will be in downtown Carlsbad. The

(continued on page 15, col. 1)

### Tango Argentino

12 January 1885. Buenos Aires. Slipped into port this evening by packet from Montevideo. I do not think I have been followed. Large, swarthy thugs shadowing me in Rio perhaps have lost the scent. Or lost interest.

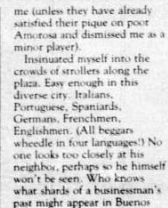
Shameful to abandon Amotosa waiting beside the luggage with all the glittering evidence stitched into her



petticoats. But they will not hurt her badly when they see what has happened. And she will find someone else. Girls like Amotosa conjure their own luck.

13 January. Sweating today. Even the street-corner Frenchman who palmed my final rub and slid pesos into my newspaper haggled only briefly and languidly. Have made, not quite well, I think.

14 January. An evening of the visiting businessman to see Buenos Aires. Felt it best to avoid the palmy hotel bars where they might be waiting for



me (unless they have already satisfied their pique on poor Amotosa and dismissed me as a minor player).

Insinuated myself into the crowds of strollers along the plaza. Easy enough in this diverse city. Italians, Portuguese, Spaniards, Germans, Frenchmen, Englishmen. (All beggars wheedle in four languages.) No one looks too closely at his neighbors, perhaps so he himself won't be seen. Who knows what shards of a businessman's past might appear in Buenos

Aires and sever his career. We all play by rules of circumspicion.

Country dinner of mixed grill. Argentine beef, chicken, pork blackened over coals. Bitter tea and splendid local wine. The best since leaving Marseilles.

Away from the boulevard, I found La Orilla at the suggestion of a local entrepreneur holding forth near my table. Had inquired where I might find some diversion and found the unfortunate business in Rio, at least for the evening.

And what diversions La Orilla offered? A hundred botros for the thirty gaucha and a hundred other recreations for the lonely sailor. Or businessman. And music, always music. Like Havana, or the ill-starred Rio. And café dancers entwined in pairs, slinking to melodies part Latin, part something else. Too earthy, too sensuous to be European. African perhaps. The passion of the dancing would seem to leave little for the skivvay pimps to do by way of salesmanship.

And once inside a pleasant-looking house, seekers of evening diversions are offered another fine piece of Argentine business. An hors d'oeuvre to further whet the appetite. The lovely ladies offer themselves as dancing partners and clap the worn businessman and guide him firmly and slowly through their own versions of the tango dances. What fortune to have happened on a town of such sensibilities.

(continued on page 15, col. 1)



SEPTEMBER 11, 1986 5

## READER'S GUIDE

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. 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'S GUIDE EDITOR**, P.O. Box 8063, San Diego, CA 92118.

### Dance

**English Country Dancing** to live music takes place today, Thursday, September 11, 7:30 p.m., House of Pacific Relations, Balboa Park. For further information, call 460-1974 or 274-9374.

**Devine Folk Dancing**, the Kato Folk Dancers have two classes of international folk dances, Friday, 9 a.m. to noon, Casa Del Prado, Balboa Park; and Saturday, 1 p.m. to 3 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. Call 238-1771 for more information.

**Scottish Country Dancing** is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornbush Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

**The Balboa Dance Club** of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at the Balboa Park Club building in Balboa Park. Sunday evening practice classes take 7 p.m. to

10 p.m. are free. For more information on the nonprofit club, phone 463-4600 or 275-5445.

**Penthouse Dance**, the 24 Karat Club sponsors a dance Friday, September 12, 8:30 p.m., Cosmopolitan Club, Executive Hotel, 1055 First Avenue, downtown. Cocktail attire requested. 492-9292.

**Ballroom Dancing**, swing and waltz to a live-piano band every Friday, 8 p.m. to midnight at the Regency Ballroom and Dance Center, 1011 El Cajon Boulevard, North Park. A beginners' class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information.

**"Dance Jam"** create your own dance style in an evening of freestyle expression and recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest, 294-1113.

**Square Dancing**, Ken Reid and Don Platter call the do-walks and allemandes, Saturday, September 13, 7:30 p.m., Emerald Ballroom, 9184 Granercy Drive, Mission Valley Shopping Center, 565-7272.

**"Living Roots: 2000 Years of Jewish Heritage through Dance and Music,"** the Ken Jewish Community of Chula Vista sponsors a program featuring the Talim-Ami Israeli Folk Dance Ensemble, the Ziona Klemmer band, and Cara Friedman performing Israeli music, Saturday, September 13, 8 p.m., Mandeville Auditorium, UCSD, La Jolla. Call 267-6668 for ticket information.

**"Arabesque,"** installation Gallery hosts a dance under the stars to benefit "Arabesque '97," Sunday, September 13, 8 p.m., at the

corner of Fourth and Island avenues, downtown, 232-9915.

**"Lo-Tea Series,"** Thee's Company and Dance Center this summer series with Hot Tubs - The Open, featuring Thee's Company dancers Bruno Espinoza, Yvonne Hargrove, and Kate Lounsbury, performing to songs by Miles Anderson and Erica Sharp on a live-string electric violin, digital electronic processor, a small computer, and a trombone, Saturday, September 13, and Sunday, September 14. Both shows are at 8:30 p.m. at the company's rehearsal studio, 1255 Fifth Avenue, Hillcrest, 295-9074.

**The San Diego Swing Dance Club** meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

**Round Dance**, a beginning round dance class takes place every Sunday, 4:30 p.m., Silverado, 4070 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9325 for details.

**African Dances** to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park, 265-1731.

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

**"Circle Dancing,"** Sali dancing continues on Mondays at 7:15 p.m., 4070 Jacklane Street, Mission Hills, 295-9677.

**San Diego Folk Dancers** invite international dancers to join in non-partner and couples dances each Monday, 7 p.m., Revival Hall, Balboa Park, 463-5725.

**Israeli Dancing** is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-8030.

**Folk Dances** are held each Tuesday and Thursday, sponsored by the Caliente Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 463-7529.

**"Tango Argentino,"** the internationally acclaimed tour begins in San Diego on Tuesday, September 16, and continues through September 28, at the San Diego Civic Theatre, 202 C Street, downtown. Show times are 8 p.m. each night with a 2 p.m. matinee on Saturdays and a 3 p.m. performance on Sunday. Tickets are available through TicketMaster and at the Civic Center box office. Call 236-6510 for more information. See also the "events highlight" on page one of this section.

**Round Dancing** takes place every Wednesday, 1 p.m. to 3 p.m., Emerald Ballroom, 9184 Granercy Drive, Mission Valley Shopping Center. Payment required. Call 565-7272 for information.

**Contemporary and Ballroom Dancing** sponsored by the Healthy Step single non-profits club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-together, phone 292-7406.

**International Folk Dancing** is held each Wednesday, 7 p.m., at experience and no partner are necessary for the class, held at the Balboa Park Club Building in Balboa Park. For details phone 565-4955 or 422-5540.

**Tango, the Tango Argentino**, dance club sponsors an evening of dance every Wednesday night, 7 p.m., Emerald Ballroom, 9184 Granercy Drive, Mission Valley Shopping Center. Call 565-7272 for more information.

### Film

**The Exhibition of Computer Animation**, animation has undergone a radical change in the last few years. The days of drawing each frame by hand have been replaced with the microchip, which can produce starting images in the blink of an eye. Eighteen short films, including both artistic and commercial works from the best-known names in computer animation, screen at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The Friday, September 12 show times are 7:00 p.m. and 9:30 p.m. On Saturday, September 13, and Sunday, September 14, a 4 p.m. matinee is added to the evening schedule. Tickets are available through TicketMaster and by calling 232-0800. For more information, call 560-1225.

**Anthropology Films**, in conjunction with the "Mummies of the Gods: Reflections of Huichol Reality" exhibit, the San Diego Museum of Man screens the classic ethnographic film "To Find Our Life: The People of the Huichols of Mexico," Saturday,

## To Local Events

September 13, and Sunday, September 14, 11:30 a.m., 1 p.m., and 2:30 p.m. The second program, *Natan - The Lady*, commemorates the "Temple of the Forest" photographs of the Mats by Gertrude Bloch, exhibit. Part one will be shown Monday, September 15, noon; part two on Monday, September 29. Both film screen at the Museum of Man, Balboa Park. Viewing is free with museum admission. 299-2001.

**"Tree of Thorns,"** a BBC documentary about the acacia tree and its effect on African animal life, is this week's selection at the Natural History Museum film series. The film screens Saturday, September 13, and Sunday, September 14, 1 p.m. and 3:30 p.m., Natural History

Museum auditorium, Balboa Park. Free with museum admission. 232-3611.

**"A Star of the World,"** the International Studies Center of USU sponsors this two-and-a-half-hour film documenting the basic workings of the world's great religions, including visits with holy men, saints, monks, and religious leaders, Saturday, September 13, 1:30 p.m., California Theatre, 1122 Fourth Avenue, downtown. Free. Reservations required. Call 271-4302.

**Soviet Ballet Film**, The Ballet of "Midi," produced at the Faldakovich Opera and Ballet Theatre in Thessaloniki and starring Valstrong Chabukiani, who also choreographed and directed this version of Shakespeare's *Clouds*, screens Sunday, September 14,

11 a.m., Ken Cinema, 4061 Adams Avenue, Kensington, 283-5909.

**"North Park Series,"** the newly reopened North Park Theatre hosts a series of low-priced classic movies. This week's selection, *One, Two, Three*, stars Jimmy Cagney as a Coca-Cola executive caught in a web of intrigue in Cold War Berlin. The movie screens Monday, September 15, 2 p.m., 4 p.m., 6 p.m., and 8 p.m., North Park Theatre, 2931 University, North Park, 295-1957.

**"Days of Wrath,"** an old woman burned at the stake puts a curse on her accuser. His wife slowly develops an attraction for her enemy. The result is a 1943 classic directed by Carl Dreyer about witchcraft and the corruption of the flesh, which

screens Monday, September 15, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free.

**"Latin American Film Series,"** Visions Latina (Latin Window) is a series of six films concerning contemporary Latin America. The first film, *Ilusiones* Trated by Jimenez, directed by Luis Buñuel, is about two mechanics' picaresque travels through Mexico City after they hijack a steam train. The film screens Tuesday, September 16, 7:30 p.m., 130 Harper Hall, SDSU, Free. 265-4665.

**"Louisiana,"** the home of Cajun cooking and jazz, is the subject of the new Cinema 55 movie, Wednesday, September 15, 1 p.m., National City Public Library, 230 East Twelfth Street, National City. Free. 336-4285.

**"International Film Series,"** eight films by Alan Resnais, the most durable of the French "new wave" directors, are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary Art. Alain Robbe-Grillet scripted this week's film, *Last Year at Marienbad*, the "classic" story of a love triangle. The film screens Wednesday, September 17, 7:30 p.m., at the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla, 454-0267.

**"Grand Canyon: The Hidden Secrets,"** three Academy Award winners - Keith Merrill, Bill Cronin, and Randy Thom - contributed to the production of this three-chapter movie. Continuous film that takes viewers on a stunning visual trek through some of the 277-mile canyon's

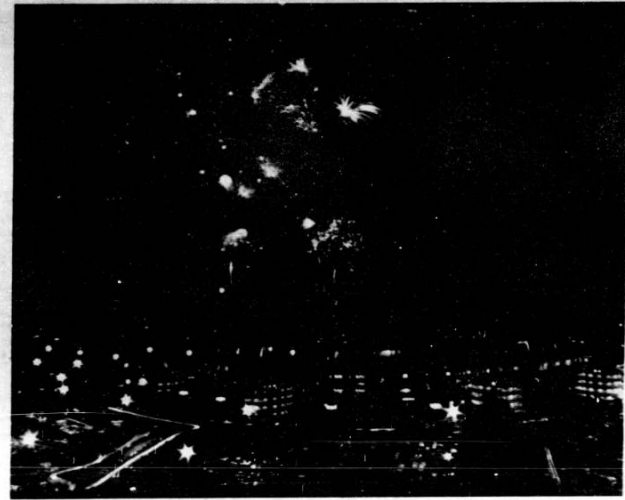
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# READER'S GUIDE TO LOCAL EVENTS

remote corners and depths. The film is not just meant to thrill you with scenic wonder, however, it explores "the experience of mankind in the cosmos, from the native Americans' time descent in 2250 B.C. to the present." The work screens at the Rauten H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 218-1213.

**Space Center Film.** In addition to the ongoing Haley's Comet Week Grand Casino, and other programs, the Rauten H. Fleet Space Theater and Science Center in Balboa Park brings in a new Laserium laser-light show, *Laserium*, that features selections by Peter Gabriel, INXS, Van Halen, and ZZ Top. This program alternates with *Pink Floyd II*, which features songs from the Dark Side of the Moon album. Each performance is created, shot and presented onto the Cinema screen. Shows times are:

Scheduled for Friday and Saturday at 8:15 p.m. and 10:15 p.m., and on Sunday and Sunday, a 6 p.m. show is added. For more information, phone 218-1168.

**"We Are Born of the Stars"** and **Steward**, two new Christmas films are now showing at the Tijuana Cultural Center's space theater. *We Are Born of the Stars* is the first 3-D film in the Christmas format and is composed entirely of computer-generated graphics. *Steward* follows the growth and development of a flock of Canadian geese. This twenty-three minute laser film includes the first celebration sequences in this format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in mid-air. The film screens at the Tijuana Cultural Center, Paseo de los Héroes and Mina, Zona Río, Tijuana. For show times, call the center at 706-684-1132.

## Music

**San Diego Pops.** The San Diego Symphony's summer season ends with a "Peweeke Pops Finale," an all-Berthoven program led by San Diego Symphony assistant conductor David Commeyne. This program runs from today, Thursday, September 11, through Saturday, September 13, Mission Bay's Hesperian Point. Gates open at 6:30 p.m. (at which time free shuttle service begins from Duna Point), and the concerts start at 7:30 p.m. 732-0800, 699-4275, of TicketMaster.

**Klezmer.** The Klezmer's six-piece ensemble combines hot jazz, gypsy Rhapsodies, Gershwin, Ellington, and Benny Rop to create a mix best known from their appearances on *A Place Home Companion*. Their San Diego performances continue through today, Thursday, September 11, through Sunday,

September 14, the Theatre in Old Town, 4247 Twigg Street, Old Town. Show times are 8 p.m. each night except on Saturday, September 11, and Sunday, September 14, when a 2 p.m. matinee is added to the schedule. For ticket information, call 298-0082.

**Choral Singing.** The CRA Choral Club is looking for new voices. They meet every Friday, 7 p.m., CRA Clubhouse, Mission Park, 9100 Claremont Mesa Boulevard, Claremont Mesa. Call 276-5067 for more information.

**Del Mar Jazz.** The Peter Sprague Jazz Trio performs Friday, September 12, the following night, Saturday, September 13, classical and flamenco guitarists George Szabo and Norman. *Box & Works*, 2672 Via de la Valle, Del Mar. Both shows begin at 8 p.m. 745-5716.

**The Great Romantics.** Chopin and Liszt are the program for an

evening of keyboard conversations performed by Peter Gach. Friday, September 12, 8 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest.

**Barbershop Review.** The Music Masters Chorus and friends, featuring the Rollin' Tones, On Location, Apros, and Race Edition, take the stage in a program titled "Summer Memories." Saturday, September 13, 1 p.m. and 8 p.m., Mayan Hall, Southwestern College, 900 Otis Lakes Road, Chula Vista. Call 421-6700 for ticket information.

**Auditions.** The Pacific Chamber Open is holding auditions for Menotti's *Amahl and the Night Visitors*. Saturday, September 13, 5 p.m. to 9 p.m., McIlwain Music Center, 4320 Farnsworth Street, Normal Heights. Call 295-1252 for an appointment.

**Mezzo-soprano Elizabeth Kimer** and **Gabriel Laguna** perform at a party

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1-800-440-2208

# READER'S GUIDE TO LOCAL EVENTS

celebrating the first anthology by Poetry Unlimited. Sunday, September 13, 6 p.m., Lutheran Church of La Jolla, 7111 La Jolla Boulevard, La Jolla. For reservations, call 459-8523.

**Women's Music.** Sue Fink, reported to be "witty, rebellious and irreverent," and the writer of songs like "Boys Are Thugs," which combines punk and German music ball styles, shares the stage with Canadian Lucie Blue Tremblay, who performs folk-rock love ballads in French and English. Saturday, September 13, 7:30 p.m., Normal Heights Community Center, 4649 Hawley Boulevard, Normal Heights. For ticket information, call 282-6682.

**Peruvian Music.** Ed Lange (Peruvian harp) and Enriquez Rivera (guitar) play and discuss the folk music of that Latin American country. Saturday, September 13, 8 p.m., Woods and Music, 3806 Fourth Avenue.

Hillcrest. Phone 596-2511 for ticket information.

**Folk/Jazz Blues Singer.** Delia Charlier performs a fundraiser for the Grass Roots Cultural Center. Saturday, September 13, 8 p.m., Grass Roots Cultural Center, 1937 Thurnell Street, Golden Hill. Call 232-5009 for further information.

**Jazz Trumpeter.** John Lawrence shares the bill with sax player Steve Feuerbach. Saturday, September 13, 9:30 p.m., Encinitas. Free. 942-9549.

**"Musical Sundays."** The La Jolla Village Square hosts a series of Sunday-afternoon performances. This week vocalist James Capagni performs. Sunday, September 14, 1 p.m., upper level, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 455-7350.

**Vocalist Margo Reed** and the Jay Hearn Trio perform Monday.

Saturday 7K 7:30 p.m., Just Mine Records, 5726 La Jolla Boulevard, La Jolla. Call 454-9832 for more information.

**Jazz Concert.** The North Coast Jazz Society's third concert of the year features pianist Larry Hopkins, accompanied by bass and drums, performing works by Chick Corea, Bill Evans, and others. Wednesday, September 17, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**Architects Debate.** Kendrick Benge Kellogg, designer of the Chart House restaurant in Rancho Mingo, Rob Wellington Quigley, planner of downtown's 130-unit Marina Palms complex, and architect-painter Herb Turner inaugurate Artists' Space, a new art gallery at the Southwest business complex, with a debate moderated by Paul Curcio, principal planner for the City of San Diego. Included in the festivities will be a performance of Reef Mow, an environmental dance by Terry Sprague, Vicki Wolf, and Kate Lumbard, as well as an exhibit of drawings by

Quigley and Kellogg and paintings by Turner. The debate takes place Friday, September 12, 6 p.m., Southgate, 2010 James Duane Boulevard, San Marcos. 282-1262.

**"Pre-Columbian Continuity and the Art of the Huasteca."** Peter Furst, professor of anthropology and Latin American studies at SUNY Albany, discusses the Huasteca Indians' links to the pre-Columbian past as part of the continuing "Mirror of the Gods: Reflections of Huasteca Reality" exhibit. Friday, September 12, 7 p.m., Museum of Man, Balboa Park. Phone 393-2001 for more information.

**Pathologist Robert Bucklin** speaks on "The Ultimate Physical" — "All About Autopsies" — as part of the "Meet the Experts" series. Friday, September 12, 7 p.m., Writers' Bookstore and Haven, 1341 Adams Avenue, Normal Heights. Free. Call 282-3363 for details.

## Lectures

**"Africa: The Black Rhino of Zimbabwe."** Ben Burrows presents a slide/illustrated lecture on the black rhino and other fauna along the Limpopo River, today Thursday, September 11, 8 p.m., Adventure 16, 4620 Alvarado

## Louise L. Hay

**Weekend Intensive**  
Love Yourself - Heal Your Life

Saturday & Sunday, September 27 & 28  
9:00 am-6:00 pm

Forum Hall - UTC - La Jolla

Tuition \$125

To register please send check or M.O. for \$125 or \$50 deposit payable to: Self-Healing Center

216 W. Maple St., S.D., CA 92033

VISA/MC accepted

For more information telephone Joann Kelly Thompson at 236-1091

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**A 3-Hour Workshop with Dr. Bruce Spring**  
Personals, magazines, and advertising...  
Advertising in offices, on TV, in newspapers, and on the radio...  
This workshop provides a great deal of practical information to help you identify and get what you want while avoiding pitfalls, disappointments, and wasted time. Included is a panel of men and women advertisers to share their insights and experience and to answer your questions. Panel and about one hour break included.

**\$250.00** — 1000 pm South Hill, 5550 Kensington Way  
**\$245.00** — 1000 pm South Hill, 5550 Kensington Way  
**\$235.00** — 1000 pm South Hill, 5550 Kensington Way  
Enrollment is limited. 125 advance. 125 at the door.

For information and registration call Joe at 944-5286

## IMPROVISATION

America's Original Comedy Showcase

Every Saturday

Early bird special, \$1.00 off the 7:30 pm show.  
Tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing September 11-14  
**MICHAEL HAMPTON-CAIN**



Appearing September 16-21  
**GREG TRAVIS**



FREE admission Sunday-Thursday with purchase of "What's Cooking San Diego?" cookbook, produced by The Public Affairs Unit of the San Diego Police Dept. While supplies last.

Audition Night every Monday.  
Doors open at 6:30 pm for dinner.  
Call for reservations and information.

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Everything you always wanted to know about Cosmetic Surgery offered by **KEITH WAHL, M.D., F.A.C.S.**  
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Call for a private consultation or small group lecture  
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**Procedures offered:**  
• Liposuction (body & face)  
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Call today for a free brochure

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## GET ON THE BALL

Order your Charger tickets by phone.

**Chargers vs. Redskins**  
September 21, 1:00 pm

**Chargers vs. Broncos**  
October 12, 1:00 pm

**Chargers vs. Chiefs**  
November 2, 1:00 pm

**Chargers vs. Seahawks**  
December 14, 1:00 pm

**Chargers vs. Cowboys**  
November 16, 1:00 pm

**Chargers vs. Raiders**  
November 20, 5:00 pm

**Chargers vs. Oilers**  
December 7, 1:00 pm

## PADRES GAMES:

**Padres vs. Giants**  
Sept. 16, 7:05 pm

**Padres vs. Reds**  
Sept. 26, 7:05 pm

**Padres vs. Dodgers**  
Sept. 29, 7:05 pm

**Padres vs. Astros**  
Sept. 14, 1:05 pm

**Ensenada Express**  
Day Cruise to Mexico  
8:30 PM

**Silly Wizard**  
October 3, 7:30 pm

**Second City**  
National Touring Co.

October 10, 7:00 pm/9:30 pm

La Jolla Theatre

**OTHER EVENTS:**

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A spectacular array of the latest fashions going up for bid nightly...

Select from many famous labels manufactured here and abroad. Young Education, All Star, Laine, Charlie Abner, Visions, New York, Hermes II, Champagne, West, Sam Sam, Nancy Johnson and more.

Top design fashions are modeled by the beautiful Fantasy Fashion models. The look is expensive, the price is not. Exciting entertainment for all. Catch us if you can!

SEPTEMBER DATEBOOK						
Thursday 11	Friday 12	Saturday 13	Sunday 14	Monday 15	Tuesday 16	Wednesday 17
<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Crystal T's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Bobby McGee's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Ball and Bear</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm
<b>Baxter's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Rueben's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Salmon House</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Bobby McGee's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Due to Monday Night Football</b> check next week's Reader for Monday night locations	<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Rueben's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm
<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Salmon House</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Bobby McGee's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Ball and Bear</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm
<b>Monk's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Salmon House</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Bobby McGee's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Ball and Bear</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Carlos Murphy's</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm	<b>Black Angus</b> 10000 San Antonio Road Show 7:30 pm Happy Hour 8:30 pm

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One coupon per customer. Expires Wednesday, Sept. 17.  
Fantasy Fashions is now offering positions for qualified models.  
Call 424-9555.

## READER'S GUIDE

Woodworker Sam Maloof presents a slide-illustrated lecture on furniture making in conjunction with the "210 Years without End" crafts exhibit, Friday, September 12, 7:30 p.m., Forum Hall, Minger International Museum of World Folk Art, 4425

La Jolla Village Drive, La Jolla, 92037. Romance Novelist Diane McKewen (a.k.a. Jane Lawrence) speaks at the next meeting of the San Diego Chapter of the Romance Writers of America, Saturday, September 13, 1 p.m.,

conference room, University City Library, 4155 University Drive, University City. For reservations call 563-8791.

"Recent Events in El Salvador Renewed Resistance," CISPES sponsors a talk by Joanne Blakey and Don White, recently returned from El Salvador, as well as a video (Dateline El Salvador) and a dramatic performance by the CISPES Women's Theatre, Saturday, September 13, 7:30 p.m., First Unitarian Church, 4190 First Street, Hillcrest. Free. For details, call 231-4994.

Textile Talk, Mimi Levinson discusses the fabric of India, Monday, September 15, 7:30 p.m., Athenaeum Music and Arts Library, 1028 Wall Street, La Jolla. Call 454-5872 for more information.

"How Will Africa Survive the 1990s?" Leonard Robinson, president of the African Development Foundation and former deputy assistant Secretary of State for African Affairs, discusses the future of Africa, Tuesday, September 16, 7:30 p.m., Cammer Hall, USD. Call 231-0111 for reservations.

Teleplay Writer Scott Young, who has written scripts for Square Peg and Bandster Galacia, begins a six-week workshop for wannabe screenwriters, Wednesday, September 17, 7 p.m., Writer's Bookstore and Haven, 3141 Adam Avenue, Normal Heights. Call 782-3363

for registration information.

"Men's Happiness: Who Is Really Responsible?" Men just aren't getting any respect. They raise them to act like John Wayne, then they convince them to be sensitive like Alan Alda, and now they're saying men have to be a cross between Bruce

Springsteen and Bruce Willis — no wonder they're unhappy. Ken Duck and Karen Duck lead a seminar for men and women to discuss men's issues: stress, power struggles with mates and often, meaningful relationships, midlife crisis, and other problems, Wednesday, September 17, 7 p.m., North Coast Family YMCA, 320 Santee Road, Encinitas. For more information, call 942-9622.

"United Nations' Missions in Asia," the World Affairs Council of San Diego sponsors a slide-illustrated lecture by Karl-Eric Hanson, former director of the USN Centre for Natural Resources, Energy, and Transport, Wednesday, September 17, 7:30 p.m., meeting room, Great American First Savings Bank, 925 First Street, Hillcrest. Call 231-0111.

"Pueblo" Captain Lloyd M. Bucher, now a resident of Poway, discusses his recollections of the sense of the intelligence ship USS Pueblo by the North Koreans in 1968, Wednesday, September 17, 7:30 p.m., D.G. With Books, 7527 La Jolla Boulevard, La Jolla, 92036. See the "events highlight" on

page one of this section for more information.

## Radio TV

"The Search for the Giant Otter," this episode of Living Wild explores the jungle of Surinam for this endangered species, described as shy and affectionate, today, Thursday, September 11, 8 p.m., KPBS-TV, Channel 15.

Astric Football, Denny Stolz and company travel to Salt Lake City for a match against the Utah Utes. The live broadcast takes place Saturday, September 13, 6 p.m., KSNV-AM (11.3).

"Raging Bull," Robert DeNiro's physical transformation from a right, lean middleweight to a bloated, surfer Miami high life is just one of the many amazing aspects of his Academy Award-winning portrayal of boxer Jake LaMotta. This black-and-white 1980 film catches DeNiro and director Martin Scorsese at the height of their collaboration that began with Mean Streets and includes Taxi Driver and New York, New York. Raging Bull airs Sunday, September 13, 8 p.m., KPBS-TV, Channel 8.

Chargers Football, when New York Giants outside linebacker Lawrence Taylor bites, quarterbacks contemplate career changes. How well Air Ceyl

## To Local Events

does against this kind of assault will be discussed Sunday, September 14, when the Chargers play the Giants at the Meadowlands Stadium in New Jersey. The game begins at 10 a.m., on KCST, Channel 39.

"Dumbo," the Walt Disney animated feature that has delighted children of all ages since 1941 airs Sunday, September 14, 8 p.m., KCST, Channel 39.

"The Story of English," a new nine-part series tracing the evolution of the English language from its origins to such recent developments as computer jargon and Black English begins Monday, September 15, KPBS-TV, Channel 15.

Community Video, up to \$5000 is available to local government and community groups interested in producing video programs for cable TV public-access channels. The subject matter should emphasize county-related programs, but other topics will be considered. Applications must be submitted by Monday, September 15, 5 p.m., and can be obtained from the Cable Television Review Commission Office, room 375, County Administration Center, 1800 Pacific Highway, downtown. Call 236-4389 for more information.

"Great Performances," this live telecast from Lincoln Center features the opening night of the New York Philharmonic's

1986-87 season with guests Zubin Mehta and Itzhak Perlman performing a program including works by Ravel, Bartok, Shostakovich, and Tchaikovsky, Tuesday, September 16, 8 p.m., KPBS-TV, Channel 15.

"Dynasty" Season Premiere, when we last left the Carrington-Colby clan, Alexis and Ben Carrington had managed to foreclose on Blake's mortgage and were in the process of having him and Cristal evicted when Blake lost his cool and slapped his hands around Alexis's neck as though it were a five-pound club of bologna. Find out what happens next, Wednesday, September 17, 9 p.m., KCTV, Channel 10.

## Sports

Juggling, beginners are welcome to attend free workshops and practice sessions for juggling and unicycling, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3480.

Padres Baseball, Ballard Smith's team plays the Atlanta Braves, today, Thursday, September 11. The division-leading Houston Astros come to Mission Valley for a three-game stand beginning Friday, September 12, and continuing through Sunday, September 14. On Tuesday, September 16, and Wednesday, September 17, the San Francisco Giants battle the Padres. All

games begin at 7:05 p.m., except Sunday, September 14, when game time is 1:05 p.m. Tickets are available at the stadium box office or by calling 781-4494.

A Benefit Soccer Game for the wife of Tom Twedde, of the well-known soccer family, who died in an industrial accident, takes place Friday, September 12, 7:30 p.m., Aztec Bowl, SDSU. Call 469-0311 for more information.

The Grossmont Center 10K and 2.9K Fun Run and Walk take place Saturday, September 13, 7:30 a.m., Grossmont Center parking lot, 5500 Grossmont Center Drive, La Mesa. Call 452-9595 for more information.

Sofball Marathon, Rich "Goose" Gossage and Ballard

**WALKERS**  
**SCENIC TOURS**  
562-9949  
Bell Helicopter  
Certified 206B • 206L  
An exciting and  
thrilling sky tour!  
100/650 minute flights  
\$35/65/\$105 per person  
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**DO YOU SING?**  
**AUDITIONS**  
for the **La Jolla Symphony Chorus**  
Sept. 14, 20 & 21  
Call 534-4637  
for appointment

**TRIP TICKETS**  
BEST SEATS—BEST PRICES  
SPECIALIZING IN 1ST TEN ROWS

**CHARGERS**  
ALL HOME GAMES BY THE SEASON  
CHARGERS VS. WASHINGTON  
September 21

**PADRES**  
ALL HOME GAMES

**NHL ICE HOCKEY**  
St. Louis Blues vs. Calgary Flames  
October 4

**NEIL DIAMOND**  
San Diego  
September 22 & 23

**JULIO IGLESIAS**  
September 29

**WHITNEY HOUSTON**  
September 18

**UB40**  
September 19

**LIONEL RICHIE**  
September 20

**GEORGE THOROGOOD**  
September 20

**ANDREAS Vollenweider**  
October 3

We are accepting \$500 refundable deposits on  
UPCOMING SHOWS:  
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442-5553

CARLSBAD  
2808 Roosevelt  
(Record Shoppe)  
729-8891

NEW ESCONDIDO LOCATION TO BE OPENED SOON

## Gourmet encounters... just for singles!

The Single Gourmet is a social dining club that brings together bright, interesting singles and San Diego's best restaurants. As a member, you will enjoy great food, great fun and most of all, great new friends.

Join us for an evening of good company and good conversation in the weeks ahead at these fine restaurants: Paul DeLoach's new Gran Tapa, Georgios at the Cove, and China Camp at Fat City.

For membership information and a free current menu, call 238-4300

700 Front Street, Suite 1004, San Diego, CA 92101

**the single gourmet.**  
The International Social Dining Club

## We're going out with a bang.

The Pops 1986 Summer Season is coming to a close. So if you haven't sampled one of San Diego's finest evenings of musical entertainment, then join us this week for our **Fineworks Pops Finale**.

With David Commanay as guest conductor, the Pops will perform Beethoven's greatest works, including the first movement from Symphony No. 5, "Fate's Victory," "Für Elise," the "Egmont" Overture, and the Turkish March from "The Ruins of Athens."

Performances of our **Fineworks Pops Finale** begin at 7:30 each evening from Wednesday, September 10 through Sunday, September 13.

Media host is KFSN 94.1 FM.

**San Diego Pops**  
A Cabaret on the Bay.

**JAX TICKET AGENCY**

"Jax To The Max"  
SKY SHOW  
9 13 The Murph

Sports Arena "The Murph"

**NEIL DIAMOND**  
9 22 9 23 9 24

**WHITNEY HOUSTON**  
9 18

**LIONEL RICHIE & SHEILA E.**  
9 20

**JULIO IGLESIAS**  
9 29

**CHARGERS VS. REDSKINS BRONCOS**  
9 21 10 12

**PADRES**  
All home games

Open Air Theatre

**UB40**  
9 19

**GEORGE THOROGOOD**  
9 20

Upcoming shows — deposit now

**GEORGE BENSON • HUEY LEWIS GENESIS • MADONNA • ROD STEWART JOURNEY • ELTON JOHN • BOB SEGER**

Free membership to Jax Members Only Club with this ad

North County  
Lomas Santa Fe Plaza  
259-6844

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**CARL and JERRY ABLE**  
INVESTORS, ATTORNEYS, SPEAKERS  
IN PERSON  
FROM SAN ANGELO, TEXAS

Carl and Jerry purchased over \$1 MILLION DOLLARS worth of single family homes that were in foreclosure the last two months of their mortgage career. All the homes were in California and purchased 20% or more below market value with NO MONEY DOWN.

• This complete Foreclosure seminar is taught only in California. Not seen on T.V.  
• No Real Estate License or experience required  
• A new, simple contract and approach  
• Learn to buy before the sale, at the sale, and R.E.O.s.  
• Learn to buy 20% - 30% below market.  
• Learn how to obtain qualified competent R.E. attorneys for a low monthly fee.

**FREE DRAWING 2 DAYS ONLY**

**The Sands Hotel**  
5550 Kearney Mesa Road, San Diego  
(163' right onto Claremont Mesa Blvd.)  
(805, to Claremont Mesa Blvd.)

Sat. 16  
Tuesday  
7:30 pm

Sat. 17  
Wednesday  
7:30 pm

**See the world's best compete!**  
**CARLSBAD GRAND PRIX**

Date: September 13  
Location: Downtown Carlsbad  
Time: 12 noon

**CONTINENTAL**

## READER'S GUIDE

Smith are honorary cochairs of this fifth annual tournament that features play by men's, women's, and co-ed teams. The team that raises the greatest donations will win a complete set of uniforms and a trip to the World Series. The softball tournament takes place Saturday, September 13, and Sunday, September 14, 8:30 a.m. to 6:30 p.m., Imperial Beach Sports Park, 425 Imperial Beach Boulevard, Imperial Beach. For more information, call 576-5834.

**San Diego Sportsfest**, more than seventy-five corporate teams are expected to participate in the San Diego Employee Sportsfest '86. Saturday, September 13, 9:30 a.m. to 4 p.m., Mariner's Point, West Mission Bay Drive, Mission Bay. 563-4727.

**Orienteering** is the sport of navigating unknown terrain using a map and compass. Beginners are welcome at the next hike. Saturday, September 13, 10 a.m., West Mesa, Cucamonga Ranch State Park, nine miles north of 18 on Highway 79. Park at the Sweetwater River bridge to register and take the shuttle two miles north, then hike one kilometer up to the start. Call 444-9378 for details.

**Bodybuilding Championships**, men and women compete at the West Coast Bodybuilding Championships, which feature guest power Tony Pearson (Mr. Universe), Saturday, September 13, North Park Theatre, Twenty-ninth Street and University Avenue, North Park. Prizes taken place at 11 a.m.

The evening show begins at 7 p.m. Call 433-1704 or 272-3400 for ticket information.

**Caribad Grand Prix Bicycle Race**, a total purse of \$13,500 is available to the winners of this race, which covers more than forty miles on a loop course through downtown Caribad. Saturday, September 13, noon, State and Grand streets, Caribad. For details phone 729-1786. See, too, the "events highlight" on page one of this section.

**Auto Racing**, El Capon Sunday, September 14. The season is an all-class stock car race, plus a demolition derby. Saturday, September 13, Gates open at 6 p.m., qualifying runs start at 6:15 p.m., and the races

begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Cajon. 448-8300.


**Smooth-Water Swim**, the third annual Mission Beach smooth-water swim takes place Sunday, September 14, 11 a.m., Bonita Cove, Mission Bay. Call 275-1292 for entry information.

**La Jolla Grand Prix Bicycle Race**, a twenty-five-mile-for-one-lap women's invitational race precedes the main event, a fifty-mile-for-three-lap men's pro-am invitational that winds through downtown La Jolla. Sunday, September 14. The races start on Silverado Street near Henschel Avenue and travel east to Fay Avenue to Prospect Street, Grand Avenue, Wall Street, and back to Silverado. The women's race begins at 12:30 p.m. The men's race follows at 2 p.m. 296-5165.

**Farewell to Summer 10K** and two-mile fun runs, which benefit the San Diego City Fire Fighters, take place Friday, September 14, 7:30 a.m., Mission Bay Park, Mission Bay. Call 437-4556 for registration information.

**USTA Triathlon**, more than 2000 entrants, many of them world-class competitors, are entered in the largest triathlon in San Diego County. The race takes place Sunday, September 14, 7 a.m., Solana Beach County Park, Plaza Street and Sierra Avenue, Solana Beach. Registration is closed. For more information, call 436-5050.

### HYPNOSIS WORKS! TAKE CHARGE OF YOUR LIFE



**STOP SMOKING** — One visit — guaranteed!

**WEIGHT LOSS** — Diets don't work. Form the behaviors which assure your permanent success!

**INCREASE INCOME** — Develop the self-image fundamental to financial success. Right attitudes and habits turn into dollars!

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**ALL YOUR GOALS ARE WITHIN REACH!**  
Guest Night Tuesday, Sept. 16 - Free introduction to hypnosis  
454-2241

## TICKETS

### NEIL DIAMOND

September 22, 23, 24

GEORGE THOROGOOD September 22  
WHITNEY HOUSTON September 23  
LIONEL RICHIE September 24

UB40 September 16  
JULIO IGLESIAS September 23  
ANDREAS VOLLENWEIDER October 3

### CHARGERS ★ PADRES

Coming: Springfield, David Lee Roth, Rod Stewart, Huey Lewis & News

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**Lite-MS Salsa Festival**

The Multiple Sclerosis Society,  
Lite Beer from Miller  
And KXYX 96.5  
present

### "World's Best Salsa" Competition

KXYX 96.5

Saturday, September 13, 1986  
11:00 am until 7:00 pm  
Old Town San Diego State Historic Park  
(grass area next to Casa De Bandini)  
**Come Join The Fun!**

- Salsa Competition
- Mexican cuisine showcase
- Salsa tasting
- Children's games
- Cantinas
- Entertainment

7:30 pm chuckwagon barbecue

Late entries accepted 8:00-11:00 am the day of the event.

For more information regarding the Lite-MS Salsa Festival, please contact the Multiple Sclerosis Society at (619) 297-4363.

## 1/2 OFF

Bring a roll of 110, 126 or 135 C-41 process color print film in and receive 1/2 off developing and printing.

Coupon must accompany order. Not good with any other special. Expires 9/30/86.

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- One-day B & W service
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- Video transfer
- One-hour enlargements
- Cibachrome prints
- One-day prints from slides

Rush services available

Open 6 days a week,  
gone fishing on Sunday!

## TO LOCAL EVENTS

**Frisbee**, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-1441.

**Table Tennis**, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conference Building, Balboa Park. A tournament is held every Thursday night. Call 863-3870 for more information.

**Golf**, the Mission Valley Women's Golf Club meets each Monday morning, for time in at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 297-8470.

**Golf Lessons**, a series of free classes takes place each Tuesday. This week's speaker, Dr. St. Louis discusses the "Strengthening and Flexibility Exercises for Golf." Tuesday, September 16, 7 p.m., Four-Ward Golf Farming, 21594 C. Clarendon Mesa Boulevard, Clarendon. Call 541-2727 for more information.

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

**Audition**, two new comedies, *Lunch and Dessert* by Philip Real are casting five men and three women. Sunday, September 14, and Tuesday, September 16, 6:30 p.m., West Coast Production Company, 1854 Hancock Street, Old Town. Call 295-3224 for details.

**"Table Manners"**, a "monologue and a meal" by performance artist Bebe Rebozo, takes place every Sunday in September, 7 p.m., Jara Annex, 606 Ninth Avenue, downtown. Call 231-7845 for reservations.

**Women Artists at the** "Women Artists at the

## SEASIDE BAZAAR

Every Sunday

At 9:00 am - Free admission

Antiques, collectibles, jewelry, clothing, home decor, artscrafts and much, much more!

Cadillac Town Center in Cardiff Highway 5 to Birmingham exit Go west to San Elito A unique shopping experience

## Swing Dance Classes

Starts Thursday, September 18

Beginning Jitterbug 7:00-8:00 pm  
Beginning swing 8:00-9:00 pm  
Beginning ballroom 7:00-8:00 pm (Tuesday)

Learn to dance to rock, country, ballroom, 40s & 50s swing & rockabilly music

For class & jitterbug club information, call 281-0361

## Special

**Quilt Show**, more than 200 pieces of antique and contemporary quilting go on display at the fifth annual San Diego Quilt Show. Friday, September 12, and Saturday, September 13, 10 a.m. to 4 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 462-7779.

**"Star Pairs"**, don't expect to find Merit Strep or Pee Wee Herman at this bash. The SDSU Department of Astronomy is hosting a look at "stellar objects" like Venus, Saturn, and the moon. Friday, September 12, 7 p.m. to 8:30 p.m., outside room 216, Physics and Astronomy Building, SDSU. Free. Call 265-6182 for details.

**Tijuana Estuary Walks**, an estuary is where the ocean meets the river. The confluence of salt and fresh water creates a unique habitat for all manner of flora and fauna. The Tijuana River National Estuarine Sanctuary provides guided nature walks the first and second Saturdays of each month. The next one is Saturday, September 13, 9 a.m., meet at the corner of Fifth and Fifth streets, Imperial Beach. Free. 237-6766.

**Bird Walks**, National Park Service volunteer Claude Edwards leads bird walks. Saturday, September 13, 9:30 a.m. and 1:30 p.m., Cabrillo National Monument. Call 293-5450 for reservations.

**CCC Reunion**, the Civilian Conservation Corps was begun during the Great Depression to create jobs for unemployed young men. As a result, many of the

national parks and public works projects still in use today were built by CCC workers. A reunion of all CCC workers takes place Saturday, September 13, and Sunday, September 14, 11 a.m. to 7 p.m., Cucamonga Ranch State Park, 8 Highway 79, Cucamonga. A 1000-pound marker honoring the CCC will be unveiled Sunday, September 14, 11 a.m. Reservations are required. Call 455-7195, 270-5417, or 765-0755.

**Downtown Tours**, the Centre City Development Corporation sponsors guided tours of downtown each weekend. On Saturday, September 13, 10 a.m., a bus tour of the Glamour Quarter, financial district, and other parts of downtown takes place. The following day, Sunday, September 14, 1 p.m., a walking tour of the heart of San Diego is scheduled. Free. Call 696-3215 for complete information.

**Vintage Train Rides**, riding a train is an unknown experience for most people these days. Restored trains, including a 1926 observation car, depart from the Pacific Southwest Railroad Museum three times a day every week for a fifteen-mile round-trip journey on the old San Diego and Arizona Eastern line. This week the museum is open Saturday, September 13, and Sunday, September 14. The train leaves at 11 a.m., 1 p.m., and 3 p.m. daily. The museum is located at 919 Sheridan Road, Campo. Call 697-7762 or 478-9937 for more information.

**Salsa Festival**, Mexicans have their own way of judging salsa. They say *pega o no pega*. That means it stings or it doesn't. How these judges will be able discern any difference after a few rounds

of the World's Best Salsa competition remains to be seen. Corporate, commercial, and individual entrants will be competing in five categories. Saturday, September 13, 11 a.m. to 7 p.m., Old Town State Park, Old Town. Salsa bands, marathons, folklorico dances, and charros performing rope tricks will provide the entertainment. A Mas Salsa will be crowned. All of this is in celebration of Mexican Independence Day.

**Chuck Wagon Barbecue**, hiked ham, barbecued chicken, kettle baked beans, and other "train" is in store at the Old Town State Park Chuck Wagon Barbecue. Saturday, September 13, 6 p.m., Old Town. Banjo player Red Shade and the Sweet Wing Chicks. These provide the musical entertainment. Proceeds benefit the National Multiple Sclerosis Society. 297-4363.

**Silverwood Preserve Nature Hikes**, the San Diego Audubon Society's 520-acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m. Silverwood Preserve, five and a half miles east of Lakeside on Wilshire Road, Lakeside. Free. Call 443-2988 for details.

**Mexican Independence Day**, the Tijuana Cultural Center celebrates the Decree of September with a day of festivities beginning with the Papantla Flares performing their aerial acrobatics atop a one-hundred-foot pole at 1 p.m., 3 p.m., 5 p.m., and 8 p.m. Food booths

You are invited to our next

## BUSINESS CARD MIXER

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on the patio at the  
**Islandia Restaurant**  
1441 Quivira Rd. • Mission Bay

Networking • Business Referrals  
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Entrance: Your business card and \$5 at the door.  
Business attire required.  
Limousine service available.  
Call EAGLE LIMOUSINE SERVICE for reservations.  
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Per person, based on double occupancy.  
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Tennis courts, heated swimming pool, live music on weekends, tropical gardens, everything under the sun.

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We are halfway between Ensenada and Rosarito. Take the toll road south to the L.A. Mission exit. Go north one mile on the toll road and you've arrived.

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## READER'S GUIDE

will be open from 4 p.m. to 8 p.m. The Ballet Folklórico Querétaro, accompanied by maracas takes the stage at 6 p.m. and 8 p.m. The celebration takes place Monday, September 15, Tijuana Cultural Center, Paseo de los Heros, Zona Rio Tijuana, Tijuana. Phone 706-641132 for more information.

**After-Dinner Walks** through the Tijuana River National Estuarine Sanctuary are conducted each Tuesday throughout the summer; meet at 7 p.m. at the Border Field State Park look at the west end of Mission Road, Imperial Beach, 327-6706.

**Boating Skills Course**, the Coast Guard Auxiliary in Chula Vista sponsors a free seven-week boating skills and seamanship course beginning Tuesday, September 16, 7 p.m., Loma Verde Recreation Center, 1420 Loma Lane, Chula Vista. To register call 272-8130.

**Conch Beach Walk**, the Scripps Institution of Oceanography sponsors naturalist-led walks along the beaches of Torrey Pines State Park in Pacific Beach. Sunday, September 21, 3:30 p.m. Reservations are required. The deadline is next Thursday, September 18. Call 534-4578 to register.

### For Kids

**Thursday Movies**, Run, Applesauce, and Flip and the Other Cat screen for elementary school-age kids and older, today, Thursday, September 11, 3:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 432-5514.

**Saturday Storytimes**, Barbara Garner conducts a storytime for

preschoolers every Saturday, 9:45 a.m., Claremont Public Library, 2920 Burgemeister Boulevard, Claremont. 276-0090. There is also another storytime for four- and five-year-olds at 10 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Both events are free.

**Saturday Plays**, Nymf the Sprite returns for another season of adventures. This month's plays are: *Things Are Moving Downstream in the Land of Pryth and Oly*. Under these performances by the Saturday Play Company take place each Saturday, 12:30 p.m., Lake One Studios, 2402 Ketterer Boulevard, downtown. Call 296-6092 for reservations.

**"Children's Film Series,"** *Nate the Great and the Sticky Case*, *The Magic Shop*, and *I'm Not a Bear* are featured on screen Saturday, September 13, 2 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5649.

**Puppet Show**, the McKay Puppets perform *Beats! Beats! Beats!* Saturday, September 13, and Sunday, September 14, 11 a.m., 1 p.m., and 3 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

**Pajama Storytime**, preschoolers are invited to join the storytime on every Monday, 7 p.m., to hear stories at the University Community Branch Library, 4155 Governor Drive, University Heights. Free. 451-5722.

**Kids' Nature Talk**, Ranger Hank Nicol leads a discussion on the wonders of Torrey Pines State Preserve for preschoolers to third graders. Tuesday, September 16, 10 a.m., La Jolla Branch Library, 1006 Wall Street, La Jolla. Free. 459-5774.

**More Storytime**, preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday,

10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

**Wednesday Storytime**, two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**More Movies**, films about Mother Goose stories, the Gingerbread Man, and the Tortoise and the Hare are in store Wednesday, September 17, 1 p.m., La Jolla Branch Library, 1006 Wall Street, La Jolla. Free. 459-5774.

**"Say No to Drugs,"** a program about drug abuse for preschoolers to third graders takes place next Thursday, September 16, 3:30 p.m., University Community Branch Library, 4155 Governor Drive, University Heights. Free. 451-5722.

**"See Babies,"** the Scripps Institution of Oceanography is sponsoring a class for preschool children and their parents about the differences between adult ocean mammals and their offspring. Saturday, September 20, 9:30 a.m., Scripps Institution of Oceanography, UCSD. The deadline for reservations is next Thursday, September 18. Call 534-4578 for more information.

**In Search of Self**, "Ann Reilly-Silber's collection of collages and paintings is already on display. The reception is Friday, September 12, 6 p.m., Spectrum Gallery, 744 G Street, downtown. The exhibit continues through October 11. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

**Wildlife Painter** Jose Garcia displays watercolor paintings with a reception, Friday, September 12, 6:30 p.m., Grays Gallery, 205A Crest Street, Encinitas. The exhibit continues through October 3. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 746-5226.

**"Contrived Landscape,"** time-exposure landscape photographs by Michael Field go on display with a reception, Friday, September 12, 7 p.m., the San Diego Chapter of the Sierra

**Artists' Liaison Exhibit**, eight artists — Karen Grant Rucker (abstract media), Michael Davis (busts), Thomas Holter (glass), John Hopkins (ceramics), Daniel Joci (jewelry), Dan Krutka (wood vessels), Frank Mohr (jewelry), and Danielle Phillips (mixed media) — exhibit their work, beginning with a reception, Friday, September 12, 5:30 p.m., A.R.T. Beale Gallery, 2802 Juan Street, Old Town. The exhibit continues through October 2. Call 295-0075 for gallery hours.

**"Painter of the People,"** in conjunction with the celebration of Mexican Independence Day, Acevedo Gallery is hosting an exhibition of paintings by Domingo Ulla, which "depict the working people of this nation and capture the turmoil in this world." The exhibit opens with a reception, Friday, September 12, 6 p.m., Acevedo Gallery, 4010 Goldfink Road, Mission Hills. The exhibit continues through October 11. Call 296-8748 for gallery hours.

**"To Water and Survival, Vision and Seeing,"** new work by painter Gary Lang goes on exhibit beginning with a reception, Saturday, September 13, 7 p.m., Quist Gallery, 644 North Avenue, downtown. The exhibit continues through October 11. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 239-8992.

**"Forces of Enlightenment,"** "you are to push," says sculptor Daniel Martinez, "you need to work on your idea every day. Every show is like your last show." His anthropomorphic figures made out of found objects and industrial materials go on display beginning with a reception, Saturday, September 13, 7 p.m., Natalie Raab Gallery, 908 E Street, downtown. The exhibit continues through October 11. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

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**"Woven Artistry of Guatemala,"** the striking color combinations and variety of weaving techniques by the natives of the Guatemalan Highlands go on exhibit with a reception, Friday, September 12, 7 p.m., the San Diego Chapter of the Sierra

Club, Suite 9, the House of Hospitality, Balboa Park. The exhibit continues through September 30. Gallery hours are Monday through Friday, 10 a.m. to 4 p.m. 233-1143.

**Mixed-Media Sculptures**, San Diego artist Tom Frankovich's sculptures are said to be "imbued with meditative qualities and personal symbols." A.R.T. Beale Gallery, Suite 16, 2802 Juan Street, Old Town. The reception is Friday, September 12, at 7:30 p.m. Call 295-0075 for gallery hours.

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## To Local Events

Sunday, 10 a.m. to 6 p.m.

**Contemporary Jewelry**, Jane Groover and Jane Ferree exhibit new works, including necklaces, bracelets, brooches, and earrings, which emphasize the "sculptural qualities" of modern jewelry, through Friday, September 12, International Gallery, 643 G Street, downtown.

**"Out of New Zealand,"** more than 195 pieces by twenty-four artists working in clay and glass are on exhibit through Saturday, September 13, International Gallery, 643 G Street, downtown. 235-8255.

**"Women Artists at the Lyceum,"** more than seventeen local women artists, including Penny Shaw, Rosemary Root, Ellen Phillips, and Anna Lawson, among others exhibit their work in conjunction with the San Diego Repertory Theatre's production of *Top Gun*. The exhibit continues through Saturday, September 13, Lyceum, Horton Plaza, downtown. 231-3596.

**"Drawings,"** six artists — Beth Bachman, John Coy, Scott Schuler, Barbara Sutton, Gill Theobald, and Ryk Williams — exhibit their work through September 18, room D-104, Mesa College, 7350 Mesa College Drive, Kearny Mesa. Gallery hours are Monday through Friday, 9 a.m. to 5 p.m. 540-2829.

**Twelve Artists**, John Brodie, Diane Buckler, Karen Cannon, Janet Coeling, Amanda Farber, Eugenia Geh, Gary Ghazali, Robin Mitchell, Auris Preston, Robert Smith, Joanne Staley, and Gillian Theobald, exhibit their work through September 20 at Party Aunde Gallery, 660 Ninth Avenue, downtown. The exhibit is open by appointment only, except Saturdays, 11 a.m. to 5 p.m. 233-0442.

**Wearings and Paintings**, Maria Solars and Glen Neff display their personal work and feature weavings through September 27, Artplex Gallery, 703 K Street, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m.

**Paintings and Sculpture**, Michelle Bader exhibits her work at the

**British Artist Tony Craig**, who has been in the area since 1969, continues his fundamental understanding of the world and its objects, creating sculptures from the refuse of human society that "take us past their banality to consider their metaphysical, poetic, and mythological possibilities." This exhibit continues through September 12, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Thursday, 10 a.m. to 9 p.m.; Fridays through Sundays, 10 a.m. to 5 p.m. 454-3541.

**"New Work from New York,"** painter Philip Tzuras, sculptor Polly Apfelbaum, and photographer Elliot Schwartz are featured in the inaugural exhibit of the new Pina Goren Gallery. Tzuras's work, similar to the "art brut" of Jean Dubuffet, consists of "liquid" patterns that look as if they "splashed, poured, and dripped" onto the canvas. Polly Apfelbaum creates small wooden icons that "help bridge the gap between the transient and eternal." Elliot Schwartz transforms manufactured objects into evocative relief by isolating them in square, large-format photographic prints. Pina Goren Gallery, Suite 130, 7825 Fay Avenue, La Jolla. This exhibit continues through September 27. Gallery hours are Tuesday through Sunday, 11 a.m. to 7 p.m. 456-7177.

**"New Dimensions,"** Leon D. Miller exhibits three-dimensional wall sculptures through September 30. Prospect Gallery, 835 G Street, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 234-1766.

**The Re-emergence of the Figure** characterizes Bill Mosley's new work, which focuses on his recent trip to South America. Anika Gallery, 2400 Ketterer Boulevard, downtown. The exhibit continues through October 4. 231-6652.

**"Vigil at Camino de los Ventanos,"** photographs of pre-Columbian Mexican artifacts by Gerardo Sutter are on exhibit at the Tijuana Cultural Center, Paseo de los Heros and Mesa, Zona Rio Tijuana.

**Business member** Odar Schlemmer, little known outside Germany, is the subject of a retrospective that includes his paintings, drawings, sculptures, as well as theater costumes and a video of his masterpiece, *The Trade Bells*. The exhibit continues through October 12 at the San Diego Museum of Art.

**"People of the Forest,"** the sixty-five black-and-white photographs on exhibit document the early years Gerardo Sutter spent in the

**Art Site, 921 E Street**, which continues through September 27, 274-9269.

**"Entorno,"** Mexican landscape artist Carlos Pater exhibs a new series of paintings of the Isla Cosme de Mexicana, through September 30, Galeria Dimensiones Continuas, Plaza del Clemente Orsico and Avenida de los Heros, Rio district, Tijuana.

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**"John Thomsen: A Window to the Orient,"** emphasizing common people as well as royalty, Thomsen's photography captured a rarely seen side of the Orient, and his pictorial style prefigured the later documentary style of Margaret Bourke-White and Brassaï. The exhibit continues through October 12. Museum of Photographic Arts, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except on Thursdays, when the gallery closes at 9 p.m. 239-5262.

**"210 Years without End,"** the Mingus International Museum of World Folk Art opens an exhibit of American design that spans, well, 210 years. More than 200 items, from Shaker furniture to quilts and weather vane to fiber art and contemporary ceramics, remain on exhibit through November 15. The museum is located in University Towne Center, 4405 La Jolla Village Drive, La Jolla. 453-5300.

**"Mining at the Pella, American Women of 1915,"** sculpted by Smithsonian Institution artist Frank McKa in 1915, these plaster dolls in black, white, and a Mexican Indian women were originally exhibited at the 1915

among the Mayans in the state of Chiapas, Mexico. The exhibit continues through October 12, Museum of Man, Balboa Park. 239-1001.

**"Savage Naves,"** forty-nine oil-and-coming artists representing the "new blood" in Chicano visual arts exhibit tattoo art, mural designs, woodcuts, photographs, and more through October 12, Centro Cultural de la Raza, Pepper Grove, Balboa Park. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-6135.

**"Mirrors of the Gods: Reflections of Hatched Reality,"** an exhibit that was ten years in the making is on view at the San Diego Museum of Man in Balboa Park. More than 1000 artifacts of the Hatched Indians of the Sierra Madre Occidental region of Mexico are on view, including iron paintings, baskets, headbands, rattles, photographs, taboos, and dreamers. The exhibit continues through March 28, 1987. For more information on the show and on related museum activities, phone 239-1001.

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**Parana-California Exposition**, held in Balboa Park. The current exhibit details the legal changes that have occurred since American soldiers won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum of Man, Balboa Park. 239-4114.

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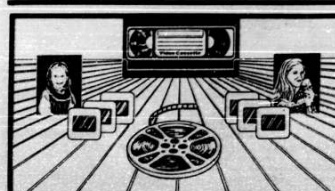
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— Jim Sanderson, L.A. Times

September 17, Commander Bucher will share his recollections of this experience at D.G. Wills Books in La Jolla. Speaking from his home in Poway, where he quietly pursues a career as a painter in watercolor, Bucher, now fifty-nine, recalls the Pueblo incident as a part of "a program that was ill-conceived and ill-considered at a time when the country had obligations in the Pacific that were much greater and much more important [than now]."

Why resurrect this episode from historical oblivion? "Because the problem — like all tragedies — should be addressed from time to time to remind people of lessons learned and mistakes made," Bucher compares his experience to the hostage crisis in Iran and the tragedy of the Marines in Beirut and claims that we repeat our mistakes and relive our shame because "we fail to take clear account of what happened the first time."

In a Cold War, one's attitude, Bucher believes,

should be the same as in a "hot" war. "It's a deadly serious business," he says, "but in our case, it's a lark. If the truth be known, we don't take things as seriously as the rest of the world." While the Soviets try at every opportunity to embarrass us, to make us look foolish, Bucher sees the United States lost in the mire of bureaucracy, with politicians worried about public opinion polls giving orders to the military, and the military humoring by implicate incompetence and inefficiency. While he perceives the Soviets as absolute pragmatists, Bucher believes the United States is caught in a paradoxical intention: "We want to have a military presence [in the world] but we don't want them [the military] to shoot anyone."

Despite his harrowing experience in captivity, the disappointment of losing his command, and his exasperation with the navy, Bucher doesn't nourish a grudge against his country. Although he says he

reminds the navy of how poorly it handled the Pueblo incident every chance he gets, with his country and its principles he has "no ax to grind." In fact, in the mid-1970s, Bucher developed a lecture called, "What's Right with America," which he spent the next several years delivering around the country and abroad.

"Today we have a much more balanced attitude," Bucher says, citing how many people who were condemning the country then have now recanted, embracing the traditions and institutions they were once dedicated to dismantling. "Sometimes we forget and start condemning ourselves. This country can't have too much of a sense when so many people want to come in." Bucher believes the reason so many people want to become Americans is not purely selfish. "There is also a yearning to be free."

It is the individual's feeling of worth, Bucher believes, on which this country is tenuously founded. "If we forget this," he warns, "or take it for granted, and just allow people to become automatons, then we will take away the hopes of centuries and centuries and return to being barbarians — as the Soviet Union is barbaric, where [the people] have no say in what's going on." Then, he adds, "the spirit dies."

Bucher concludes that socialism "is a very appealing idea. It has such an appeal it's hard for a person — especially a young person — to hear of it and not be drawn to it. Any thinking person would."

However, Bucher believes socialism "hopes that we can discard our bellybuttons and grow wings, to create heaven on earth." This, in the commander's Wulfschlaing, is not only impractical, but next to impossible given human nature. "In the final analysis," he says, "socialism is really communism or fascism — which are really the same thing — with its fangs reared." That kind of hell, he adds, "you can have in a matter of a week, and it can take generations to work your way out of."

Bucher describes himself as a Libertarian in matters of

## TO LOCAL EVENTS

government, and a fiscal conservative. He thinks the federal government is "much too big and much too bound up in red tape," and he has "no faith at all in large numbers of people" being able to address difficult international and domestic problems. For Bucher, efficiency is the ultimate goal, the existential good, against which stands the morbid, thriving cancer of bureaucracy.

On this subject of bureaucracy, Bucher, who is generally humble about his opinions and whether he has the credentials to express them, suddenly speaks with conviction and, one suspects, from a personal sense of outrage that he has learned to control. "The best thing that could happen to this country," he says, would be for "the entire city of Washington to disappear from the face of the map." Then, he suggests, "we could relocate the capitol to Omaha or some such place," where presumably people are not so prone to be "intemperate and foolish things."

Is there a world cycling? Bucher muses, with only a trace of whimsy discernible in his commander's baritone. "Bureaucracy grows to a point where it's so big it should disappear and then be started again — hire ten new people and see how long it takes for them to become several million."

Lloyd Bucher will discuss the Pueblo incident and share his insights on the problems of military intelligence and preparedness on September 17 at D.G. Wills Books, 7527 La Jolla Boulevard at 7:30 p.m. For more information, call 456-1800.

— C.H. Elster

### Weekend

(Continued from page 1)

category-chase race will begin at 12:30, the women's invitational at 1:30, and the men's pro-am invitational at about 2:20. Participants in the benefit pledge ride will watch the race from bleacher seating. The Carlsbad Grand Prix will be

offering \$9500 in prizes for the men's race, \$3000 for the women's race, and an additional \$1000 for riders not in the top categories. During the day, there will also be a stunt show.

4. Sunday, September 13, afternoon and evening. At about 4:00 p.m. there will be a street party in Carlsbad, adjacent to the race course, for both pledge riders and fun riders. Pledge riders who have secured the \$200 minimum will be fêted at a dinner, lodged in Carlsbad overnight, and treated to Sunday breakfast the next morning.

5. Sunday, September 14, 7:00 a.m. Pledge and fun riders will assemble in Carlsbad, at the Carlsbad fountain, which is at the corner of State and Elm. Those who did not participate in the previous day's ride can register at this time for the Sunday ride.

6. Sunday, September 14, 8:00 a.m. Pledge and fun riders will set off on the fifty-kilometer ride to La Jolla, once again joined by stars of American and world cycling.

7. Sunday, September 14, 12:30 p.m. The Bud Light La Jolla Grand Prix, offering \$12,500 in prizes, will begin with a twenty-five-mile, forty-one-lap invitational women's race. The race takes place on a 6-mile course through downtown La Jolla. Pledge riders for the Special Olympics fundraiser will once again be given bleacher seating. The course starts on Silverado Street near Herschel Avenue, runs east to Fay Avenue, down Fay to Prospect Street, up Prospect to Grand to Wall, up Wall to Herschel, and back to Silverado. Nonracers had better keep out of the way, for riders can be expected to attain speeds of up to fifty miles per hour on Silverado Street. Last year there were 20,000 people watching the race, and there will probably be more than that this year. To enliven the day even more, on-lookers can enjoy the stunt show and an exotic car show.

6. Sunday, September 14, 1:30 p.m. There will be a five-kilometer invitational foot race on the La Jolla course, with world-class runners and

considerable prize money. 7. Sunday, September 14, 2:00 p.m. The La Jolla Grand Prix men's pro-am invitational will follow the same course, in a fifty-mile, eighty-three-lap race.

8. Sunday follow-ups. Winners of the Special Olympics pledge race will be awarded their prizes, including a trip to Maui and a Mammoth ski vacation.

9. Sunday evening. All the bicycle excitement will be over, and racing enthusiasts will subside into their usual dull lives — for a while!

For further information on the September 13-14 pledge and fun rides, phone Special Olympics at 574-5599. For information about the Carlsbad and La Jolla Grand Prix invitational, phone 296-5165.

— Ben Sira

### Argentino

(Continued from page 1)

A new friend, Melita, called our dance the tango. She claims the dance as belonging to La Orilla alone, and the seemed quite proud. Told Melita that even in Paglia there is no more wonderful excitement than the tango in La Orilla.

January 15, La Orilla again. Melita quite like Amorosa, actually. Same dark, discreet look. And petticoats enough, I would imagine. Perhaps some business can be done in Buenos Aires.

Tango Argentino slithers into the Civic Theatre in the port of San Diego on Tuesday, 16 September. Thirty dancers, singers, and musicians. Argentines all, glide and flash their way through a sampling of the various moods of the tango, from sinister to hard-boiled, in this musical revue. Tango Argentino will be here two weeks, no longer. Tickets, we understand, can be had by making discreet inquiry at the Convention and Performing Arts Center box office (216-6510) or TicketMaster (232-0800). The Civic Theatre is at 202 C Street, downtown.

— Linda Nevin

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San Diego's Classical Music Station

# MEMBER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80603, San Diego 92138.

BY JOHN D'AGOSTINO

The closest that Delbert McClinton has come to "breaking" on a national level came in the late Seventies when he guested on the original *Saturday Night Live*. At the behest of Dan Aykroyd and the late John Belushi who together would record McClinton's "B Movie Boxcar Blues" in their guise as the Blues Brothers, McClinton and his band performed two pieces of Texas-style rhythm and blues that gave the New York studio audience fits. At last, it seemed, McClinton would benefit from the kind of exposure that had boosted album sales by an average of 250,000 for each of the musical acts to have appeared on the popular late-night show. Unfortunately, McClinton's spot on the program failed to alter substantially a career that had long skirted the fringes of big-time success. As he prepares for a gig this week in San Diego, McClinton remains a rhythm and blues, country, blues, and rock veteran of whom most people have never heard. It's a shame that after twenty-seven years of professional music making,



DELBERT MCCLINTON

McClinton still is better known for his famous associations than for his own music. Born in Lubbock, Texas, McClinton took to the road at an early age, playing guitar on the Texas honky-tonk circuit. While in his teens, McClinton landed a steady job playing at Jack's, a black club in Fort Worth. At Jack's, McClinton and his white band, the Stratjackets, backed such legendary black blues

musicians as Big Joe Turner, Howlin' Wolf, and Lightnin' Hopkins. However, after hearing the great blues harpist Jimmy Reed, McClinton set aside the guitar and took up the harmonica, which he mastered in short order. McClinton's first real brush with fame came shortly thereafter when he played the harmonica part on Bruce Channel's 1962 hit, "Hey! Baby." With the unexpected

success of that single, Channel embarked on a tour of Great Britain and took his harpist along with him. On one of the band's dates in England, the opening act was a young pop quartet called the Beatles, whose leader, John Lennon, requested and received from McClinton private instruction on the harmonica.

From the mid-Sixties to the mid-Seventies, McClinton performed both solo and in various groups, including the Ron Dels ("If You Really Want Me to, I'll Go") and Delbert and Glen, a duo that McClinton formed in the early Seventies after another long tenure on the Texas bar circuit. Since 1975, McClinton has been recording and concerting with a back-up band. It was after he had recorded the first of two albums for the now-defunct Capricorn label that McClinton got the call from *Saturday Night Live*. From his light-selling Capricorn releases came the tune recorded by the Blues Brothers, as well as a song, "Two More Bottles of Wine," that became a

number-one country hit for Emmylou Harris. After signing with Capitol Records in 1980, McClinton struck a little patch of paydirt with his Top 40 hit, "Giving It Up for Your Love," which went as high as number eight on the national charts.

McClinton continues to tour with a sock-'em outfit that includes a trumpet and sax player, guitarist, bassist, drummer, and keyboardist.

Recently McClinton and his band were featured in the Michelle Street Scene downtown, and their hot-off-the-grill brand of Lone Star rhythm and blues stirred several thousand attendees to dancing and hooting. Ironically, it might be that the recent success of such similarly influenced — and similarly long-frustrated — artists as Huey Lewis will pave the way for McClinton's breakthrough. I hope so. McClinton is one of the gutsier white soulsters extant, and his harp blowing and singing in front of his band's muscular musicianship is one of the most enjoyable musical experiences available to anyone who likes his or her rhythm and blues to have a kick. McClinton and his sweatshops will be at the Belly Up Tavern tonight, Thursday. Opening will be Preston Smith and the Crocodiles.

In other concerts this week, the Ramones will make the first of two September appearances in our burg when they play SDSU's Montezuma Hall tonight, Thursday. Friday's shows include two by Sergio Mendes and Brasil '86 at Humphrey's; bluesman Robert Cray on a bill with the Rangehounds at the Belly Up Tavern; and vocalist Margie Evans with Freddie Holloman in the first of two evenings at Bella Via in Cardiff. The remarkably popular Hiroshima, who easily sold out

(continued on page 22)

AS SDSU CULTURAL ARTS BOARD presents

THURSDAY, SEPTEMBER 11 — 8:00 P.M.  
MONTEZUMA HALL

## RAMONES

MONDAY, SEPTEMBER 15 — 8:00 P.M.  
MONTEZUMA HALL

## SPARKS

MONDAY, SEPTEMBER 22 — 8:00 P.M.  
BACKDOOR

9/1X

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"ALL AGES ALWAYS WELCOME"  
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LOWENBRAU HUMPHREY'S CONCERTS

Early Show Discounts  
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Dinner Show Package Available

**SERGIO MENDES & BRASIL '86**  
Friday, September 12

**HIROSHIMA**  
(Back by Popular Demand)  
Sunday, September 14

**J.D. SOUTHER & KARLA BONOFF**  
An Evening Of Singer-Songwriters  
Sunday, September 21

**STEPS AHEAD**  
Michael Brecker  
Michael Bland  
Darryl Jones (Eagles)  
Elkie Sater (Milton Davis)  
Steve Smith (Journey)  
Special Guest  
**DAN SIEGEL**  
Friday, September 26  
One Show 8 p.m.

**JIMMY CLIFF**  
The Forefather of Reggae!  
9/1X  
Saturday, September 27

**THE EVERLY BROTHERS**  
Friday, October 3

And don't miss the incredible JULIO IGLESIAS at the San Diego Sports Arena Monday, September 29  
EARL KLUHN at Humphrey's October 10 & 11

Humphrey's Shelter Island Drive  
"by the bay"

9/1X

THE LIONEL RICHIE OUTRAGEOUS TOUR

SPECIAL GUEST STAR  
**SHEILA E.**

SAN DIEGO SPORTS ARENA  
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ONLY SOUTHERN CALIFORNIA APPEARANCE THIS SUMMER

8PM SATURDAY SEPTEMBER 20

Tickets available at: TICKETMASTER including May Co., Plaza Music Shoppe, Aztec Box Office, Special Services, West First North Tower Center, all arena box offices and the Sports Arena Ticket Office. To charge by phone (818) 252-0800.

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**EVERY THURSDAY**  
**JAZZ DANCE NITE**  
with Mark Walton of Channel 10  
Thursday, September 11

**HOLLIS GENTRY'S NEON**

Complimentary hors d'oeuvres beginning at 6:00 pm  
**Gemini Fashions presents their Fashion Auction starting at 6:30 pm**  
Dancing begins at 9:00 pm  
First 300 people qualify for drawings each night

**FRIDAY THROUGH TUESDAY**  
**ROCK AT THE BAHIA**

**THE CLUE**  
September 12-16  
Dancing begins at 9:00 pm

**MONDAY**  
**MONDAY NIGHT FOOTBALL**  
SEPTEMBER 15 - DENVER AT PITTSBURGH  
3 big screen T.V.s • Free Hot Dogs, Chili & Popcorn  
\$1.00 well drinks & draft beer

**EVERY WEDNESDAY**  
**KIFM 98.1 LIVE OUT JAZZ**

with Art Good of KIFM 98.1  
Wednesday, September 17

**ELLA RUTH PIGGEE**

Complimentary hors d'oeuvres beginning at 6:00 pm  
**Fantasy Fashions presents their Fashion Auction starting at 7:00 pm**  
Trivia Contest — Win a free album  
Dancing begins at 8:00 pm  
First 98 people receive FREE Bahia Belle pass

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Sailing every Friday & Saturday night  
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Passage: \$5.00 • Board dockside at the Bahia Hotel, Mission Bay

**Don't miss our SUNDAY BRUNCH**  
All you can eat \$10.95

downward from page 20  
their last shows here earlier in the season, will return to Humphrey's Sunday night for two performances, while pop rhythm and blues chanteuse Anita Baker is joined by Pieces of a Dream in the Civic Theatre, downtown, and eighty-six-year-old barrelhouse-piano player Alex Moore is beginning a week of happy-hour performances at Bella Via.

An unusually busy Monday brings the week to an early close with Sparks at SDSU's Montezuma Hall; big-band veteran Woody Herman and his Thundering Herd at the Fiesta Dinner Theatre in Spring Valley; and Roomful of Blues at Belly Up Tavern.

### CONCERTS

**The Ramones:** SDSU's Montezuma Hall, tonight, Thursday, 8 p.m.; Arctic Center, San Diego State University campus, 232-0800.

**Dolbert McClellan and Preston Smith and the Crocodiles:** Belly Up Tavern, tonight, Thursday, 9 p.m.; 143 South Cedros Avenue, Solana Beach, 481-9022.

**Sergio Mendes and Brasil '66:** Humphrey's, Friday, September 12, 7 p.m. and 9 p.m.; 2303 Shelter Island Drive, 232-0800 or 224-9438.

**Robert Gray and the Rangehounds:** Belly Up Tavern, Friday, September 12, 9 p.m.; 143 South Cedros Avenue, Solana Beach, 481-9022.

**Margie Evans with Freddie Robinson:** Bella Via, Friday and Saturday, September 12 and 13, 8 p.m.; 2591 Highway 101, Cardiff, 942-1108.

**Hiroshima:** Humphrey's, Sunday, September 14, 7 p.m. and 9 p.m.; 2303 Shelter Island Drive, 232-0800 or 224-9438.

**Anita Baker and Pieces of a Dream:** Civic Theatre, Sunday, September 14, 7:30 p.m.; 202 C Street, downtown.

**Alex Moore:** Bella Via, Sunday, September 14 through Friday, September 15, 8 p.m.; 2591 Highway 101, Cardiff, 942-1108.

**Sparks:** SDSU's Montezuma Hall, Monday, September 15, 8 p.m.; Arctic Center, San Diego State University campus, 232-0800 or 265-6647.

**Woody Herman and His Thundering Herd:** Fiesta Dinner Theatre, Monday, September 15, call for time, 9665 Camino Road, Spring Valley, 697-8977.

**Roomful of Blues:** Belly Up Tavern, Monday, September 15, 9:15 p.m.; 143 South Cedros Avenue, Solana Beach, 481-9022.

**Whitney Houston:** Sports Arena, Thursday, September 18, 8 p.m.; 232-0800.

**Buddy Guy and Junior Wells and Joe Louis Walker:** Belly Up Tavern, Thursday, September 18, 9 p.m.; 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Dynatones:** Belly Up Tavern, Friday, September 19, 9:15 p.m.; 143 South Cedros Avenue, Solana Beach, 481-9022.

**Bacchanal**  
8022 CLAIREMONT MESA BLVD. 560-8022

**THURSDAY, FRIDAY & SATURDAY**

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**KGB SATURDAY, SEPTEMBER 13**  
7 PM NIGHT hosted by John Leslie  
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**EVERY THURSDAY AND SATURDAY**  
FROM 5:00 PM TO 9:00 PM

**ALL NEW AND EXCITING**  
END OF SUMMER SHOW!

**BACCHUS DANCERS**

**SUNDAY, SEPTEMBER 14**  
**JACK RAINFIELD'S TRIBUTE TO JIMI HENDRIX**  
**PURPLE HAZE**  
with special guest **THE US BAND**

**TUESDAY, SEPTEMBER 17**

**92.3 FM 1240 AM**  
presents  
**TANYA TUCKER**

**SUNDAY, SEPTEMBER 21**  
**Legendary Blues Great!**  
**LITTLE MILTON**

**TUESDAY, SEPTEMBER 23**  
**THE RAMONES**

**SUNDAY, SEPTEMBER 28**  
**JOHN McLAUGHLIN & THE MAHAVISHNU ORCHESTRA**

Starring Bill Evans from the Miles Davis Group, Danny Gottlieb from the Pat Metheny Group, Mitch Forman and Jonas Hellborg

**TUESDAY, SEPTEMBER 30**

Bob Dylan's ex-back up musicians  
**THE BAND**

All tickets available at **TRICKY** and the Bacchanal

**KTBA 680 AM and Liberty Limousines present**

**ALBERT KING**  
The King of the Blues  
In Concert  
with Rick Gazlay and his Super Barracudas  
Saturday, September 20th  
Two Shows: 7:00 p.m. and 10:00 p.m.  
**THE HALCTON**  
4256 West Point Loma Blvd. • San Diego  
ALL TICKETS \$12.00

Advance tickets available at the Halcton, McDuck's Pub in Ocean Beach and all TICKETMASTER outlets, including Mar Co and M&M Jack's. To charge on VISA or MASTERCARD call 232-3860.

PRODUCED BY AMERICAN PACIFIC PRODUCTIONS

**MARGIE EVANS**  
Blues giant Margie Evans with Freddie Robinson on guitar, back by popular diamond, Friday & Saturday, September 12 & 13. One of the best blues singers in America. Tickets available at all ticketmaster locations and at Bella Via.

**LARRY CORRELL**  
A pioneer of the jazz-rock fusion movement, a dazzling guitarist — two nights only Wednesday & Thursday September 24 & 25. Tickets available at all ticketmaster locations and at Bella Via.

**ALEX MOORE**  
This Texas honky-tonk blues legend will play happy hour September 14-19, 4:00-7:00 pm. A special musical treat at Bella Via.

Coming Attractions:  
**KATS CARAMAY** every Sunday in September, 4:00-6:00 pm  
**HOLLIS GENTRY'S NEON** September 19 & 20

**MONDAY NIGHT FOOTBALL**  
Spaghetti and meatball dinner, salad & garlic bread only \$1.99. Happy hour prices during game. Wide-screen TV.

**ITALIAN RESTAURANT AND NIGHT CLUB**  
Dinner served nightly  
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Reservations 942-1108  
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SAN DIEGO STATE UNIVERSITY

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**STEEL PULSE**  
WITH SPECIAL GUESTS  
8 PM  
SATURDAY  
OCTOBER  
**4**

**UB40** **WITH SPECIAL GUEST FINE YOUNG CANNIBALS**  
NEXT FRIDAY  
8 PM  
SEPTEMBER  
**19**

**GEORGE THOROGOOD & DELAWARE DESTROYERS**  
NEXT SATURDAY  
8 PM  
SEPTEMBER  
**20**

**ANDREAS VOLLENWEIDER AND FRIENDS**  
8 PM  
FRIDAY  
OCTOBER  
**3**

Purchase tickets from authorized ticketmaster outlets only, including Mar Co, M&M Jack's, Fleet Exchange, Plaza Music Shoppe, Special Services, and the Arts Box Office or charge by phone (619) 232-0800.

Produced by S.D.S.U. Associated Students by Asian Attractions. No bottles, cans or alcoholic beverages permitted at or around the facility.

For advance concert information call:  
**AVOLON CONCERTLINE (213) 976-2800** (see page 10 for info)

**THIS BUY'S FOR YOU** **Avolon**  
SEPTEMBER 11, 1986 23

Copeland, Katie Wehrer, Joe Lewis Walker, Rocking Dope with Clifton Chenier's Band, Alex Moore, Earl King, and the King Biscuit Blues Band: Belly Up Tavern, Saturday, September 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Shirelles Showtime Theatre, Saturday, September 20, call for time, 7575 El Cajon Boulevard, 466-5100 or 466-7469.

Lionel Richie and Sheila E.: Sports Arena, Saturday, September 20, 8 p.m., 232-6900.

George Thorogood and the Delaware Destroyers: SDSU's

Open-Air Theatre, Saturday, September 20, 8 p.m., San Diego State University campus, 232-0800.

J.D. Souther and Karla Bonoff: Humphrey's, Sunday, September 21, 8 p.m., 2303 Shelter Island Drive, 232-0080 or 224-9438.

Little Milton: Bacchanal, Sunday, September 21, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Gene Loves Jezebel: SDSU's Backdoor, Sunday, September 21, 8 p.m., Aztec Center, San Diego State University campus, 265-6562.

Oliver de Coques: Spirit, Sunday,

September 21, 9 p.m., 1230 Buena, 276-3953.

Neil Diamond: Sports Arena, Monday, September 22, through Wednesday, September 24, 8 p.m., 232-0800.

The Ramones: Bacchanal, Tuesday, September 23, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Pato Banton and Yipha Yip: Belly Up Tavern, Tuesday, September 23, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Turtles featuring Flo and Eddie and Soul Patrol: Belly Up Tavern, Wednesday, September 24,

9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Larry Coryell: Bella Via, Wednesday and Thursday, September 24 and 25, 9 p.m., 2591 Highway 101, Cardiff, 942-1108 or 942-1487.

Steve Marriott and Humble Pie and Little America: Belly Up Tavern, Thursday, September 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Steps Ahead featuring Michael Brecker, Darryl Jones, Mike Manieri, Mike Stern, and Steve Smith: Humphrey's, Friday, September 26, 8 p.m., 2303 Shelter

Island Drive, 232-0800 or 224-9438.

Jimmy Cliff: Humphrey's, Saturday, September 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Dave Van Ronk: Old Time Cafe, Saturday, September 27, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-1701.

The Go-Betweens and the Sea Hag: Spirit, Saturday, September 27, 9 p.m., 1230 Buena, 276-3953.

John McLaughlin and the Mahavishnu Orchestra: Bacchanal, Sunday, September 28,

**Pepe**  
THURSDAY, SEPTEMBER 25 • 7:30 PM  
POINT LOMA COLLEGE  
TICKET PRICES \$10-50 (IN ADVANCE \$1-50 AT DOOR)  
WITH SPECIAL GUESTS  
**DEBARMORSELEY**

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INFORMATION: 565-7276  
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**TANYA TUCKER**  
presented by  
**PERSON**  
Wednesday, September 17  
appearing at  
**The Bacchanal**  
8022 Claremont Mesa Blvd.  
For ticket or further information call 560-8022

From L.A.  
**PSYCHOTIC MOTEL**  
presents  
SST recording artists  
**THE LEAVING TRAINS**  
Plus special guest  
**SWA**  
**SATURDAY, SEPT. 13 • 9 PM**  
At the Saigon Palace  
560 5th Avenue, downtown  
Psychotic Motel is at the Saigon Palace  
every Saturday night • Dancing!

**THIS THURSDAY! TICKETS STILL AVAILABLE**  
**Whitney Houston**  
LIVE IN CONCERT  
SEPTEMBER 18 8 PM  
SAN DIEGO SPORTS ARENA  
**ON SALE NOW!**  
Tickets available NOW at the Sports Arena Ticket Office and all Ticketmaster locations including  
Maj. Co. Plaza Music Shop, Maj. Co. Music Video Bank, San Diego Civic box office,  
10150 Aztec Center box office, Special Services and Select First World Travel Centers.  
Charge By Phone (619) 232-0800  
ANOTHER **PACIFICCONCERTS** PRESENTATION

**Belly Up**  
PROUDLY PRESENTS  
TODAY, Thursday, September 11 9:15 pm  
"King of the Roadhouse Blues"  
**DELBERT McCLINTON**  
and guests  
**PRESTON SMITH & THE CROCODILES**  
Friday, September 12 9:00 pm  
Recently featured on KPBX TV  
Rockin' Rhythm & Blues  
**ROBERT CRAY**  
BAND  
and guests  
**THE RANGEMEN**  
Saturday, September 13 9:15 pm  
"Me, Everything, Sex, Cigarettes & Rock"  
**PRESTON SMITH & THE CROCODILES**  
Sunday, September 14 6:00 pm  
**BELLY UP'S 12TH ANNIVERSARY**  
—FREE ADMISSION—  
Free hors d'oeuvres and 1974 drink prices  
featuring  
6 pm • **THE CHICAGO 6**  
8:30 • **THE KING BISCUIT BLUES BAND**  
Monday, September 15 9:00 pm  
A special Monday appearance  
of America's favorite party band  
**ROOMFUL O' BLUES**  
Tuesday, September 16 9:30 pm  
"Saxophone"  
**TALK BACK**  
Wednesday, September 17 9:00 pm  
World Beat  
Dance Music  
**BONE DADDYS**  
Thursday, September 18  
"The Chicago blues"  
**BUDDY GUY & JR. WELLS**  
with  
**JOE LOGAN WALKER**  
Coming:  
Wednesday, September 24—**THE TURTLES**  
Thursday, September 25—**THE RAMONES**  
Friday, September 26—**PETER CASE/RAVE UPS**  
Saturday, September 27—**JOE ELY**  
Sunday, September 28—**SCREAMIN' BLUE MESSEIERS**  
Monday, September 29—**BLAZERS**  
**THIS WEEK'S AFTERNOON CONCERTS**  
Wed. Sept. 10—**TOMACCO RD.** 6:30 pm—Vintage Jazz & Swing  
Fri. Sept. 12—**CHICAGO 6** 5:45 pm—Disco/End. Jazz  
Sat. Sept. 13—**CHICAGO 15** 5:45 pm—Big Band Swing  
Sun. Sept. 14—**CHICAGO 6** 6:00 pm—Disco/End. Jazz  
Wed. Sept. 17—**TOMACCO RD.** 6:30 pm—Vintage Jazz & Swing  
**THE DEL MAR MAN BEGINS AND ENDS HIS RACING DAY AT THE BELLY UP.**  
**RACING SEMINARS**  
Every Saturday & Sunday  
11 am to 1 pm  
with guest Steve Aurier  
Editor: Inside Track News  
Brunch served 10-12  
**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE. • SOLANA BEACH, CA 92075

8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**R.E.M. and 10,000 Maniacs:**  
UCSD Communion, Sunday, September 28, 8 p.m., UCSD campus, La Jolla, 481-6339.

**Julio Iglesias:** Sports Arena, Monday, September 29, 8 p.m., 232-0800.

**The Band:** Bacchanal, Tuesday, September 30, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**The Everly Brothers:** Humphrey's, Friday, October 3, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 722-0800 or 224-9438.

**Andrea Vollenweider and Friends:** SDSU's Open-Air Theatre, Friday, October 3, 8 p.m., 232-0800.

**Silly Wizard:** La Paloma Theatre, Friday, October 3, 7:30 p.m., First and D streets, Encinitas, 436-4030 or 280-9035.

**Descendants, D.I., Aggression, and the Grim Jack:** Robinson YMCA, Saturday, October 4, 8 p.m., 151 Forty-fifth Street.

**Steel Pulse:** SDSU's Open-Air Theatre, Saturday, October 4, 8 p.m., San Diego State University campus, 232-0800.

**Peter Case and the Rave-Ups:** Belly Up Tavern, Wednesday, October 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Joe Ely:** Belly Up Tavern, Thursday, October 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Patty Montana and Ron Jackson:** Old Time Cafe, Saturday, October 11, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Scream'n' Blue Messtahs:** Belly Up Tavern, Wednesday, October 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Masters:** Belly Up Tavern, Thursday, October 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Sing Out Folk Festival,** featuring Gay Carawan, Luci Murphy, Sparky Becker, Bob Norman, Sam Hinton, Utah Phillips, and Michael Cooney: East County Performing Arts Center, Friday, October 17, 8 p.m., 201 East Main Street, El Cajon, 440-2277.

**CLUBS**  
Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-4352. Thursday afternoon or Friday before 1:00 p.m. The listings are free.

**North County**  
**Barr-X Ranch House,** 139 East Broadview, Vista, 724-0510. Alaska, contemporary and country, Friday and Saturday.  
**Bella Via Restaurant and Nightclub,** 2591 Highway 101, Cardiff, 942-1108. The Bruce Carrone Ensemble, jazz, Friday and Saturday; Kat's Karavan, blues and rhythm and blues, 4-8 p.m.; Sunday: Robin Hensel, jazz and blues; Tuesday: Hollis Gentry's Neon, jazz; Wednesday: Holly Burke and Patrick Bergman perform jazz during the Sunday brunch; and Texas honky-tonk blues legend Alex Moore plus 4-7 p.m., Sunday through Wednesday.  
**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach, 481-9022. Robert McClinton, rock and rhythm and blues, and Preston

**SAN DIEGO GREENHOUSE RESTAURANT & LOBBY**  
Thursday, September 11  
**KGB-FM 101 BEACH PARTY**  
With guest host Pat Martin  
Drink Specials & surprises • 1/2-price potato skins & nachos • 75¢ Calif. Cooler Shorts  
1/2-price admission with KGB-FM card or beachwear (no bare feet please)  
**HEROES**  
Friday, September 12  
**KIEMOBI JAZZ HAPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
98¢ Champagne & Chablis  
featuring **ELLA RUTH PIGGEE & THE TALK OF THE TOWN BAND**  
Friday & Saturday, September 12 & 13  
**HEROES**  
plus  
**PROCRASTINATORS**  
Two bands • Two dance floors  
Three bars • Three video big screens  
with music videos mixed by Heri's Vis  
**\$3**  
2 for 1 covers, \$1.25 Coronas  
Blush Wine & Iced Teas 'til 9:30 pm  
**SUNDAY**  
Sunday, September 14  
**SUNDAY BRUNCH**  
featuring  
**MR. NICE GUY**  
Come to Lehr's Greenhouse this Sunday and enjoy our new Jazz Brunch including complimentary cocktails and much, much more.  
Call for reservations and specify Jazz or Greenhouse seating • 299-2828  
In Lehr's Cabaret, Sunday night  
**NEW TALENT NIGHT**  
featuring **FRIENDS & SERIOUS GUY**  
\$1.25 Iced Teas all night long  
**MONDAY**  
Monday, September 15  
**MONDAY NIGHT FOOTBALL**  
**DENVER BRONCOS vs. PITTSBURGH STEELERS**  
Drink specials, carved ham & roast beef sandwiches • 75¢ drafts  
**TUESDAY & WEDNESDAY**  
Tuesday & Wednesday, September 16 & 17  
**ipso facto**  
\$1.25 Iced Teas • 1/2-price appetizers all night long  
No cover 8:30-9:30 pm  
Wednesday  
**HEAD OVER HEELS NIGHT**  
No cover with skirt & heels  
2828 Camino del Rio South, Mission Valley 299-2828

Smith and the Crocodiles, ska, blues, and rock. Thursday, the Robert Cray Band, blues and rhythm and blues, and the Roughriders, rock. Friday, Preston Smith and the Crocodiles, ska, blues, and rock. Saturday, King Beaul Blues, blues and rhythm and blues. Sunday, Rooth's Blues, blues and rhythm and blues. Monday, Tiki Back, reggae. Tuesday, the Bonedaddies, world beat dance music. Wednesday, Afternoon Concerts: The Chicago Six, Dixieland jazz, 5:30-8 p.m.; Friday, the Chicago Fifteen, big band swing, 5-8 p.m.; Saturday, Tobacco Road, vintage jazz and boogie-woogie, 6-8:30 p.m.; Wednesday.

**Bookworks/Panikla**  
Caféhouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735. The Peter Serraglio Trio, jazz, 8 p.m., Friday.

**Borelli's Back Room**, 2677 Vista Way, Oceanside, 721-5400. Midnight delight, contemporary. Tuesday through Saturday; live

music, Monday; call club for information.  
**Coffee-by-the-Sea**, 2953 San Elios, Cardiff-by-the-Sea, 436-1231. Kate Beck, guitarist and singer. Friday, Peggy Shannon, folk. Saturday: Mark and Sarah Schiebele, classical guitar duo. Sunday brunch, and Cici Porter, guitarist and singer. Sunday evening.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-4860. New Country, country, Wednesday through Sunday. Backshot, country, Monday and Tuesday.

**Crazy Bar**, 6996 El Camino Real, La Costa, 438-3373. Music Continuum, new-age jazz, 4:30-8:30 p.m., Sunday.

**El Coco Loco Mexican Restaurant and Lounge**, 3296 Mission Avenue, Oceanside, 755-7757. Live Afro-Cuban and Latin music, Thursday through Sunday; call club for information.

**Finside Lounge**, 439 West Washington, Escondido, 745-1031. The Agents, rock, Thursday through Saturday; rock, Wednesday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 722-1904. Tom Carmon, nostalgia music, Wednesday through Sunday.

**Gentleman's Choice Restaurant**, 1020 West San Marcos Boulevard in the 741 California Market, San Marcos, 744-5215. Jack Johnson, country and variety, Thursday through Saturday.

**George's**, 641 First Street, Escondido, 942-9549. John Lawrence, jazz, Saturday evening.

**Gilbey's Cocktail Lounge**, 945 West Valley Parkway, Escondido, 480-0420. Passion from L.A., contemporary, Tuesday through Saturday; recorded music, Sunday.

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

**Belair Boys**, vintage rock, Sunday and Monday.

**Hotel Escondido**, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000. Double Trouble, contemporary, Thursday through Saturday.

**Hungry Hunter/The duo**  
**Bernardo**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2470. The Terry Scheldt Duo, contemporary, Thursday through Saturday.

**Ireland's Own**, 656 First Street, Escondido, 944-0230. Gerald Rod, can listening music, Thursday. Sean McVicker and Paul Dunn, Irish and contemporary, Friday and Saturday. Barbara Lyman, McCarty, Irish music, Sunday.

**Japanese Restaurant**, 11616 Bena Place, Rancho Bernardo, 485-0390. Lulu and Stephen, light jazz and variety music, 5:30 p.m., Friday.

**Jelly Roger/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-3831. Barker and Ore, earth

and music, Wednesday through Saturday.

**Kyppling's**, 927 First Street in the Lumberyard Shopping Mall, Escondido, 942-8181. Peter Wickham, contemporary, Wednesday through Saturday.

**La Tapatia**, 340 West Grand, Escondido, 747-8282. Live Latin music, Friday through Sunday; call club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

**Lee's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120. Stampede, country, Wednesday through Sunday. Free clogging lessons, Monday and country dance lessons Tuesday through Thursday.

**La's**, 1963 East Valley Parkway, Escondido, 746-7038. Steppin' Night, Tuesday, New Pitz, Dr. Robert Driscoll, and Child McMillin, original, blues, and

**Mike Fleury**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday; Topex, jazz, Sunday through Tuesday.

**Mira Max**, 815 North Hill Street, Oceanside, 439-6711. Fowler and Caine, contemporary, Wednesday through Saturday.

**Mission Inn**, 502 East Mission, San Marcos, 471-2928. The Belair Boys, vintage rock, Thursday through Saturday; Harry Paul and Tom, variety, Sunday through Tuesday.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanside, 722-3474. Chris Clayton, contemporary, Wednesday through Saturday.

**Muhany's**, 340 East Grand Avenue, Escondido, 741-0935. Live music, Friday and Saturday; call club for information.

**Oakvale Lodge**, 14900 Oakvale Road, Escondido, 749-3193. North Forty, country, Friday and Saturday, and hosting a jam

session, 5-9 p.m., Sunday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614. Private Domain, rock, Thursday, Scarlet, rock, Friday, and Saturday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030. Larry and Joann Sinclair, traditional and original folk music, 7:30 p.m., Thursday; No Strings Attached, Irish music, old-time fiddle, and southern Appalachian dance tunes, acoustic jazz, and ragtime music, 7 and 9 p.m., Friday; the High Wind Boys, bluegrass and country, 7 and 9 p.m., Saturday; David Marchant with guests Susan Harrison and David Boekel, music and comedy, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday, New Pitz, Dr. Robert Driscoll, and Child McMillin, original, blues, and

contemporary music, 7:30 p.m., Wednesday; Sunday brunch concert, Melissa Morgan, harp music.

**Pia Snow Anderson's**, 850 Palomar Airport Road, Carlsbad, 438-0889. Frank Ricci, variety, Tuesday through Saturday.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135. The Snyers Brothers, country, Thursday through Saturday.

**Posedon Restaurant**, 1670 Coast Boulevard, Del Mar, 755-9345. Soliel, tropical jazz, Friday and Saturday; John Thomas, tropical jazz, 5:30-7:30 p.m., Sunday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad, 729-2889. Memphis Tennessee, rock, Friday and Saturday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. One Plus One Plus Karen Cananah.

contemporary, Tuesday through Saturday; the Red Credit Band, oldies music, Sunday and Monday.

**Red Bird Tavern**, 12550 Jaws Road, Poway, 248-4616. Ron Morris, country, 2-6 p.m., Sunday.

**The Red Coach Inn**, 135 North Pine, Escondido, 743-9796. Messenger, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; the Agents, rock, Tuesday and Wednesday.

**Rodi's Hidden Acres**, 3700 Carmel Valley Road, Del Mar, 445-9656. Red Lane, country and rock, Friday and Saturday.

**San Luis Rey Downs Golf Course Country Club**, 11474 Golf Club Drive, Poway, 758-3762. Dan Connor, oldies, country, and contemporary, Tuesday through Thursday; The Crocodiles, hard dance music, 8-12 p.m., Friday and Saturday; 7 p.m., Sunday.

**Sunset Lounge**, 2328 Escondido

Boulevard, Escondido, 741-2541. Don Tennison, country and contemporary, Wednesday through Saturday.

**Tepee Room**, 1270 Main Street, Ramona, 789-3755. Key Largo, mellow rock, Friday and Saturday.

**That Pizza Place**, 2822 El Camino Real, Carlsbad, 434-3171. John and Julie Moore, bluegrass, Saturday.

**Time Machine/Cher Orleans**, 302 North Midway, Escondido, 743-1722. Elvis Excitement, stirring James Heart, Elvis Presley impersonator extraordinaire, 8 and 10 p.m., Sunday.

**The Top Spin**, 205 Laurie Lane, Fallbrook, 728-9108. Robyn Banks, rock, Thursday through Saturday; Strider, rock, Wednesday.

**Valley Fort Restaurant**, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-4797. Tom Cunningham, fiddle, Tuesday and Wednesday; C.W. Express, country,

Thursday through Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1032. Jockey Room: Strider, rock, Friday and Saturday.

**Whiskey Creek**, 14240 Poway Road, Poway, 749-7341. Jerry Elise and a Touch of Country, country, Wednesday through Saturday; Jon Kendrick and Company, country, Monday and Tuesday; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640. Franks, rock, Thursday through Saturday; Strider, rock, Sunday and Monday; the Beat Club, rock, Tuesday and Wednesday.

**Wooden Nickel**, 13303 Poway Road, Poway, 748-6304. Ron Morris, country, Friday and Saturday.

**THE CLUB CHALET**  
The best in current dance music live & recorded 7 days a week

**TONIGHT THROUGH SATURDAY**

**BEAT CLUB**

Live music starts at 8:30 pm Sunday - Thursday 9:00 pm Friday & Saturday Monday Night Football - giant screen TV

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**SUNDAY THROUGH WEDNESDAY**

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**THE CLUB CHALET • 8 WEST TO THE BEACH • 5046 NEWPORT AVE., O.B. • 222-5300**

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2730 Via de la Valle  
Del Mar  
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Rock and Roll • Dance • Dining till 3 am Fri. & Sat.

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

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

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Wed.—Mexican Lobster Night 57.99 • Margaritas \$1.50

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**CRYSTAL T'S**

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Now every Wednesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance discs.

This Wednesday thru Saturday meet "Rockola" face to face and "Live" at Crystal T's in Mission Valley. Crystal T's is changing and we don't mean just a face lift... (Pardon the dust). Our continuous music concept features week after week of Top 40's, R&B, and Rock 'N' Roll dance music of Southern California's most outrageous stage groups. Arriving September 17 "Magic" join us after work or play for Happy Hour 4 to 7 p.m., Tues-Fri... Cocktails and Hors d'oeuvres to enjoy, music and people, real "Live" people. Located in front.

**TOWN & Country Hotel** 500 Hotel Circle North, 294-9010  
ATLAS HOTELS

## Beaches

**Atlantic**, 2505 Ingraham Street, Mission Bay, 226-3888. The Jets featuring Kenny Morill, vintage rock, Tuesday through Saturday. Ella Ruth Piggie sings jazz and blues, 6 p.m., Sunday and 7:11 p.m., Monday.

**Avanti's Restaurant**, 875 Prospect Street, La Jolla, 454-4288. George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

"**Bahia Belle**," at the dock, Bahia Hotel, 996 West Mission Bay Drive, Mission Bay, 488-0551. The

Rockaways, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel**, 996 West Mission Bay Drive, Mission Bay, 488-0551. Hollis Gentry's Neon, jazz, Thursday; The One, rock, Friday through Tuesday; Ella Ruth Piggie sings jazz and blues, Wednesday. Chula Vista Room: Bob MacLeod, piano variety, Sunday and Monday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4179. Bob McCall, rock, Thursday through Saturday; The Heaters, rock, Sunday and Monday; The Catclads, vintage rock, Tuesday.

**Carlos Murphy's**, 1904 Quivira Basin, Marina Village, 223-8061.

The Heaters, rock, Tuesday and Wednesday.

**Casey's Pub**, 714 Garnet Avenue, Pacific Beach, 273-9555. Tim Price, contemporary, Wednesday through Saturday; David Lee, rock, Sunday and Monday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5625. Jazz, Wednesday through Saturday; The Joe Marillo Quartet, jazz, Sunday.

**Club Chet**, 5046 Newport Avenue, Ocean Beach, 222-5300. The Beat Club, rock, Thursday through Saturday; Laser Eyes, rock, Sunday through Tuesday; Serious Guise, rock, Wednesday.

**Clarie's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Sound Investment, contemporary music for dancing, Wednesday through Saturday.

**Halcyon**, 4256 West Point Loma Boulevard, Loma Portal, 225-9559. Live rock nightly, call club for information.

**Hennessey's Tavern**, 4630 Mission Boulevard, Pacific Beach, 463-8647. Fundi and Company, Wednesday and Thursday evening and 2-6 p.m., Sunday afternoon; Theresa and James Hinton, Irish music, Monday; Chuck Perrin, contemporary, Tuesday evening; live music on all other days, call club for information.

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-6010. The People Movers, contemporary, Wednesday through Saturday; Triple Plus, contemporary, Sunday through Tuesday.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado, 435-4611. Ocean Terrace Lounge: The Spud Brothers, rock and comedy, Tuesday through Saturday; its dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "We Luck" pianist, performs at 9 p.m., Sunday evening; Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and Saturday from 6-10 p.m. Palm Court beginning at

5 p.m.; David Gent, pianist, Thursday through Sunday; Ben Singer, pianist, Monday through Wednesday.

**Hyatt Islandia Hotel**, 1441 Quinta Esplanada, Mission Bay, 224-1234. Seafood, contemporary and jazz, Tuesday through Saturday.

**Jazz Nine Records**, 5726 La Jolla Boulevard, La Jolla, 454-9812. The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; Margo Reed, vocalist, and the Jay Heav, Trio, jazz, 7:30 p.m., Monday.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Reflectors, rock,

Tuesday through Saturday; Automatics, rock, Sunday and Monday; the Blonde Bruce Band featuring saxophonist Johnny Vau plays lounge, blues, and rhythm and blues from 8-11 p.m., Tuesday.

**Judson's**, 1111 Sports Arena Boulevard, 225-9000. Dale Pearson, piano variety, Thursday through Saturday.

**La Jolla Village Inn/Shooter's Lounge**, 1299 Holiday Court, La Jolla, 435-5500. Piano Bar Bruce McWhirter, Wednesday through Saturday; Chris Curtis, Monday and Tuesday.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 454-0771. Bob

MacLeod, piano and vocal variety, early evening, Tuesday through Saturday.

**Mary's by the Pier**, 719 Garnet Avenue, Pacific Beach, 453-7511. The Blonde Bruce Band, blues and rhythm and blues, Thursday through Saturday.

**McDuck's Pub**, 1921 Bacon Street, Ocean Beach, 222-6822. Inside Moves, jazz, Thursday; Blues & Breakfast, blues and rhythm and blues, Friday and Saturday; open jam session, 6 p.m., Sunday; Inside Moves Group plays jazz, 7:10 p.m., Wednesday.

**McP's**, 1107 Orange Avenue.

**Commodore**, 435-5286. Three Speed, vintage rock, Sunday; live music on all nights, call club for information.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822. Recorded music with Dean Almaron, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

**Mony Mony's**, 1095 Sports Arena Boulevard, Loma Portal, 225-5506.

**Maloney's**, 1031 Orange Avenue, Coronado, 435-4660. Live music, Friday and Saturday, call club for

information; Friday and Saturday; Bing Casey hosts talent night, Sunday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522. Ella Ruth Piggie sings jazz and blues, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday; The Stern Brothers, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Bay**, 1035 Quivira Road, Marina Village, Mission Bay Park, 225-2335. The Stern Brothers, rock, Thursday through Saturday; Circles, rock, Wednesday.

**Pax Bar and Grill**, 1025 Prospect

Atop the Summer House Inn, La Jolla

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**THE JACKS**  
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**Escape to Shelter Island**

Dine and dance the night away to the jazz-flavored music of

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Thursdays-Saturday, 9:00 pm-1:00 am.

Sunday, September 14 only, 8:00 pm-12:00 am

**JIMMY CASERO**

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S.D.'s largest screen  
56 sq. ft. and state-of-the-art video quality  
99¢ hot dogs

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In the Shelter Island Marina Inn

**HUMPHREY'S**

**JAZZ**  
by the bay

Humphrey's presents the best of the "Late Miles" jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

Sunday, September 14  
**FATBURGER**  
6:00-midnight

Monday, September 15  
**FATBURGER**  
6:00-midnight

Complimentary hors d'oeuvres 6:00-8:00 pm/drink specials  
Don't miss an exciting evening!  
**NO COVER/MUST BE 21**  
Covers by the Bay  
**SEBASTIAN MENDOZA**: Friday, September 12  
**HISORINIMA**: Sunday, September 14

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**BLONDE BRUCE BAND** Sunday 4-8 pm

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Come watch the games from our 5 monitors, while enjoying drink and food specials on our outdoor deck.

**Mony Mony's**  
1095 Sports Arena Blvd. 225-5506 • 1000 sq. ft. • 1000 sq. ft. • 1000 sq. ft.

Thursday-Saturday, September 11-13  
**CIRCLES**

Sunday-Wednesday, September 14-17  
**TOYS**

Thursday is  
**NIGHT OF WINE & FASHION**  
75¢ wine by the glass plus THE FANTASY FASHION AUCTION

Saturday is  
**75¢ ICED TEAS & FREE COVER**  
Both from 7:00-8:00 pm

Wednesday is  
**7X HAPPY HOUR**  
With Brian Jones & Katy Mason: 91¢ shooters, 25¢ draft beers & FREE food from 6:00-9:00 pm

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10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)

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3 days only!  
Thurs., Sept. 11 - Sat., Sept. 13

**WANDERERS**  
Every Mon. & Tues. in September

**STRIPES** Wed.-Sat., Sept. 17-20  
Every Monday & Tuesday is **DOLLAR NIGHT** 8 pm 'til closing

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Now serving Mon.-Fri., 11 am to 11 pm. Saturday, 3 pm to midnight. Daily lunch specials!

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Every Tuesday starting at 8 pm  
**Tri-Starr Fashion Auction Show**  
South Bay's most elegant

**Sunday Champagne Brunch**  
Over 50 different selections including "made to order" omelettes, carved meat, beef, baked salmon, oyster shooters, beef ribs, and an incredible dessert assortment. Plus a bottomless glass of champagne!

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Brunch Drink Specials  
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14 SEPTEMBER 11, 1986

**Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757:** The Heaters, rock, Thursday through Saturday; the Star Party, recorded music and video audience participation presentation, Sunday and Monday; hypnotist Marshall Sylver presents the Hypnotic

**Crown Room**, North Second Street and Oakdale Avenue, El Cajon. 447-0456; Lee Whittington, contemporary. Wednesday through Saturday.

**Flinn Springs Inn, 15505**  
Highway 80, El Cajon. 443-9568:  
Live country music, Friday and  
Saturday, call club for information.

**Lakeside Hotel, 9940 River**

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has computerized lasers.**

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11:30-5:30. The Baja Stripes. Top  
dance music. Through Thursdays  
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**Wagon Wheel, 3646 Mission**  
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Friday Joe South, country.  
Saturday through Sunday and  
Monday. Live acts. Jamming at  
m. Sunday, country and  
tern dance lessons are offered  
Thursday also.  
**Thurs. 6202, 652 Grand Avenue,**  
**Valley.** 404-64-907. Linda  
Wood and Surfside, country.  
Saturday, Saturday  
and Terry, contemporary.  
Sunday through Thursday. **Allen**  
**the Oxx Box Country Laid,**  
Friday and Saturday.  
**Flors, 1220 Fletcher**  
**El Cajon.** 415-44-111. Live  
Thursday through Saturday.  
Sunday for information; Private  
club and Monday; Private  
club, Tuesday and  
Wednesday; Dr. James  
Monroe, performs Monday  
night, and comedy is featured at  
m. and midnight, Thursday.

The Sugar Tree, jazz.  
Friday: Cheatham  
jazz. 6-10 p.m., So.  
Van Winkle's, 10  
George Road, Santa  
Cruz, country  
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Wednesday through  
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 Old Bonita Store  
 4014 Bonita Road,  
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 Thursday through  
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 Zorilla's, 603 Pal  
 Chula Vista, 425-1  
 Latin music, Frida  
 Sunday

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store hours

only presents  
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**MIKE  
ARMY**  
shows and songs  
on slower music  
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9:00 pm

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GRILLE**

your favorite  
himes & requests  
Thursday-Saturday  
12 noon-10 pm  
admission comes  
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Durant,  
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Bolton/Dallas: Co  
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 The Cat-Black: Co  
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 Gershwin/Song  
 14 p.m.  
 Clevland: Pluralist  
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 The Claret: Rhyth  
 The Colours: Man  
 Kelly's Pub  
 Colored Rites: Sp

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**FRIDAY &  
SATURDAY THE  
AUTOMATICS  
ROCK OUT!**

Any drink you want \$1.75  
7:00-9:00 pm • No cover  
before 9:00 pm


**FRIDAY HAPPY  
HOUR**



LIVE JAZZ

**THE SECRETS**  
6:00-8:00 pm • Special drink prices  
Free Buffet!

**"VERY  
INEXPENSIVE  
PARTY"  
SUNDAY AND  
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Live  
rock & roll  
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**THE BEAT CLUB**  
High prices—no way  
All Well Drinks \$1.50

No  
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The Halcyon presents  
**ORIGINAL  
MUSIC NIGHT**  
This week  
**THE STANDARD  
and  
FLYWELL**  
Get here early—  
Show starts at 8:30 pm  
\$1.00 Ice Teas all night long!

**ALBERT KING—SEPTEMBER 20TH**

**NO COVER SUNDAY THRU THURSDAY**


**MONDAY NIGHT FOOTBALL**  
Wide-screen T.V. • 1-pound crab \$3.50

Other specials:  
Seafood tostada • Homemade chips with salsa guacamole  
Harborside Seafood Sampler:  
3 oysters or clams on the half shell \$1.00  
Available in Sunset Lounge only Monday 6:00-9:00

---

Tuesday, September 16


**ELLA  
RUTH  
PIGGE**



---

Wednesday-Sunday

**FORWARD MOTION**



The all new, redecorated

**Anthony's**  
**Harborside**

Acoustically rated as one of the finest showroom lounges  
Larger dance floor • Wide screen TV • More room to dance & party  
Free validated parking • Check it out! 232-6358



## OH! RIDGE

Tuesday-Saturday 8:30 pm

## LEFT BACK JAZZ

FORECAST Sunday & Monday



## THE ISLANDS LOUNGE

Haralei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

The Drive-In: Spirit  
Drop Central: Spirit  
The Ducktail Revue: Sheraton  
Harbor Island: Old Bonita  
Store Restaurant  
Elvis Excitement: Aaron  
Heart: Time Machine/Chaz  
Orleans  
The Edge: Old Bonita Store  
Restaurant  
Ergo's All-White Bands: Kelly's  
Pub  
Ergo's Spirit  
Max Faber: Spirit  
The Facts: Rejoice Horse  
Family Pet: Spirit  
The Flesh Magnets: Spirit  
Flywell: Backchannel  
Four Eyes: Dance Machine  
The Frame: Spirit  
Friends: Lehr's Greenhouse  
The Heaters: Carlos Murphy's/La  
Jolla, Marina Village, and  
Gourmet Center  
The Heroes: Lehr's Greenhouse  
Hidingmask: Spirit  
Indoor Fireworks: The Lovers/Mina  
Menu  
Ipsa Factor: Lehr's Greenhouse  
The Jacks: Mandolin Wind  
The Jesters: Spirit  
The Jets: featuring Kenny  
Norvill: Atlanta  
Kanelet: Carriage House  
Kicks: Bunbury's, Narvajo Inn  
Kovino: Spirit  
L.A.: Jolly Roger/Seaport Village  
Laser Eyes: Club Chalet  
The Leaving Trains: Saigon  
Palace  
David Lee: Casey's Pub  
Liquid Stars: Spirit  
Delbert McClintock: Belly Up  
Tavern  
Messengers: Red Couch Inn  
Nasty Toys: The Lanterns  
Nostalgia Plus: Pizza Plus  
Nail and Vold: The Wellhouse  
Pinky Slim: Spirit  
Playground Slaps: Spirit  
Pranks: Whiskey Flats, Dance  
Machine  
Private Domain: Park Place, Old  
Del Mar Cafe  
Private Session: Leo's/Mina  
Menu  
The Procrastinators: Fireside  
Lounge, Lehr's Greenhouse  
The Pumpkins: Spirit  
Purple Haze: Backchannel  
The Rangehounds: Belly Up  
Tavern  
The Redcoats: Winters Restaurant  
and Nightclub  
The Reflectors: Josh Murphy's  
The Resistance: Spirit  
Ruben Bana: Top Spirit  
Bachelors: Bunbury's, Capital T's  
Emporium  
Joyce Rooks and the Zebras  
Club: Mandolin Wind, Monk's  
Scarlet: Old Del Mar Cafe, Old  
Bonita Store Restaurant  
Sole: Park Place, Narvajo Inn  
Serious Cakes: Club Chalet  
Sh-Boom: Horseshoe Tavern  
The Silverglades: Texas Tuba  
House  
The Siers Brothers: Old Del Mar  
and Pacific Beach Cafe  
Paradise Bay  
Preston Smith and the  
Crescendos: Belly Up Tavern  
Split Second: Pabst Pub  
The Spud Brothers: Hotel del  
Coronado  
Starry Summer: Spirit  
Straight to the Top: Pizza Plus  
Striders: Vista Entertainment  
Center, Whiskey Flats, Top Spin  
SWA: Saigon Palace  
Memphis Tension: Ralph and  
Eddie's  
Tasers: Spirit  
Ten Yards: Mandolin Wind  
Three Speed: W.D. Pabst and  
Company, McP  
Touchy Subjects: Spirit  
Tops: Monty Nony's  
Topsy Tuckers: Backchannel  
The Two Tones: Bonita Casa  
Restaurant  
The Us Band: Backchannel  
The Wanderers: W.D. Pabst and  
Company, Monk's  
Wait 4: Spirit  
The Ricky Wells Band: Vacation  
Village Hotel  
The West Coast Bands: Tuba  
Mart's No. 1  
Zero Option: Spirit

**Contemporary /  
Top 40**  
Judy Ames: Henry's

## Nelson Talent Agency

provides presents

San Diego's  
Hottest  
Rock & Roll  
Band!

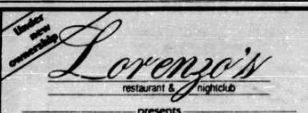


## CRYSTAL

Friday & Saturday, September 12 & 13

## Magnolia Mulvaney's

8861 Magnolia Avenue • San Diego  
448-8550



## BOGART

Wednesday-Saturday  
September 3-October 18

Enjoy East County's finest jazz. Lorenzo's hosts

**WINDOWS**  
Sundays & Tuesdays  
September 14-23

**ELAN**  
Sundays & Tuesdays, September 28-October 7

Join us for **Happy Hour** Monday-Friday 3-7 pm

Elegant dining at moderate prices  
Lunch 11 am-3 pm daily • Dinner 5-11 pm nightly  
Sunday brunch 10 am-2 pm

596 Broadway • El Cajon • 442-9696

## TICKET EMPORIUM

## NEIL DIAMOND

Sept. 22, 23, 24

WE WILL BEAT  
ANY PRICE FROM  
ANY BROKER!

**JULIO IGLESIAS** Sept. 29

George Thorogood, Sept. 20

Whitney Houston, Sept. 18

George Thorogood, Sept. 20

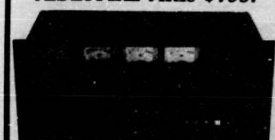
George Thorogood, Sept. 20

George Thorogood, Sept. 20

George Thorogood, Sept. 20



## VESTA-FIRE MRIs \$799!



(Reg. price \$1095)

## CERWIN-VEGA V15s \$279!



(Reg. price \$400)

## KORG POLY 800 IIs \$545!



(Reg. price \$795)

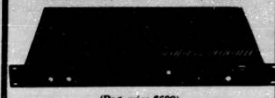


**PEDAL EFFECTS**  
1/2-PRICE!  
Boss, DOD and  
Vesta-Fire!

## HAPPY ANNIVERSARY SALE!

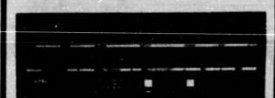
Featuring the sales that made our customers happiest!

## KORG SDD2000s \$389!



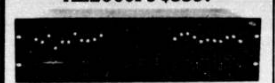
(Reg. price \$699)

## KORG EX800s \$299!



(Reg. price \$499)

## SOUNDCRAFTSMEN AE2000Ps \$559!



(Reg. price \$799)

## ROLAND MKS MODULES!



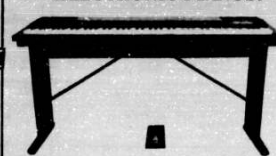
MKS80 Super Jupiter ..... Reg. \$2995 Now \$999!  
MKS10 Piano ..... \$995 \$299!  
MKS20 Piano ..... LOWEST PRICES!  
MKS7 Super Quartet ..... \$1395 \$659!

## ROLAND AX15s \$399!



(Reg. price \$850)

## NEW! YAMAHA PF80 ELECTRONIC PIANOS!



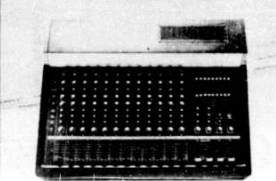
Vibrant Yamaha FM piano sound • The power of  
Midi control • Authentic acoustic piano feel!

## NOW AVAILABLE! VESTA-FIRE MR10 CASES WITH BATTERY PACK!



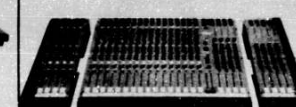
ONLY \$39!

## YAMAHA EMX-SERIES POWERED MIXERS!



For true portability and mixing convenience without  
sacrificing reliability, power, quality or features!

## UP TO 60% OFF!



## MIXING CONSOLES

Soundtracs • Yamaha • Peavey • Toa

## SOUNDCRAFTSMEN PM860s \$469!



(Reg. \$598—includes rack kit)

## GO WIRELESS!



High band (for flawless performance)  
Instrument and microphone systems  
**FROM \$359!**

## DOUBLE-TIER KEYBOARD STANDS FROM \$59!

**578-6660**

8470 Production Ave.  
(Off Miramar Rd. between Commerce & Distribution)  
Open Mon-Fri. 10:00-6:00, Sat. 10:00-5:00

Sale prices expire 9/20/86 and are limited to stock!



## BOLTON / DALLAS

Thursday, Friday & Saturday Nights!



La Jolla, University Towne Centre 275-1174  
4303 La Jolla Village Drive

Dean Adkins: Mexican Village  
 The Big Strips: New Owl East  
 Bumpy Boudier: Mexican Village  
 Denny Best: The Leo/Mission  
 George: Antonio's Hacienda  
 Bogart's Lovers: The Leo/Mission  
 Brett Bowers: Kelly's Pub  
 The B Street Band: the "Insider"  
 Jerry Burcharth: Dec's Landing  
 Chain Reactions: Bull and Bear  
 City Lights: Patrick's II, Jay's  
 Chris Chappin: Monterey Bay  
 Camer  
 Norman Clifford and Frankie  
 Perlin: Victor's  
 Colinet: Marisol  
 Dan Connors: Silver Fox Lounge  
 Sam Last: Ray Dances Golf  
 Course and Country Club  
 Wellhouse  
 Ray and Leland Corries: The  
 Wellhouse  
 Donna Coker: Ron Ham's  
 Lighthouse  
 Carol Crawford: Dec's Landing  
 Ten Comrades: Valley Park  
 Restaurant  
 David Daniels and Flunkies:  
 Pavilion Lounge  
 Deane: Sherman Harbor  
 Island Cafe  
 Double Double: Hotel Económico  
 Doves and Madras: Ron Ham's  
 Lighthouse  
 East Coast: Café La Maza  
 Gino Edelman and Jean:  
 Celebrity Room  
 Ed Ellis and Tapestry: Sandtrap  
 Lounge  
 First Elliott: The Leo/Mission  
 Gorge  
 Delores Fisher: Denny Magpie's  
 Forward Motion: Anthony's  
 Harborside  
 Fowler and Calmes: New Mar  
 Restaurant  
 Friendships: Monique  
 Funch and Company:  
 Hennessy's  
 Floyd Galois: Salmon House  
 Wayne Giv: Dec's Cocktails  
 Greg Glover: Pappas's  
 Eddie Gold: Escape Lounge  
 Bookends Restaurant  
 Sander Hirsch and Pärtman:  
 Nathan E. Lee's

Joy and the Stingrays: Carlton  
 Cuts Country Club  
 Kipper: Vile Out East  
 Key Largo: Trejo's Room  
 Mike Lamp: Gabriel's Grill  
 Bobby's Restaurant  
 Louie and Louise Chang: Jay's  
 Magic: Crystal T's Empress  
 Sergio Mendes and Brazil '76:  
 Humphrey's  
 Midnight Delights: Horvitz's  
 Back Room  
 Jim Moore: Bookends  
 Restaurant  
 Paul Montezano's Tropical Jazz  
 Expansion: The City/China  
 Camp  
 Charlie Moran: Humphrey's  
 New Attitudes: Dock Masters  
 One Plus One Plus Kares  
 Camacho: Rancho Bernardo  
 Inn  
 Penelope: Don's West  
 Pansies (from L.A.): Gilbey's  
 Cocktail Lounge  
 Pauline (from San Diego):  
 Wellhouse  
 The People: Hilton Hotel  
 Chuck Perkins: Hennessy's  
 Pier Group: Sternheider  
 Showboat  
 P.K.: Patrick's II  
 Prima Vista: Ray O'Grady's  
 Ray and Company: Patrick's II  
 Frank Ricks: The Soap Anderson's  
 Bruce Robbins: Café La Maza  
 Shakers: Rusty Pelican  
 Sharon: Country Lounge  
 and Country Hotel  
 Short and the City Street Band:  
 Anne Paul  
 Tony Sorel and Company:  
 Hennessy's  
 Sound Investment: Elvira's  
 Southside: Hilton Hotel  
 Star Wind: The Leo/Mission  
 Strip: Norel's  
 Don Tomlinson: Sunset Lounge  
 Bob Torres: Stardust Hotel  
 Triple Play: Hilton Hotel  
 The Variations: Hotel del  
 Coronado  
 David Wilson and the  
 Catherings: San Diego Harbor  
 Excursion

Brian Whitaker: Kelly's Pub  
 Mike Whittington: Ocean Room  
 Peter Wickham: Kipling's  
 Mike Wilkins: Pelican Pub  
 Jeff Williams: The Leo/Mission  
 Gorge

North Forty: Oakdale Lodge  
 The Oak Hillbillies: Rodeo  
 Room  
 The Saverly Brothers: Ponderosa  
 Club  
 Linda Sherwood and Sanfieri:  
 The Outpost  
 Smiley Joe South: Ole Wagon  
 Wheel  
 Stamped: Leo's Little Bit of  
 Country  
 Steve Strazy: Whangler's Blues  
 Steppen: Out: La's  
 Don Tomlinson: Sunset Lounge  
 White Horses: Country Bumpkin  
 Time Cafe

The Cohens: Mandolin Wind,  
 Kelly's Pub  
 Tom "Cat" Courtney: Texas  
 Rouboux  
 The Robert Carr Band: Kelly's Pub  
 Lounge  
 Ed Ellis and Tapestry: Sandtrap  
 Lounge  
 Margie Evans (with Freddie  
 Robinson): Bella Via  
 restaurant  
 Forecasts: Islands Lounge  
 Robin Heale: Bella Via  
 restaurant  
 Ray's Karavan: Bella Via  
 restaurant  
 King Beach: Blues: Mandolin  
 Wind, Old Pacific Beach Café  
 The Walter King Blues Band:  
 Pelican Pub  
 Alan Moore: Pacific Via Restaurant  
 Ella Ruth Piggies: Old Pacific  
 Beach Café, Anthony's  
 Harborside, Lela's Greenhouse,  
 Bahia Hotel, Bella Via  
 restaurant  
 Round of Blues: Kelly's Pub  
 Time Cafe  
 The High Window Boys: Old  
 Time Cafe  
 Jim and Theron Haines:  
 Hennessy's  
 The Walter King Blues Band:  
 Pelican Pub  
 Los Lapes: Marisol  
 Louie and Louise Chang: Jay's  
 Country: Marisol  
 Brian Connolly: Blarney Stone  
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 Hennessy's

## Country / Country Rock

Terri Adams and Country  
 Velvet: Alpine Stage Diner  
 Alaska: Circle D Corral, Barn-X  
 Ranch House  
 Allen and the On: Bow Country  
 Lodge: On Bow Inn  
 Apache: Lakeside Hotel  
 Jerry Bean and a Touch of  
 Country: Whiskey Creek  
 Brumback: Athlete Country Saloon  
 Backshots: Country Side  
 Restaurant and Lounge  
 Dan Connors: San Luis Rey  
 Downs Golf Course Country  
 Club, Silver Fox Lounge  
 Wellhouse  
 Country Cassanova: Circle D  
 Corral  
 Coyotes: Bronco Billy's  
 C.K. Express: Valley Port  
 Restaurant  
 Elton, J.R., and the Country  
 Gold: Don's East  
 Four Star Country: Landmark  
 Cocktail Lounge  
 Rickie Garry and Sundown:  
 Alpine Stage Diner  
 Grand Central Station: Hatch's  
 Gold: West: Oasis Bar  
 Ray: Whangler's Blues  
 The High Window Boys: Old  
 Time Cafe  
 Jim and Joe: Athlete Country  
 Saloon  
 Jack Johnson: Gentleman's  
 Choice Restaurant  
 John Kendrick and Company:  
 Whiskey Creek  
 Red Lane: Road's Hidden Acres  
 Lane State Country: Country Side  
 Restaurant and Lounge  
 Midnight Fire: Oasis Club  
 Ray: Whangler's Blues  
 Wooden Nickel, Lakeside Hotel

## Folk / Ethnic

Brian Baltes: Blarney Stone Pub  
 Eamon Carroll: Rosie O'Grady's  
 Colinet: Marisol  
 Brian Connolly: Blarney Stone  
 Pub  
 The High Window Boys: Old  
 Time Cafe  
 Jim and Theron Haines:  
 Hennessy's  
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 Jim and Theron Haines:  
 Hennessy's

## Blues / R&B

The Blues: Mary's by the Pier  
 Blues 4 Breakfast: Old Del Mar  
 Café

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 Café

The Blues: Mary's by the Pier  
 Blues 4 Breakfast: Old Del Mar  
 Café

### NEW WORLD AUDIO'S SUMMER DEMO STOCK SALE

SPEAKERS	RETAIL	SALE	PROCESSING EQUIPMENT	RETAIL	SALE
JBL 4099B	\$124.00	\$ 99.00	Lexicon 200	480.00	280.00
JBL M103	379.00	299.00	Lexicon 97, MEO	317.00	270.00
JBL 4023	649.00	429.00	DBX 165	690.00	570.00
JBL M1031	429.00	299.00	Orban 245F	399.00	325.00
JBL 4411	549.00	329.00	Orban 412A	349.00	289.00
JBL 4401	139.00	99.00	MXR 1500	500.00	343.00
JBL 4312	432.00	345.00	Delta Lab 1020	699.00	449.00
JBL 4315	349.00	269.00	Ure 535	429.00	289.00
JBL 434	726.00	418.00	Audio Arts 1400	400.00	299.00
EV FM102	576.00	325.00	Apheos Exciter	249.00	225.00
EV SH102	170.00	139.00	Baum PC200	549.00	410.00
EV FM121	153.00	109.00	EV-T 2210	470.00	315.00
EV 641-0537	449.00	275.00	Lexicon PCM41	715.00	410.00
EV BK315	499.00	275.00	Art DRE-2	595.00	400.00
Golden B14	699.00	579.00			
Ure 809	303.00	199.00			
Community CS35	235.00	185.00			
EV Sanyo 500A	499.00	380.00			
EV Stage System Speakers		\$55 SAVE			

MIXERS	RETAIL	SALE
Ramp 1224	2349.00	1620.00
Bauer Mixpak 6+	4374.00	3199.00
Range 2424	2995.00	2199.00
Time M15	249.00	135.00
Tascam EX-20	2995.00	2199.00
EV Entertainer		SAVE \$55
Soundcraft Console		

TURNABLES	RETAIL	SALE
Technics SL M2	450.00	289.00
DI Coffin Case	460.00	239.00
AT-AP212	195.00	159.00

ACCESSORIES	RETAIL	SALE
AKG KM 265 mic stand \$19.95		
Direct boxes from \$5.00		
Arvi cased limited to stock on hand		
Patchbays, patchcords, m.i. cables		
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## CURRENT MOVIES

fashionable "puzzle picture," which has to do with powerful (even) turn-of-the-century stringing in the most rugged, verified setting, a salaried resort hotel with its perfectly symmetrical architecture, geometric grounds, barbed bushes, classical statuary, and its immaculate clientele, their sculpted hands, manicured postures, unthinking gazes. And don't worry too much about the did-the-didn't she mysteries of the so-called story; worry more about will she or won't she. *George Albertazzi*, *Debra Seay*, 1981.

\*\*\*\* (La Jolla Museum, 9/17, 7:30 p.m.)  
**Legs** — Romantic comedy thriller of the type populated (and lured over) by Nick and Nora Charles. And a perfectly acceptable example of the type for anyone who remembers the *Twelve Men* series as something less than sacrosanct classics (who remembers them in other words, clearly). The one who makes the difference here is Robert Redford, who had not played comedy in better than a decade and

who, whether out of genuine enthusiasm or fear of failure, truly throws himself into it — to the extent, for example, of tap-dancing and singing (while simultaneously eating — in dreams) as a cure for insomnia. And the chemistry, as they call it, is fine. *Debra Seay*, as the uptight attorney allied to Redford's jittery prosecutor, has the proper celebrity status in relation to her co-star, and the proper Catholic schoolgirl air to go with it. With *Daryl Hannah*, directed by *Ivan Reitman*, 1986. \*\* (Power Hill Cinema)

**Letter to Brethren** — Two Russian sailors on leave in Liverpool, sort of like *Frank Sinatra* and *Gene Kelly* in *ANCHOR! AWE'GAY* (sort of, but not a lot). They get lucky with a couple of working-class ladies on the coast. The hairy one named *Serge* misses love at first sight, but the pink-faced one named *Peter* is even luckier, nothing but talk a bit of star-gazing, and an exchange of hearts. The screenplay by *Frank Capra* doesn't gloss over the coarseness of the women (both

romantics at heart), but the pious director by *Chris Bernard* — goes over that and a lot else. With *Alexandra Pigg*, *Peter Firth*, *Margi Gane*, and *Alfred Molina*, 1986. \*\* (Guld)

**Manhunter** — The title figure is a satirically whiskered FBI special investigator named *Mel Graham*, who has a laser jet at his back and call helicopters swooping him on landing, while intent of forensic and computer wizard sitting by the

telephone to follow up on any of his "fantastic" or "mystical" — everything in short, an FBI man could want it. Say, he was living to love the kidnapping of the ridge or the men of the State of Liberty. (Thomas Harris, the author of the original novel, also wrote the one about the hacking of the *Goodyear* Blimp by Arab terrorists at the *Super Bowl*.) Let it by and observe all this with something between bewilderment and expectation, and not just because of the level of technology involved, but because of the exact and sound method of storytelling that leaves us feeling as if we are truly subordinate in the case who do not need or deserve to be fully briefed. We are better off when we are getting to know the killer designated by the press as "The Toon Fairy" (thanks to his set of vampire dentures and designated by himself as "The Red Dragon" from the portfolio of no one less than *William Blake*), but actually, in day, like a plainly intimated fellow, with

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## CURRENT MOVIES

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# CURRENT MOVIES

\* (Carnegie Cinema 4, Fiesta Tivoli, Vineyard Park)

**Prey in the Dark** — That snobbery is a two-way street; that it is just as pernicious either way that even the occasional "richer" is blessed with a speck of decency — these are worthwhile lessons. But the assumption in John Hughes's screenplay is that any lesson worth teaching doesn't need to be taught well. Or maybe it's that any lesson taught to teenagers doesn't in any case subtly have been dispensed with. Molly Ringwald is the girl from the wrong side of the tracks, but possessed of lots of style, self-esteem, humility, tolerance, dauntless devotion, etc., etc. Despite all that, she (Ringwald, not the character per se) frequently seems quite human. Jon Cryer is not so fortunate in what might be called the Anthony Michael Hall role, otherwise known as comic relief. He does seem dead for her in the sense that they both appear to have wads of dental cotton tucked under their cheeks, although any offspring of theirs would thus be sure to grow up to look like Martin Brando in *THE GODFATHER*. Andrew McCarthy, as the decency-

specked rich kid, is not so perfect a match physically, but he shows himself sympathetic to the stuffed-cheeked, even a validation of the caption: *January 1984*. With Tom Tompkins and Anne Potts, directed by George A. Lopez. (Carnegie Cinema 4, UA Escorial 8, UA Horton Plaza 7, from 9:12, Vogue)

**Quilombo** — Brazilian historical pageant of dubious export value, too distant already to bear under Carlos Diegues's "distant" devices, and too propagandistic to have much intellectual appeal. It tells of a slave revolt in a 17th-century sugar plantation, sparked by the hero, Ganga Zumba, who was and the subject of Diegues's first film in 1963. (He looks here like a second-rate heavyweight boxer, too "happy" to submit to the regimen of training off that spare the around the middle.) The rebels make off to an interlarded haven in the mountains, where they can sing and dance, pick up prizes, turn themselves, do back flips, whistles won't leave them alone, however, and the strike drags out through time jumps of five, fifteen, and even years. Some good physical properties, including most conspicuously the actress Zezé

Motta (star of Diegues's *MACA*), and some real howlers in the English subtitles: a typo on the very first letter of the prologue, and a validation of the caption: *January 1984*. With Tom Tompkins and Anne Potts, directed by George A. Lopez. (Carnegie Cinema 4, UA Escorial 8, UA Horton Plaza 7, from 9:12, Vogue)

**Repo Man** — A "different" movie comedy, with a real feel for life at the fringe (a public bus is found for someone called Edge City), where everybody subsists on only generic brands (a tin can labeled "Food" and a pot-to be labeled "Dine") and says "Fuck you, a lot." An automobile repossession outfit seems a likely enough launchpad for such a comedy, and a literary nod, the subject of Diegues's first film in 1963. (He looks here like a second-rate heavyweight boxer, too "happy" to submit to the regimen of training off that spare the around the middle.) The rebels make off to an interlarded haven in the mountains, where they can sing and dance, pick up prizes, turn themselves, do back flips, whistles won't leave them alone, however, and the strike drags out through time jumps of five, fifteen, and even years. Some good physical properties, including most conspicuously the actress Zezé

**A Room with a View** — Another illustrated classic from the people who gave you *THE EUROPEANS* and *THE BOSTONIANS*, not Henry James this time, but E. M. Forster. The illustrations in this instance are handsome enough, though a little heavy on the starch. They are divided up at intervals by facetious chapter headings or captions, along the lines of "In Santa Croce with No Backseat" and "How Miss Bartlett's Boyer Was So Treasonous." The actors — and a very skillful lot they are, numbering among themselves the likes of Denholm Elliott, Maggie Smith, Simon Callow, Julian Sands, Daniel Day-Lewis, and, central to the group, the top-labeled Helen Mirren. Barbara Carter — acting every ounce of rony out of the dialogue and often merged additional textual commentary by way of heightened expression, thickened accent. There is a lovely scene — a sort of noncompetitive version of the classic wrestling match in *LOVE* — of clanking nude bathers, including the vicar, surprised by a too far of afternoon strollers, including two proper ladies. Very nice. But what, when all has been said and done, is the point? Anyone that is. The comic element of social comedy does it sooner than the social

element, which tends to have more of an extension forwards and backwards through time. And the spectacle of an Englishman taking steps in eight decades after the original author, and continuing to prosper, dwells at targets long since tattered and replaced, is almost unseemly. Not to mention unfunny. The whole enterprise comes across to a bit brooding and effie — a charge at the more telling in a work that keeps going on about "passion" and attempting to make satirical hash of the "mind" and the "look." Produced by Isma Merchant, written by Ruth Fraser, Jhabvala, directed by James Ivory. 1982. (Cove, San Marcos Cinemas)

**Ruthless People** — Respectably black comedy, even if really only a charcoal-grill and disappointingly rosy at the end. A nice young couple (Dwight Gooden, "With Danny DeVito, directed by Jerry Zucker, 1986.") and a man who has stolen their idea for a Scanlon-Minnick, they have a million of it, it's all her (just bluffing). But the businessman who has a booty money, was already planning to kill her himself. The mistress, who has a hunk, boyfriend, sees some possibilities for blackmail. And so it goes. The highly

# CURRENT MOVIES

concordant plotting doesn't really hold interest, much less water, but individual players have their appeal. Judge Reinhold and Helen Slater as the Jimmy Stewart-Jean Arthur team of kidnappers. Bette Midler as a Bel Air matron who finds happiness as a hostage when she loses twenty pounds, but who is deeply affronted at having her ransom reduced to \$50,000 and then \$10,000 ("I've been kidnapped by K.M. 11," and Bill Pullman as the mistress's dim-bulb boyfriend ("This could very well be the special secret meat for a girl-winning chili recipe, and when the author of that recipe gets split up the middle with a chain saw, he whimpers to himself." The small businessman always gets it in the end. "Which gives you a good indication of the amount of actual funniness in the jokes. With Dennis Hopper, directed by Tobe Hooper. 1986. (Cineplex 6)

**Stand by Me** — Based on a Stephen King novel, but Stephen King without supernaturalism. Stephen King encroaching on the territory of the still red-headed Anderson in *Stand by Me*, or is it? (See all Stephen King, S.E. Hinton, and the "poetry" of Bruce Springsteen?) Set in the summer of 1959 in Castle

Rock, Oregon, the story concerns four twelve-year-olds who have got wind (never mind how) of a "wreckout" of a missing contemporary of theirs, whose name and face have been all over the local news. He is now to be found by the railroad tracks, better than a day's hike away, where he was thrown after being struck by the train. The quartet sets out on an overnight quest. Coppola starts off *MAD MAX* and a bona fide dead body, and in the second place to reap the publicity benefits of having been the ones to discover him. The episodic action, padded out with a few flashbacks (actually, flashbacks-within-a-flashback) and an ill-judged fantasy sequence, has still had to be overlaid with continued incident in order to get to reach feature length. (Nothing in the interim quite justifies the screaming tone of the beginning and ending. "We'd only been gone two days," the first person narrator affirms at the link. "But somehow the town seemed different, smaller.") And in similar fashion, not more so, the movie has been overlaid with the bro-bro-bro of nostalgia. Even at its most informed and informative, this sort of thing, sad on at the sort of thickness, becomes showily and pedantic. A trivial pursuit par excellence. With Wil Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, and Richard Dreyfuss, directed by Rob Reiner. 1986. (Carnegie Cinema 4, San Marcos Cinemas, Sweetwater 8, UA Escorial 8, Valley Circle, Weigand Plaza 6)

**The Texas Chainsaw Massacre 2** — Jawsness is the keynote of the sequel. Naturally the damsel-in-distress, who at one point has to wear the peeled-off face of a friend of hers as a mask, finds plenty of things to scream about: your eardrums take a real beating. But the family of murderers suggests nothing so much as Charles F. Adams crossed with Enkai Caldwell, or perhaps Al Coppola, plus slugs of *MAD MAX* and its sequel, *Halloween* and its sequel, *Night of the Living Dead* and its sequel. All the human ingredients, this time, is for the purpose of providing the special secret meat for a girl-winning chili recipe, and when the author of that recipe gets split up the middle with a chain saw, he whimpers to himself. The small businessman always gets it in the end. "Which gives you a good indication of the amount of actual funniness in the jokes. With Dennis Hopper, directed by Tobe Hooper. 1986. (Cineplex 6)

**Top Gun** — The title, we are told in a barely written preamble, is the nickname for the elite Fighter Weapons School, where the top one-percent of Naval aviators keep alive the noble art of aerial combat. In what follows, director Tony Scott attempts to keep alive the noble art of movies about it. This means that the hero will have to be someone the '81 generation can identify with — someone who proves that you can be the biggest screw-off and wisest and yet still be the best pilot.

most inebriate sex object, most esteemed head, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be startling, and the visuals will be revelously prettified (yet strangely grubby obscure, as if viewed through a frosted window). It means also that Howard Hawk and William Weinman who knew living as well as they knew filmmaking, must be spinning in their graves. Maybe not over everything, but Tom Skerrit has a great manner and great hair as one of the veteran instructors, the storyline respects the aged traditions of male camaraderie, and the climactic daylight, "tough not to be too loud," is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Van Kester. 1986. (Carnegie Cinema 6, Cineplex 6, Jada Village, Loma, New Valley Drive In, San Marcos Cinemas, Sweetwater 8, UA Escorial 8, Studio 2 Cinemas, UA Horton Plaza 7, Weigand Plaza 6)

**Touch and Go** — Two different worlds romantic comedy. He's a

Chicago hockey star nicknamed "The Horse." She's an unmarried Latina with a troublesome son. Some of the realities of ghetto life are acknowledged in passing, and Maria Conchita Alonso (of the sparkling dark eyes like a some emotional realities as well. These don't help with the jokes, which don't deserve any. Michael Keaton, Amy Nambu, directed by Robert Mandel. 1986. (Carnegie Cinema 4, Fashion Valley, Mira Mesa Cinemas, Sweetwater 8, Studio 2 Cinemas, UA Escorial 8, Chula Vista 6, UA Escorial 8)

**The Women** — The sharp-tongued Clara Bow-Luce play about high-society ladies in post-Manhattan apartments and on a Nevada dude ranch for divorcées — it's very glib, highly polished MGM trash, directed by George Cukor. The all-female cast, heavy-weight division, includes Norma Shearer, Joan Fontaine, Joan Crawford, Rosalind Russell, Paulette Goddard, and Marjorie Main, and among those ratty combatants there are more roles and screeds and crunche than in a demolition derby. 1939. (Ken 9/12)

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