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# City Lights



Mike Goch

## Off And Running

There are now thirty candidates for the four San Diego City Council seats that are being contested this year. Among those considered to have a reasonable chance at making it beyond the primary election, September 18, there is at least one common distinction—they have given up their jobs in order to campaign full-time.

Art Letter, a candidate for the District 6 seat being vacated by Tom Gade, resigned from his position as governmental relations director for the Comprehensive Planning Organization in preparation for his candidacy. Soon after leaving CPO, Letter, thirty-seven years old, made a little money doing some private consulting work, but that soon was spent. "Right now," he says, "I'm living on savings and investments. If I didn't have that, I couldn't run."

In District 2, Fran Condon, one of thirteen hopefuls vying for Maureen O'Connor's council seat (the too, is stepping down), estimates that she now puts in twelve hours a day on her campaign, a schedule she says leaves her no time for her private law practice. The thirty-seven-year-old attorney has reduced her practice to about an hour a day, strictly for continuing matters. Her husband, Joe, is now paying most of the bills at home. "I still have some income from the practice," she says, "because in law, you get paid tomorrow for the work you do today. A lot of the work I do now is related to billing. It's either that, or don't eat. Later, I'll be affected when there's no money coming in."

Mavis MacFarlane, another District 2 candidate, is able to run a full-time campaign because of the money she received from the sale of her eight-year-old business (Sweet September, a plant-and-gift shop on Mission Boulevard in Pacific Beach), and from alimony and child support payments from her ex-husband. "If I don't win, there won't be much left to live on," says the thirty-year-old candidate. "It'll be right back to work. If I didn't have the money,



Mavis MacFarlane

I'd work part-time and still run. I don't think it would be as effective a campaign, but I'd find a way."

Even the candidates already familiar with the political arena have had to give up their work to run full-time. Rudy Murillo, thirty-two years old, who also seeks the District 2 seat, left the employ of U.S. Congressman Lionel Van Derlin, who paid him about \$35,000 a year for his assistance. Murillo's personal finances are buffered somewhat, his campaign office says, by his local real estate investments.

Thirty-year-old Joe Diaz, who announced this week his intention to run for Lucy Killeen's seat in District 8, left a job with Assemblyman Pete Chacon that had paid him about \$22,000 a year. Diaz said he plans during the campaign to live off savings and receipts from his small publishing business, Pacifica Publishing Company on Midway Drive.

Wittman, who is thirty-two years old, will practice law part-time; his wife Sandy, an Assistant U.S. Attorney, will fill the family coffers.



Lou Ridgeway

Bill Miller was outraged. He had driven a young neighbor confined to a wheelchair from his Fallbrook neighborhood to the zoo in Balboa Park and he says, "It was our understanding that upon presentation of his handicap card with the proper number he could gain free admission." At the gate, however, the two were informed that the policy had been changed and that wheelchair occupants now have to come up with the three dollar admission just like anyone else. So Miller dashed off an angry letter to the zoo trustees. He complained, "Denial to such unfortunate of a few hours of pleasure from their grim environment seems a puzzling policy change."

Miller's is not the first grip

opponents, and that he can run his campaign without great personal sacrifice. "I'm wealthy," he says. "I've made it financially, from my own point of view, although perhaps not from the point of view of someone like Ray Kroc." Ridgeway, 61, is an investment counselor. For whose business brings in more than \$75,000 a year. He claims he's been able to let the business run itself without severe adverse effects. "I've been able to let the business run itself without severe adverse effects," he says. "I've been able to let the business run itself without severe adverse effects."

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Raccoon

Towne does admit that the change is part of a general tightening up of the zoo's admission policy, which years ago even allowed all city and county workers and school teachers to walk in without paying. Even considering all the freebies that have been eliminated, Towne says that "more than one million bodies a year still get into the zoo free today" (including all children under sixteen, Zoological Society members, and a variety of other individuals), but admissions nonetheless generate a quarter of the zoo's budget. Tour, sales inside the zoo, memberships, and other private sources supply the rest of the money.

## Roll Out The Red Carpet

Not so long ago, students and scientists from the Soviet Union who wanted to study in San Diego ran into a surprising but implausible roadblock. They were informed that the military base here made the area highly sensitive, so no Soviet citizens could be granted visas. Joan Walsh, dean of foreign students at UCSD, says the unwritten prohibition seemed to be a form of American retaliation for similar prohibitions against U.S. travel to certain parts of Russia and "he absolutely

Who Belongs In The Zoo?

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## Optuna Rate

San Diego County harbors a variety of wild rats, but the focus of control efforts are "domestic rats." Two major types of domestic rats inhabit the United States. Norway rats tend to plague the Eastern cities, Shomake says, and San Diego County's rat-control program is fact stems back to the late 1940s, when Norway rats saw downtown San Diego as a breeding ground. The rat-control program did not successfully eliminate that population, and save the domestic rat seen in the area is the Norway rat, the roof rat, a seven- to eight-inch-long creature which varies in color from slate gray to brown.

While roof rats are excellent climbers (Shomake says he's seen one climb straight up a masonry wall, they prefer living in thick, bushy areas and hiding on fruit trees. "They go right up into the trees and eat it off the branches at night," the supervisor says. "They don't like the houses and lines, but they can climb them if they want to." Shomake says that the rat-control program accounts for the rats' concentration in such areas. "If we weren't controlling the population, then there would be pressure for them to spread out into less desirable places—like homes and apartments."

During his thirteen years of working as a rodent controller, Shomake has watched the rat population claim some new territories. He says rats walked right up Mt. Soliman, for example, following the spread of development. Although completely eradicated the disease-prone animals—instead they talk about merely controlling them.

Shomake says rats aren't too successful. They also like to tell troubled homeowners how to detect the presence of rats (snaps, traps, and bait). They also like to tell troubled homeowners how to detect the presence of rats (snaps, traps, and bait). They also like to tell troubled homeowners how to detect the presence of rats (snaps, traps, and bait).

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## Not To Be Confused With Rex Reed State U

I have enjoyed your paper ever since I have been in San Diego. Up until this time, I never really paid attention to your movie reviews, choosing to see those films recommended to me by people whose judgment I trust. After reading the blurbs and reviews by Duncan Shepherd, and Steve Esmedina's reviews of *Rocky* and *The Main Event* ("Poor Sports," July 12), I am sure that I will never base my movie-going decisions on their reviews. Why do they give only one or two stars to films like *Manhattan* or *The Deer Hunter* while giving three stars to a film like *Prisoner of Zenda* and four stars to *The Warriors*?

Both Shepherd and Esmedina strike me as being from the "they look how smart I am" school of criticism. They both personify the critic who feels above his audience, proving that their egos are bigger than the stars of the films subject to their main objective.

Of course *Rocky*, et al. have had their shortcomings cinematically, despite their box office appeal. But your critics, as evidenced by their track records, apparently have decided that anything extant must be bad because the ignorant public enjoys it.

Just Geller  
San Diego

## Rent Rap

Thank you for informing San Diegans of the current state of the fair rent initiative. Whether the issue is Balboa Park, downtown redevelopment, or rent control, the city attorney seems quite ready to play fast and loose with our city charter.

A recent Chamber 10/05/81 poll showed fifty-six percent of San Diegans support rent control, with only twenty percent opposed. David Feldman, who conducted the poll, stated that if a vote were held today, rent control would win. So it's not hard to understand why Mayor Pete and his henchmen, City Attorney John Witt, continue to block the democratic desire expressed by more than 55,000 registered voters to vote on rent control. On August 1, the Coalition for Fair Rent will ask the Superior Court to order the city to begin the signature verification process on the 15,000 supplemental signatures filed last April.

Hopefully, the judicial branch will restore to the people the right to vote on the initiative.

As for William Sholdard's letter opposing rent control ("Letters," July 12), feel compelled to respond. Any believer in the law of supply and demand would have to agree that insofar as rental housing is concerned, the system has broken down completely. With a current vacancy rate of less than two percent, supply is no longer what it used to be. Demand continues to increase, especially with more than 50,000 people migrating to the San Diego region each year. Such a shortage of supply constitutes an indirect monopoly and allows unscrupulous landlords to gouge to the max. The tenant has little choice but to ante up the increase since there is no place to move. Supply is further curtailed by the conversions of existing

## Letters

apartments to condominiums. Since January, 1978, more than 11,000 units have been approved for conversion, and midway through 1979 we have seen more units approved for conversion than in all of 1978. Thousands of people have been displaced, further swelling demand for rental housing.

Standard goes on to allege that under rent control, construction of affordable housing would cease. But where is affordable housing being built right now? The answer is nowhere, because as any builder will tell you, it just doesn't "pencil out."

And as many builders believe, why build affordable apartments when there is greater profit to be made in constructing luxury condos and \$100,000 "rent houses"? And why, we might ask, does investment capital continue to fuel short-term speculation in existing buildings, where each time an apartment building is sold, the tenants get a rent increase to cover the sale and an ever-higher mortgage. Six months later the building sells again and the rent-increase cycle begins anew. We may have a free market, but one certainly couldn't call it fair.

The crisis in housing has developed over many years and it's not going to be a long time before we reach our goal of a decent affordable home for everyone. In the interim, modern rent controls, already at work in more than 140 U.S. cities, represent a fair and realistic solution. By guaranteeing landlords a fair profit on their investments,

while protecting renters from the abuses of an indirect monopoly, it will be the speculators and the profiteers, not the fair tenants, who will be driven from the market. To them we say good riddance. Tom Kucien  
Great Beach

## Gilbert & Sullivan Could Use Some Help

I've read four reviews by Christopher Schneider with great interest and pleasure. I thoroughly disagree with Karyn St. Lorraine of Del Mar ("Letters," July 12), who feels he's not a qualified critic. I've been attending musicals and plays now for fifty odd years and have read Edmund Wilson and all the rest. Perhaps I'm also qualified to pass on Schneider.

In regard to *The Wiz*, well, I suspect that most of us bookies are pretty envious of that special magic and vitality — whether it be in "Carmen Jones" or a discotheque. I'd love to see a black Gilbert and Sullivan production, but it won't be D'Yddy-Carte, and *The Wiz* wasn't it. Was it meant to be?

I find Schneider not only literate but also clear, concise, and thoroughly grounded in his subjects. The background material on Frank Baum, and on Cynara was fascinating. If one has the time for literature as well as Disneyland.

J. Herter  
San Diego

## Artists Cooperative

We were very much surprised and disappointed to read Vera Stern's letter (July 5) criticizing an illustration by one of your artists, Mary Jane Salter. Pardon me!

We have seen many fine illustrations by Salter and know her to be an artist of wide talents. Her interpretation of a story may be very different from Stern's. Every drawing that Salter does might not be of the same quality, but that is true of any artist: Picasso, Van Gogh, or Matisse.

As artists, we disagree with Stern's point of view, and continue to applaud the Reader for creating an atmosphere where artists' and editorial expressions can flourish. Diana Folsom-Flowers  
Phyllis L. Sover  
Bonnie Pilson-Kahn  
Pam Lark  
San Diego

## Emotional Storm

I would like to take this opportunity to commend and corner Steve Esmedina's review of the Graham Parker concert in your July 5 issue ("Smart For Me"). Esmedina wrote a fine piece, and I wish that the other Reader critics would strive more often for the same clarity and balance that Esmedina showed here.

However, there are a couple of minor things that need to be made clear in the piece.

First, I take issue with Esmedina's veiled, or not so veiled, comparisons between Parker and Elvis Costello and Tonio K. Tonio K. is an L.A. session musician's, media-type's dream; and Costello, for all his virtues, remains a Graham Parker rip-off. As much as I love Costello, his pop sensibilities leave me comfortable after a couple of spins on my turntable. I go back to Parker when I want to hear good, solid, clean, angry emotion.

Second, if Esmedina were to go to Off the Record, Babylon 2 records, or Blue Meanies, he would be able to find Parker's cover of "I Want You Back." It's the B side of the U.S. single of "Local Girls" and it's fantastic! If they don't have it, any one of those stores will order it. I'm sure.

Stern  
San Diego

## Jann Wenner Got Nothin' On Steve

Perhaps once Steve Esmedina goes to work for Rolling Stone we'll get a chance to read his first feelings on music. Gotta show the big boys ya got a cynic wit, right Steve? Robert Sabatini  
San Diego

(continued on page 28)

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## THE RHINOCEROS

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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:

A couple of weeks ago my friend Dennis and I witnessed an incredible display of flying. Our impromptu airshow was performed by a forest service air tanker in converted Grumman S-2 Tracker, which sprayed a burning hillside with flame retardant. What is this retardant made of? How much does an aerial tanker carry? Is the stuff biodegradable? How many people comprise the tanker's crew? Do they use a bomb to drop the retardant with such accuracy?

Max

Santee

The retardant used by the California Division of Forestry is called Phoz-ec, a product of the Monsanto Chemical Company. Mostly red-colored clay, the retardant's active ingredient is ammonium phosphate, which releases carbon dioxide around the fire and thereby chokes it. The chemical is biodegradable, and actually helps fertilize the soil in places where the Phoz-ec isn't oxidized by the fire. Each air tanker carries 800 gallons of retardant. (The chemical is mixed with water before being pumped into the aircraft's tank.) Although the planes were used originally for dropping torpedoes, the pilots do not use bombsights for their accurate drops, but rely instead on experience. "I don't want to say that our pilots are old," said a spokesman for the CDF, "but our pilots have had thousands and thousands of flying hours." And anyway, these pilots — each of whom rides alone in his aircraft — do not themselves decide where to drop their cargo. An air commander, flying in a light two-engine aircraft, directs the opera-



Illustration by Rick Conroy

tions through radio contact with the tanker pilots and the "fire boss" on the ground. The pilot himself can spread his drop over a hundred acres or dump it in a lump, according to the number of doors he opens when he lets the stuff go. Each tank has four doors on its underside, which the pilot operates with buttons on the airplane's control stick.

Dear Matthew Alice:

Why does the post office print little numbers and letters on the backs of envelopes these days?

Robert Wylie

La Jolla

Mail-sorting machines stamp a combination of numbers and letters, or sometimes just numbers alone, on the backs of envelopes as a way of helping supervisors determine which of the machines' operators are making mistakes. An envelope I have in front of me was stamped five times during its journey from New York City to La Jolla. (It's not unusual for one letter to pass through five sorting machines, said a spokesman for San Diego's main post office. Letters that do not pass through machines are likely to be handled about seventeen times, he said.) Each of the stampings on this letter — "J9," "B3," "P2," "P1," and "J8" —

may have told a supervisor through which machine the letter was sorted, and which operator did the sorting. Walking behind the machine, which stretches about as far as four Chevrolet Caprices parked end to end, the supervisor has only to pick up an envelope in one of the sorting bins to see if that piece of mail had been sorted there correctly. If not, the stamp on the back shows who made the mistake. In the time it takes the supervisor to walk around the machine, an operator has sorted about thirty or forty envelopes. Each envelope stops no longer than one-tenth of a second in front of the operator, who in that time reads the zip code, translates this to a two- or three-digit destination code, and punches this code into a keyboard. (The code directs the letter to one of 280 bins on the backside of the machine.) At one machine, twelve operators can work simultaneously, each of them coding sixty letters a minute. For a grand total of 43,200 letters an hour. Given the Postal Service's target of ninety-five percent accuracy, some 2160 letters may be miscoiled per hour when the machine is working at top speed and maximum human efficiency. I think this is a good time to quote my favorite civic inscription — the one that adorns the tabernacle of the downtown post office: "Through Science And The Toil Of Patient Men, The Nation's Thought Travels Land And Air And Sea."

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.

# Way Out West



Diamond Studs

CHRISTOPHER SCHNEIDER

Diamond Studs, which will be playing at the Marquis Public Theatre until August 26th, describes itself as "A Saloon Musical." The phrase brings to mind pictures of people stomping along with the music, getting rowdy, and having a good time. That's pretty much what happens on stage at the Marquis and I certainly did have a good time watching it, though I almost hesitate to say so.

Maybe it's wrong to be so hesitant about praising Diamond Studs. It's a handsome production (designed by Scott Busath and Bette Ellithorpe). The singing and dancing are quite good. The show is visibly the product of a number of talented people doing fine work. It's just that Jim Wann, author of the book and composer (along with Bland Simpson) of the songs, doesn't give us any special insights into the character of his protagonist Jesse James, or of James's time. Almost any other counterfactual figure could have done just as well to hold together the string of jokes and production numbers we see in Diamond Studs.

The show has a single set, a saloon with several tables and chairs, a stairway, and a

mezzanine looking down upon the tables.

A band consisting of piano, fiddle, bass, and banjo is off to the right. A drummer, who also makes the sounds for gunshots, is in an alcove beneath the mezzanine. At the start of Act One the company sings "Jesse James Robbed This Train," which tells us of his rude reputation as a bandit and how he robs from the rich and gives to the poor (something we never subsequently see in the show). Act Two ends with Jesse's death and apothecary: he stands on the mezzanine all in white, with white chaps and fringed shirt, and sings, with the assistance of the company looking up at him, the revival-meeting song "When I Get the Call." The story of Jesse's life unfolds between these songs, along with some sideways glances at his brother Frank and his cousins the Younger brothers.

Occasionally Wann suggests that Jesse (Byron La Due) became an outlaw in order to avenge the wrongs done to the South in the Civil War. He first learns to shoot people while fighting Yankees. His commander in the Confederate Army (Michael J. Keils) sings, a capella and in a fine baritone voice, the most moving song in the show: "An Unreconstructed Rebel." The song's sentiments must also be taken as Jesse's. Its words tell of one who refuses, no matter what the price, to submit

to an unjust order.

At other times Wann seems to want to make Jesse a quasi-Marxist hero who's out to get the capitalists. The James gang first starts venturing into other states and robbing in a big way in July of 1876, during the celebration of the nation's centennial. Jesse refers to this expansion of his business as the progress of free enterprise. He sings about how he hates the robber barons and at one point he says, "God created Man, but Mr. Samuel Colt made them equal." Later on, while pretending to be a grain salesman, he tells a marshal that "business is next to godliness."

These ideas, however, aren't really developed as the play progresses. What we are finally left with is the picture of Jesse James as a good ol' boy who likes having fun and doesn't like being told what to do. Jesse is a free soul, and he becomes famous through people's envy of that freedom.

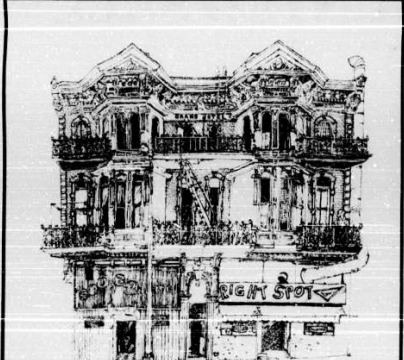
Jim Wann's book for Diamond Studs is very lively. The show goes from song to joke to song without dwelling on any one thing for too long. When we first see Jesse's home, his mother is played by a man (Gary L. Crony) and his mother's pappy is played by an old woman (Kay Cudd). This kind of silliness sets the tone for the play. Author Wann cultivates a

giddy sort of comedy. There's one particularly amusing scene when Jesse tries to pass himself off as Mark Twain doing to search on bank robbery. The credulous bank manager is delighted to talk with such a famous author as well as sketched as Walt Whitman, Edgar Allan Poe, Edna Ferber (isn't that an anachronism?), and Huckleberry Finn.

Unfortunately, along with this joke tone comes a certain desperation for laughs. I think it's time to call for a moratorium on actors sticking out their fingers in V-signs, assuming a sepulchral voice, and then doing an imitation of Richard Nixon. It is not, in itself, funny, and it sure ain't topical any more. Imitation John Wayne accents aren't terribly amusing, either. I could also have done without the homophobic joke about the prison warden (William J. Stokely). It's saying good-bye to Cole Younger. And certainly would have been glad to forgo the old woman on the train, who, when warned to flee lest Jesse James catch her and rape her, says, "I'm in a hurry." Violence against women fails to amuse me.

I was never offended for too long, however, thanks to the proficiency of the production. It really is one of the better ones I've seen lately. The show is fast and funny, and your attention will seldom wander. Virtues for which director Minor Dixon deserves to be praised. The performances are all at a high level. Byron La Due is likable as Jesse and he has a good voice. He and Donna Tenney (as Jesse's wife Zee) give a lively, touching rendition of "When It's Sleepy Time Down South." Willy Bupp is very funny as a spaced-out federal and later as a somewhat simple-minded marshal. Gary Crony is quite amusing throughout — since all the players except Jesse have several roles, the audience is kept in suspense waiting to see Crony's next outlandish transformation. Carlotta Hernandez is wonderfully raucous as Belle Starr, singing a lewd number called "I Don't Need a Man to Know I'm Good." The audience seemed to know many of the songs. I don't know which ones Simpson and Wann wrote and which they just collected. Whoever's responsible, though, the songs are memorable.

Finally, one thing definitely stood out for me in Diamond Studs: the choreography of Rebecca Renfro. It's a wonder what she does with limited means. She just recently finished playing Laurie in Starlight's production of Oklahoma. That show provides a useful standard of comparison. Whenever I started objecting to Studs, I would think about Oklahoma, which had none of this show's vividness and immediacy. If given the choice between that show, with its coy posturing, and Diamond Studs, I'd take the latter without any second thoughts whatsoever.



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# The organ comes

BILL OWENS

Danny Topaz plays to the big crowds. A short, stocky man with straight black hair, Topaz is the San Diego Padres' organist. Tonight, a balmy spring evening, he will perform for the Padres, the visiting Los Angeles Dodgers, the press, the straggled stadium vendors, the security guards, and a paid attendance of 29,158 baseball fans.

At 15 the organist sits in his cramped, glass-enclosed booth on the press level of San Diego Stadium. His black nylon Padres jacket hangs from a hook in the corner. The small room is dominated by the squat and powerful presence of a \$14,000 walnut grain, double keyboard Lowrey organ. The organist's alcove, set in high along the first base side of the stadium, gives Topaz a commanding view of the playing field, the stands, and the flashy \$1.2 million computerized color scoreboard in right-center field. Seated at his organ, Topaz is close enough to the pitcher's mound to watch the sweat band on Gaylord Perry's forehead. "I saw the original designs for the stadium twelve years ago," he says. "I had first pick, and I picked this cubbyhole because it was close to the box and the field."

Topaz wears thick, gold-rimmed glasses, a florid purple and white polyester shirt, and purple double-knit trousers. He sets off the purple with white shoes and a matching white belt. A gold ring adorns his left pinkie. He chews a wad of Bazooka bubblegum furiously. Pivoted over the organ, he warms up, running crisply through the Bee Gees' "Stayin' Alive."

His fingers dance across the keys and his body leans into each note. Sheet music, cassette tapes, and forty-five r.p.m. records are strewn on top of the organ. An Emerson automatic record player and a small transistor radio in a black case sit within reach at the organist's right side. He listens to the radio and plays the records in an effort to keep his repertoire current. "I even try and get the beat the same beat the songs are recorded in," he says. He arrives at the stadium from his Kensington Park home hours before game time, he says, to "sit here and really hash 'em out. I play what people want to hear, and I've got so much to learn. I just don't have enough time to practice."

Aside from his duties with the Padres, Topaz acts on the board of directors of the Encinitas Boys Club and serves as vice-president of the Kensington Optimists. He also gives organ lessons several hours a week. Twenty years ago Topaz founded the San Diego Professional Organist's Society. Currently, he is involved in a project to form a baseball organist's society. "There are twenty-four of us," he says. "And coordination seems to be my bag."

An usher leans in the doorway and hands Topaz a baggie full of chocolate chip cookies. "You know what that is," says the grinning usher. "A bribe from Nancy for 'Young at Heart'." The organist accepts the bag, and scribbles

"Young at Heart" on a white sheet of paper.

A native San Diegoan, Topaz has been the Padres' organist for six years. During that time, he has never missed a game. "The Lord has been mighty good to me," he says. Before his present job, Topaz played the organ in local nightclubs such as Valley's in La Jolla, Mission Valley's Town and Country, and the Bronze Room in La Mesa. He says that with the Padres, he is paid a salary for six months' work. "And I never mention what I make because the I.R.S. is always looking and reading."

During the off season, Topaz travels. For the past few years he has trekked to Alaska in October and worked there playing organ in cities such as Kodiak and Juneau. "It's so beautiful," he says. "I plan on going up again as soon as we finish the World Series here." He pauses for the expected laugh. "Nobody believes me. Anyway, I'll go up and stay until Christmas."

He searches through a pile of sheet music for the new McDonald's jingle, and scans a stack of tapes for the special one he made of the "Star Spangled Banner." "I spent till three o'clock in the morning making that tape," he says. "I play over it." Outside his booth, fans are slowly lining to their seats. On the quiet playing field, the ground crew wets down and carefully rakes the infield dirt. It is 6:30 and time for Danny Topaz to go to work.

"Okay, ready for intro," says a voice through a small intercom speaker on the organ top. The thirty-six-foot-high scoreboard suddenly blazes to life with an immense greenish image of the organist's face. Beneath the face appear the words, "Danny Topaz on the Lowrey organ." Information on upcoming Padres home games crawls along the bottom of the scoreboard in white letters. Topaz slips a chrome jack into a receptacle on the organ console and plugs his music into the stadium's 1000 watts of amplification. He opens briskly with his own theme, a snappy tune he wrote called "Sweetness."

The sound of organ music fills the cavernous ballpark. Sliding back and forth on a green bench cushion, he chews his gum and plays the overture to an evening of baseball.

The organist follows his theme song with a rousing "Young at Heart" as the uniformed athletes stir in their loosening seats. Topaz strikes up "Take Me Out to the Ball Game" for the umpteenth thousand time. He says he never tires of it. "We play it in a jazz tempo," he explains. "The fans get right with it. We're the only ball club in the country that does that."

While DeMott announces the line-ups, Topaz talks about another musical notion of his that is unique to the Padres baseball club. He says he has asked each ballplayer for a favorite song he can play when they step up to bat. He now has a list of almost every Padre player's chosen inspirational tune, and many have even provided him with a tape or record of their song. Topaz says to Topaz, "As soon as the umpire meeting breaks up, we'll go right into the anthem."

Topaz moves through "Lady Love," "Call Me," and "Stayin' Alive" with the entranced fervor of Jimmy Smith at the Monterey Jazz Festival. "Bomp, bomp, bomp," he sings, his body swaying, his white shoes pumping the pedals below him. Tiny flecks of spittle fly from his mouth as he sings and sings. He stops playing at 6:54 exactly. "Good evening, everybody," DeMott's voice booms out into the stadium. "Get your pens and scorecards ready. It's line-up time." A



triple of anticipation passes through the crowd. Cigars are lit, beers are sipped, and peanut shells are cracked. Topaz strikes up "Take Me Out to the Ball Game" for the umpteenth thousand time. He says he never tires of it. "We play it in a jazz tempo," he explains. "The fans get right with it. We're the only ball club in the country that does that."

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# to Play



deafening chorus of home-town cheers. He says that he named the song "What are We Waitin' For?" Danny Topaz got his basic musical training from the study of Italian opera when he was nine years old (with his mother's blessing, a teacher would come by the house each week). At ten, he discovered the organ. A friend of his father took young Danny to Balboa Park to see and hear the towering Spreckels organ and introduced him to the man who was then city organist Humphrey Stewart. Topaz recalls that Stewart showed him what the organ was. "He showed me what all the stops were and what they were for. He did this in four weeks, and on the fifth week, he passed away."

The Padres' organist remembers early-morning trips to the Fox Theatre as a child to watch organist Edith Steele practice on her four-keyboard Morton pipe organ. He also remembers gazing up in awe at the California Theatre's big Warlitzer, and at Jamie Erickson playing it. But, he says, "my baptismal into learning to play was in the eighth grade at Our Lady of Angels church at Twenty-fourth and G streets. My buddies and I would sneak up into the choir loft at lunch time and I would play something like 'Tipton Through the Tulips.' I quit that when the pastor, Father Shepherd, caught us and threatened to kick me out of school."

By the time he was graduated from San Diego High School in 1937, his days of surreptitious organ playing were over. At the graduation ceremony in Balboa Park, a beaming Danny Topaz got to play the Spreckels organ, the largest outdoor organ in the world. "I played 'Night and Day,' and 'Begin the Beguine,'" he says proudly. "I was the first guy ever to do Cole Porter and show tunes on it."

In the organist's booth above the baseball diamond, Topaz snaps on his transistor radio. The subdued voice of sportscaster Dave Campbell crackles in the tiny room. Outside, fans shuffle up and down the concrete steps balancing beers

and Cokes. Topaz eyes the field anxiously as the Dodgers begin to pummel Randy Jones early. The organist tries a few bars of Jones' song, "You Are So Beautiful." "Come on, Randy," he urges from his walnut bench. "He usually lasts a couple of innings, anyway." But the Jones sink-orbail will not sink tonight, and the Dodgers pound him brutally for ten hits and four runs in the fourth and one-third innings he lasts. "Randy isn't having one of those sharp evenings," says the voice of Dave Campbell. "They left him in too long."

Topaz, rolling into a lousy chorus of "Anchors Aweigh" as Jones gives up the baseball and treads from the mound. It is the bottom of the fifth inning, and the Padres are behind four to two. Pitcher Bob Shirley inherits the struggle to the tune of "Oklahoma." On the other side of the glass partition, John DeMott sips hot coffee and pensively mouths his toothpick. The organist chews gum nervously and selects a piece of sheet music for the next break between innings. He is an adroit Padres supporter. "I was the first clubhouse boy for the Padres in 1936," he says. "In the days of George Myant and Ted Williams. I don't think there's any better ball club. I just grew up with the Padres. Right now," he says of their recent brand of uninspiring play, "they're putting out a hundred and ten percent, and they're overdoing it. I really firmly believe that when they settle down, we're gonna be right up there." Though a wrestler and football player in high school, he says that he did not play baseball as a youth. "I was never very good at that."

Topaz fumes like an angry baseball coach banished forever to the organ tower. "Come on, David," he shouts at slugger Dave Winfield from the small room high above the action. "Keep your eye on the ball. They struck him out twice last night on that same pitch. It's a breaking ball on

the outside." He plays "That's Amore" as catcher Gene Tenace strides to the batter's box. "Let's start it up."

The Lowrey organ at Topaz's fingertips is a complex and awesome hunk of wood, plastic, and electronic components. Combinations, stops, tabs, and pistons run along the deep console like bared rows of shark's teeth. There is an upper and a lower keyboard. There is a section of tabs labelled "Symphonic Orchestra Theater Console." There are tabs for "Symphonic Strings," "Viola," "Cello," and "Percussion." One tab says "Effects." Momentarily distracted from the quiet combat below, Topaz talks about his Lowrey C-500. "There's so much to do with this organ," he says. "It'll give me trumpet, sax, banjo, guitar, harpsichord, and grand or honky-tonk piano."

He flashes a glance at the field and the scoreboard. "And the fiddle section. As an accompaniment, there's no better sound. You get a continuity in there that's so pretty. Plus, I've got two complete synthesizers, one for brass and one for strings." On a prearranged cue, Topaz plays "Happy Birthday" for a kid in the stands. He plays too long. On the other side of the glass, a silent John DeMott waves his arm at the organist, who cuts the song short. "Once in a while I get carried away," he says.

There is a meter mounted on top of the organ which measures its sound output in decibels. Though the legal sound limit at San Diego Stadium is ninety decibels at the listener's ear, Topaz says that he usually

maintains a noise level between sixty and eighty decibels. "If there's a small crowd, we crank it down," he says. The sound, issued initially from twelve scoreboard speakers, hits the bank of people approximately 500 feet away along the third base line in one-half second. An ingenious system of "mini-speakers," synchronized tapping, and split-second playback, feeds the sound to the remaining parts of the ballpark, doing so without echo. "And no dead spots, either," adds Topaz.

An inky night sky envelops the bright stadium and the air turns cool. Adolescent vendors in red and white striped jumpers pat the aisles and walkways, shouting, "Peanuts!" or "Popcorn!" or "Cold drinks, here!" They tote the wares in wide trays suspended at their waists by straps. On the field, the situation worsens for the Padres. Shirley is replaced on the mound by Dennis Kinney, who gets a bounce "Mr. Blue Heaven" from the organist. Kinney, in turn, gives way to reliever Eric Rasmussen and a Danny Topaz treatment of "Aqualung." But the bizarre tune made popular by Jethro Tull ignites no spark. Going into the bottom half of the ninth inning, the score remains four to two, Dodgers.

Topaz tries his rally chant as the home team prepares for its last turn at bat. Fan response is mediocre. "I play the chant when the team first comes out," he says, "and usually in the latter part of the game to stimulate the crowd. I might use just eight bars to keep that flow of driving music going, especially when we're behind. But sometimes no matter what you do, you can't make them respond." But he speaks well of San Diego baseball fans. "They seem to be going all the time. There's always noise here, compared to what I've heard in other cities. There are a lot of dead spots in Chicago, and Mets fans didn't show me anything. Tonight," he says, pointing to the field, "we're two runs behind and you can feel the electricity in the air. The tension. If we get a run, it's like winning the World Series."

"Stimulate 'em," says Topaz, as the lumbering Dave Winfield tramps to the plate below with a heavy bat. "That's the name of the game. It's the fans that drive a ball club. If the fans aren't noisy enough, they just don't put that extra adrenalin into the club." Winfield pops out. "That was too close to my wrist," says Topaz, his face near the glass. A Broderick Perkins single is followed by Gene Tenace's base hit to left field. But Perkins makes a baserunning mistake attempting to scurry from first to third on Tenace's hit and is thrown out. "Criminy sakes," says Topaz with a disgusted wave of his hand. "You don't even see this type of ball in pony league. Boy, I'll tell you, the way we're playing ball."

The final home run in tonight's contest, walks from the dugout. There are two outs. Topaz plays "Fernando's Hideaway," but the song does not help. Gonzalez strikes out to end it. "Aw, that's the ball game," says the organist with a sigh. He plays a soft and slow "That's All" as the fans rise and move quietly toward the exits. For his last selection of the chilly evening, Danny Topaz performs "When You're Smiling" for the emptying grandstands and the ch-ch-ch ground crews, who drag a tarpaulin across the pitcher's mound. "I think I'd better quit," he says finally, and sips the connecting jack from the console of the mighty Lowrey.



# One Script, Two Dramas



Carter Centre Stage cast

JONATHAN SAVILLE

*The Norman Conquests*, a trilogy of comedies by British playwright Alan Ayckbourn, is currently being presented at the Carter Centre Stage, and a British television production of the same plays was shown last week on KPBS-TV. It seems to be *Norman Conquests* season. Here are some thoughts about the plays and their productions.

Ayckbourn's trilogy—*Table Manners*, *Living Together*, and *Round and Round the Garden*—depicts the events of a July weekend in the lives of three English couples. The events themselves, which take place in a spacious house in some provincial town, are distributed among the three plays so that only by seeing all three can you understand precisely what is happening at any given moment. So, for example, the action of Sunday begins with a 9:00 a.m. scene in play number one, continues with an 11:00 a.m. scene in play number two, returns to play number one for a climactic dinner party at 8:00 p.m., and ends with further evening activities (9:00 p.m.) in play number two. Sometimes there is even simultaneous action, with separate scenes in separate plays showing us what is happening in different rooms at the same time. Thus, the last scenes of play number one and play number two both take place on Monday morning at eight o'clock—but in play number one we are in the dining room, while in play number two we are in the sitting room. Characters in each room refer obligingly to action that has gone on (or is going on) in the other room—references that remain obscure to us until we have digested the final scenes of both plays.

Leaving aside for the moment the prob-

lem of the efficacy of this strange formal device, let's consider the human content of the plays, what they show us about people and about life. Ayckbourn's story centers upon two sisters and a brother and their present or potential spouses. Annie, who lives in the house and takes care of a hypochondriacal invalid mother, is being courted by a slow-witted neighborhood veterinarian named Tom. Her sister Ruth, an ambitious businesswoman, is married to an oversexed assistant librarian named Norman, and Norman is gleefully making arrangements to commit incestuous adultery with his sister-in-law Annie. The brother of the two women, Reg, is an easy-going real-estate salesman, his wife Sarah is a compulsive organizer and an inveterate nag.

The plot into which the lives of these characters are woven includes a great deal of material audiences will find utterly familiar: adultery, assignments, discoveries in *flagrant delicto*, jealousy, reconciliations, and various other activities focusing on the issue of who is sleeping with (or going to sleep with) whom. It is the material of French bedroom farce, and anyone who knows the plays of Georges Feydeau will recognize their echoes here. The characteristics of this theatrical genre are a middle-class ambience, an exclusive preoccupation with sex, an obsessive interest in adultery as the most dramatically interesting kind of sex, a general shallowness in characterization, an indifference to all larger issues of human existence (politics, religion, society, ethics), a relentless refusal to see sexual passions and deceptions as anything more than amusing, a complicated intrigue, rapid action, and lots of laughs. From one point of view, this is just what *The Norman Conquests* is all about. Its purpose is to amuse

you in a frivolous way, and with its cleverly contrived comical situations, witty sexual innuendoes, and atmosphere of light-hearted illicit fun, it seems to have all the equipment needed to succeed in such a purpose.

On the other hand, these plays of Ayckbourn's are filled with flickerings of another theatrical world entirely. Norman's pursuit of his sister-in-law is in part motivated by a sense of emptiness and purposelessness in his own marriage. Ruth angrily and defensively asserts her right to choose being a childless career-woman over being a housekeeper and mother. Sarah's need to control everyone else is the reverse side of her conviction that she is unattractive and unlovable. Reg cannot function unless he is bossed about by his wife; his sex life with her is no good; and both these factors contribute to his devoting most of his nonworking time to playing vacuous parlor games and telling bad jokes. Annie is a slave to her mother, and the mother herself (who never appears on stage) is selfish and domineering, with her own sordid history of adulterous liaisons. All these people are either unpleasant or unhappy, or both. Even the ridiculous Tom, with his social awkwardness, his glibility, and his persistent failure to figure out what his cleverer interlocutors are talking about, is a pathetic figure, for how is such a simple, decent, old-fashioned chap supposed to get along in a world made up of Normans, Ruths, and Sarahs? Change your perspective ever so slightly, and you can see *The Norman Conquests* as a grim commentary on modern British middle-class life: without values, without tradition, without direction, governed by selfishness and appetite, frustrating human needs, mocking human goodness, and continually and irrevocably churning out meaningless.

Ayckbourn's comedies thus have something in common with the dramas of Harold Pinter, and one of the similarities is a common ancestry in Chekhov. Do you remember *The Three Sisters*? Large house, provincial town, three frustrated and unhappy sisters, a weak brother married to a crass and dominating wife, other unhappy marriages, adultery, a decent and ineffectual suitor of the youngest daughter, a life that seems purposeless and in which people constantly try to convince themselves that it must have some ultimate meaning, a longing for happiness that never arrives—these elements too appear in *The Norman Conquests*, distorted, degraded, trivialized, but nevertheless there.

The differences are, of course, immense, and they are principally the differences between a late-nineteenth-century society coming to an end, assessing its own great moral virtues and hoping for revolution and renewal, and a late-twentieth-century society coming to an end, assessing its own great moral emptiness and looking forward to nothing. In Chekhov, the characters long to go to Moscow for a richer, fuller, more meaningful life; in *The Norman Conquests*, the characters make plans to go to East Grinstead for a weekend of illicit sex in a hotel. In both cases, life is such that no one ever gets where he or she wants to go, but in Ayckbourn's world even the desires are petty and dreary. In Chekhov there is still a kind of heroism, the heroism of endurance; in Ayckbourn the heroic has totally disappeared, along with any hint of idealistic hopefulness.

Those of you who have seen *The Norman Conquests* may wonder whether I am talking about Alan Ayckbourn's plays or about some critical fancy of my own. How does one get a statement about modern alienation and meaningless existence from a froth of jolly, silly, entertaining fun? Certainly one striking difference between Chekhov and Ayckbourn is that Chekhov's characters philosophize about the meaning of their lives and about the meaning of life in general, whereas in Ayckbourn's plays no one ever even touches upon a general idea. Chekhov tells you outright what his vision of life is; Ayckbourn leaves it entirely up to you to discover what his vision is. I'm not sure whether this is because Ayckbourn is a subtler artist than Chekhov, or whether the lack of conceptual and analytical discourse is due to the fact that Ayckbourn simply does not

have the insight to articulate the meaning of his own stage world with Chekhov's clarity and poetic power. What is certain is that, because of this lack of explicit philosophizing, the script of *The Norman Conquests* is thoroughly ambiguous in tone. What are these plays—French bedroom farce, or Chekhov gone bad? Or some idiosyncratic amalgam of the two? It is that fundamental ambiguity in the script that leads to two such astonishingly diverse productions as the one directed by Craig Noel at the Carter and the one directed by Herbert Wise on television. For Mr. Noel, *The Norman Conquests* is all farce; its aim is fun; its method is rapid dialogue, visual jokes, typed characterization, and high-spirited clowning. For Mr. Wise, the same trilogy is a fairly realistic treatment of middle-class mores, with lifelike characters of some psychological depth. The humorous aspects of their lives are not ignored, but instead of being highlighted and exaggerated for comic effect, the humor is integrated into a portrayal of life aiming at social verisimilitude and even a certain amount of emotional seriousness. Comical stage business is much less in evidence than in Mr. Noel's production, and the pacing is decidedly slower.

I might cite an example from *Round and Round the Garden* (play number three). Norman's narrative of an incident in his boyhood when he threw an aggressive little girl into a bed of stinging nettles. Michael Byers (Norman in the production at the Carter) tells this story with vividness and vigor, he knows exactly what intonations to use, where to pause, where to make use of cunning or delighted or awed facial expressions, in order to make us laugh at each detail. The whole speech is a piece of brilliant comic orchestration in which the audience's laughter is as predictable as if it had been programmed into the script. For the same narrative in the English television production, Herbert Wise gives us an almost uninterrupted close-up of actor Tom Conti's face. Mr. Conti tells the story with exceeding slowness and dreaminess, like a character in Chekhov reminiscing, his vocal intonations and facial movements are not devices to point up the humor of the text and to arouse laughter, but expressions of a real personality musing on one of its own formative incidents. In the Carter production, our attention is focused on the narrative; in the television production, our attention is focused on the character.

As a consequence, Mr. Byers is very funny in this speech and Mr. Conti is not funny at all. The audience at the Carter laughed again and again throughout the narrative; in the group I watched the television production with, there was not a single puff of air or giggle from beginning to end of the speech. The same difference of emphasis is to be found everywhere in the two productions. *The Norman Conquests* on television resembles a high-class soap opera. If one remembers anything about it, it is the actions and the characters they embody—especially after one has spent three moderately tedious evenings watching and listening to them. The moments that suggest real unhappiness and real moral hollow-ness are not obtrusive, but they are not invisible. There is an atmosphere of humor, but not much laughter is called forth. At the Carter, in contrast, the characters are shallower, the pace is faster, the dialogue and the situations are funnier. The style of acting is also quite different. I have mentioned some of the differences between the two Normans, but I might add that the Norman of Michael Byers, because he is so bright and funny, is also lovable and forgivable, while the much more realistic and less stylized Norman of Tom Conti is almost as obnoxious as a real person of such character and behavior would be. Similarly, Linda Barber's Sarah at the Carter is delightfully snooty, in a style Miss Mabel always manages to perfection; but the television Sarah of Penelope Keith comes close to a full-fledged character study of a middle-aged woman whose self is being warped by outer circumstances and her own emotional inadequacies.

Perhaps the most striking contrast is to the fact that Ayckbourn simply does not

between the two Toms. In the television production, David Troughton gives a masterly performance in a quite a repertoire of comically repeated gestures and expressions seems to grow organically out of a solidly contoured English social type. This Tom is not only slow and glib, with all the comely social characteristics give rise to; he is also a perfect (though comically exaggerated) model of the old-style English-public-school man—earnest, honest, decent, stuffy, dull, reliable, and motivated by ideals of fair play, stiff upper lip, duty, service, and tradition. Buzz Noe, at the Carter, conveys the dull-wittedness with fine humorous effect, but the Englishness of Tom's background escapes him; the whole world of attitudes and values this character's existence alludes to is virtually absent from Mr. Noe's otherwise quite amusing performance. But of course this absence is scarcely perceptible on it—perhaps another sign of the way

aesthetic aim is entirely the evocation of laughter, rather than the evocation of social, psychological, and mental reality. Everything I have said so far about the plays and their productions would have applied just as well if the action of *The Norman Conquests* had been presented in a more conventional manner: play number one for the events of Saturday, play number two for Sunday, and play number three for Monday morning, or the whole thing in one six-hour chronological sequence. What is the result of Ayckbourn's device of shuffling up the action and distributing it non-chronologically throughout the three plays? I would say that this is little more than an artificial contrivance, designed to enhance the interest of a story fairly devoid of that forward pressure that makes an audience eager to find out what happens next. The form does not grow out of the material but is arbitrarily imposed upon it—perhaps another sign of the way

things seem to be disintegrating in our culture. Admittedly, this device does provide a certain intellectual stimulation, as the audience tries to work out the chronology of the three plays and to supply the facts and motivations from one play that are necessary for a full understanding of the others. Furthermore, it is possible to get a real aesthetic pleasure out of such abstract operations, even when they have nothing to do with the actualities of living in the world. I am told there is similar aesthetic pleasure in pure mathematics, which is essentially a serious meditation on the formal relationships of nothing. But for this sort of thing to be exciting, it has to offer enough difficulties for our minds to be given a good workout. An Agatha Christie murder mystery, with complicated chronology and numerous clues, chopped up and reassembled in the Ayckbourn manner so as to curdle our

brains as we try to puzzle out the plot—now that could be fun! It is not quite so interesting to try to figure out why Reg comes in and picks up a wastepaper basket, or what Norman has told Sarah in the dining room to make her smile so cheerfully at him in the sitting room. The plot of *The Norman Conquests* is so banal that it hardly seems worth exerting one's mathematical intellect to put back in order what the playwright has mechanically jumbled up. A question you may be asking is whether the three plays have to be seen in order. Perhaps a serious question would be whether they ought to be seen at all. But if you want some light amusement, I advise you to start out with *Table Manners*, which is the funniest part of the trilogy (it contains one of the most hilarious horrible dinner parties in the history of that ancient literary device). After that, you're on your own.

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## JULY 19, 1979 15



# READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8082, San Diego, CA 92158.

## Theater

"Cinderella" will be presented by SDSU Theatre and the College of Extended Studies, Thursday, July 19, 10 a.m. and 7 p.m., Main Stage, Dramatic Arts Building, SDSU, 286-6884.

"A Fate Worse Than Death: Or Adrift On Life's Sea," an old-time melodrama by Denton Wesel, concerning a villain who tries to pass off a young singer as a wealthy landowner's niece, will be presented by the Langleighs Community Theatre, Friday and Saturday, through July 21, 8 p.m., Fine Arts Center, 8053 University Avenue, La Mesa, 464-4598.

"The Drake," a commedia dell'arte street theatre piece by Milton Savage, will be performed by the San Diego Street Theatre, a project of Community Arts, Tuesday, July 24, noon, Federal Plaza, First and E streets, downtown, 231-8791.

"Barfroot in the Park," a Neil Simon comedy, is the first production of "The Summer of '79... A Dinner Theatre Experience," playing Wednesdays, Thursdays and Saturdays, through July 26, dinner at 7 p.m., curtain at 8:30 p.m., Caranama Hotel, 3999 Mission Boulevard, 468-1081.

"Diamond Studs," a salmon misadventure on the life of Jesse James, will be presented Thursday through Sundays, through July 28, 8 p.m., with an added 12th performance on July 28, 2 p.m., Marquis Public Theater, 1111 India Street, 298-8111.

"Scape Goat," a comedy by Robert Fisher and George Kaufman concerning a group of young women who go to New York to study acting and find jobs, will be presented Thursday, July 24 through Saturday, July 25, 8 p.m., Mayan Hall, Southwestern College, 900 Chula Vista, Chula Vista, 421-6911.

"Cactus Flower," a two-act comedy by Abe Burrows, will be presented by the Alpine Players, Fridays and Saturdays, through July 26, 8 p.m., Alpine School Auditorium, 445-5523.

"A Salute to Broadway," a musical revue, will be presented by The Front Stage Players in a dinner theater setting, through July 28, Thursdays at 9 p.m., Saturdays at 8:30 p.m., Jewish Community Center, 4977 54th Street, 583-3306 x36.

"Come Blow Your Horn," a Neil Simon comedy concerning a playboy who shows his kid brother how to be a Dan Jany, will continue through July 29, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.), Sunday evening (dinner at 7, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.), Fiesta Diner Theatre, 9665 Campo Road, Spring Valley, 697-8977.

"My Cousin Joseph," the musical dramatization of the true story of the dramatic adventures of Joseph Canillo in Old Town (1826-1879), written by native San Diego Robert Austin, will be presented by the Old Mission Players, Fridays through Sundays, through July 22, and Thursday, July 19, 8 p.m., Mission Basilica of San Diego de Alcalá in La Sala, Friday and Saturday, July 27 and 28, 8 p.m., and Sunday, July 29, 2 p.m., Camino Theater, USD, Alcalá Park, 278-0021.

"How To Succeed in Business Without Really Trying," the Broadway musical composed by Frank Loesser and Abe Burrows, will be presented by Grossmont College, through July 29, Thursdays through Saturdays, 8 p.m., and Sundays, 2 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 465-1700 x410.

"How To Succeed in Business Without Really Trying," the Broadway musical composed by Frank Loesser and Abe Burrows, will be presented by the San Diego Junior Theatre, Friday, July 20, and Tuesday, July 24 through Saturday, July 28, 7:30 p.m., and Sunday, July 21, and Sunday, July 22 and 29, 2 p.m., Casa del Prado Theatre, Balboa Park, 239-8355.

"The Pajama Game," the Broadway musical about a romance in a nightwear manufacturing plant, will be presented by Seafarer, Thursdays through Sundays, through July 29, 8:30 p.m., Starlight Bowl, Balboa Park, 234-5747 or 232-3049.

"Crano de Bergerac," Edmond Rostand's drama set in 17th-century France about the expert swindlers with the ungainly nose, will be performed Wednesday through Sunday, through August 4, 8 p.m., Lomb's Players' Theatre, 502 E. Plaza Boulevard, National City, 474-3385.

"Uncommon Women and Others," a stage-edged comedy by Wendy Wasserstein concerning the transition from life at an Eastern women's college to womanhood in the 1970s, will have its San Diego premiere presented by the very adept Women's Theatre Ensemble, through August 4, Thursdays through Fridays, 8 p.m., and Saturdays, 5:30 and 9 p.m., Second Avenue Theatre, 863 Second Avenue, downtown, 772-9819 or 233-0141.

"Bulldog Drummond," a parody of British detective movies of the Thirties, will continue on Fridays through Sundays, through August 11, 8 p.m., and Saturdays, 175 Strand Way, Coronado, 435-4556.

"The Norman Conquest," a playlet series which focuses on a family weekend afternoon at an English country home, by Alan Ayckbourn, includes "Table Manners," "Living Together," and "Round and Round the Garden," and will be presented in repertory on Tuesdays through Sundays, through September 2, 8:30 p.m., with additional Saturday and Sunday matinees at 2 p.m., Carter Center Stage, Balboa Park, 239-2255.

30th San Diego National Shakespeare Festival will feature "Julius Caesar," "The Comedy of Errors," and "Macbeth," performed in rotating repertory through September 23, nightly except Monday, 8:30 p.m., plus Saturday and Sunday matinees at 2 p.m., Old Globe Festival Stage, Edison Center for the Performing Arts, Balboa Park, 239-2255.

Summer Comedy Festival will feature Blanche Buzi, a nine-tuning comedy which takes a look at some time during a Padre/Dodger game, and "Tartuffe," Moliere's classic comedy concerning a selfish, cunning, self-loathing man, presented in repertory Thursdays through Sundays, during July, 8:30 p.m., Wednesdays through Sundays, through September 23, 8:30 p.m. (except Saturdays, August 11, 25, and September 8, 7:30 and 10 p.m.), and added matinees on Sundays, July 20, San Diego Repertory Theatre, 1620 Sixth Avenue, 231-5585.

"Spontaneous Combustion," an improvisational presentation by local artists, will be offered as part of the "Lunch Time Theater" series, Thursdays and Fridays, 11:30 a.m. to 1 p.m., Marquis Public Theater, 1177 India Street, 298-8111.



Roger Ebert, Gene Siskel

With ticket prices hitting the four-dollar mark and Hollywood in seeming desperation to rediscover the mass audience, moviegoing is more of a gamble than ever these days. In the spirit of alleviating m.c.h. of this uncertainty, the Public Broadcasting System runs a program every other week called *Snook Previews*, a self-confessed "consumer guide to the movies" that examines each of the latest Hollywood releases as a product no different from a new car or a bar of soap.

Emulating from Chicago, the show is presided over by the film critics for that city's two major newspapers, the *Tribune's* boyish, eager Gene Siskel, and the *Sun-Times's* chubby, effusive Roger Ebert, who holds the distinction of being the only film critic ever to win a Pulitzer Prize (Ebert also, many years ago, wrote the screenplay for Russ Meyer's *Beyond the Valley of the Dolls*, but that's another story). During the course of the program, they cover four or five major releases, illustrated by lengthy clips, plus two specially selected "drop of the week." And though they concentrate primarily on the important big-budget offerings that most people will see, occasionally they tackle the prestige foreign film (*Violette*, *Get Out Your Handkerchiefs*) and the low-budget

exploitation picture (*Rock 'n' Roll High School*). Ebert and Siskel are both relaxed, ingenuitously personable who are obviously hunting with enthusiasm for what they're doing. They love movies and work hard to keep the program upbeat and cheerful. Even their disagreements are infused with good humor. One memorable argument, in which they actually raised their voices and interrupted one another over *Get Out Your Handkerchiefs*, only escalated the sense of airy outrageousness. (It's a joy to watch Ebert, carried along by a point he's trying to make, bounce up and down like a loose infant.)

It would be a mistake, though, to confuse this show, with true film criticism. In format and the measurements of the two hosts—don't allow for any depth of analysis (travels they even mention a director's name). If we take Ebert's dictum that the "reviewer" speaks to those who haven't seen a movie, while the "critic" speaks to those who have, it's easy to see the limitations of this "consumer guidance" approach. While the motion picture is always a consumer product, it is also, of course, an art, whose existence shouldn't have to depend on public acceptance. There

**Music**  
"Summer of Stars" series continues with guest artist Ethel Merman joining the San Diego Symphony on Thursday, July 19, 7 p.m., La Caza, Friday, July 20, 8 p.m., Open Air Theatre, SDSU, and Saturday, July 21, 7 p.m., Medical School West Quad, UCSD, with violinist Rafael Dusan performing the American premiere of Franz Lehar's Concertino for Violin and Orchestra on the July 20 and 21 programs, 239-9721.

Folk and Rock Stage/Oriental Sunn Boxy will be presented Saturday, July 21, 8 p.m., La Hermanas Women's Coffee House, 4003 Wabash Avenue, 280-7510.

Branch-Time Concert Series continues with selections by Boccherini and Schubert performed by the Margaret Moores String Quartet, Sunday, July 22, 11:30 a.m., Marquis Public Theater, 1177 India Street, 298-8111.

An Evening of Classical Guitar will be presented by Joseph Trotter, Tuesday, July 24, 7:30 p.m., The Rock Works, Vineyard Center, Suite 1, 1523 East Valley Parkway Escondido, 741-9079.

Romantic French Art Songs and Instrumental Music, including works by Fauré, Ravel, Massenet, Debussy, and Delibes, will be performed Saturday, July 21 and English songs from the 17th to 20th Centuries, including works by Purcell, Blow, Arne, Handel, Pärt, Britten, Vaughan-Williams, and Noel Coward, will be performed Sunday, July 22, both at 8 p.m., Great Hall, St. Paul's Episcopal Church, 2728 North Avenue, 295-6475.

"Guest Artist Series" continues with progressive rock performed by Thana and Great America performed by The Bright Side, Monday, July 23, 8:30 p.m., Festival Stage, Edison Center for the Performing Arts, Balboa Park, 239-2255.

## Special Events

Misty the Performing Pony will entertain children on Friday, July 20, 10:30 a.m., Linda Vista Public Library, 6960 Linda Vista Road, 277-2577.

"Intimate Climpson of Coronado," a day of historical walks through Coronado, will be sponsored by Walkabout International and Intimate Climpson Tour, Saturday, July 21, 10 a.m. and 1 p.m., beginning at the intersection of Orange Avenue and Dana Place, 222-2224 or 223-WALK.

Special Program for Indochina Arrivals, an evening to sensitize the community to the plight of the "boat people" and recruit foster parents, will include film, dinner, and other activities, Saturday, July 21, noon to 8 p.m., Chinese Community Hall, 1750 47th Street, 234-4447 or 234-0442.

181st Birthday of Mission San Luis Rey, the "king of the missions," will be celebrated with a fiesta on Saturday and Sunday, July 21 and 22, all day, Mission San Luis Rey, four miles east of Oceanside, 757-3651.

North City West Roundabout, a fundraising effort to halt the proposed North City West bypass sponsored by The Coalition for Responsible Planning, will take place on Sunday, July 22, and include a 10K Run beginning at 8 a.m., a course for bicyclists at 9 a.m., and for joggers, roller-skaters, and others at 9:15 a.m., Torrey Pines High School, Black Mountain Road, 481-8133.

The Royal Lipizzan School of Vienna will perform palades, passages, and pirouettes, Saturday, July 21, 8 p.m., and Sunday, July 22, 2:30 p.m., Golden Hall, Second and B streets, downtown, 236-6510.

Summer Puppet Shows, featuring hand puppets, rod puppets, and marionettes, will continue on Wednesdays, Fridays, Saturdays, and Sundays, through September 2, 1:30 and 2:30 p.m., Puppet Theatre, Balboa Park, 276-1634 or 466-7125.

"The Minerals of San Diego County," a permanent exhibit which includes gems and minerals from the four basic mining areas within the county, can be seen at the San Diego Natural History Museum, Balboa Park, 232-3821.

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"It's a Mad, Mad, Mad, Mad World," Stanley Kramer's comedy which stars everyone in Hollywood who happened to live on off 4th during the filming, will be shown Sunday, July 21, 1 p.m., and Sunday, July 22, 6 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Genesis," an Omnibus film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reuben H. Fleet Space Theater, Balboa Park, 238-1168.

Special Program for Indochina Arrivals, an evening to sensitize the community to the plight of the "boat people" and recruit foster parents, will include film, dinner, and other activities, Saturday, July 21, noon to 8 p.m., Chinese Community Hall, 1750 47th Street, 234-4447 or 234-0442.

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"Health Care's Rising Costs: Can We Find a Cure?" will be the subject of a lecture by Victor Garlin in the continuing summer health forum series sponsored by the National Science Foundation and CALIFORC's Consumer Health Advocacy Training, Wednesday, July 25, 7:30 p.m., CALIFORC, 3300 E. Street, 236-1568.

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Sixties Beach Movies this week include "Beach Party" (Frankie, Bob Cummings), Monday, July 23, "Bikini Beach" (Frankie, Annette), Tuesday, July 24, "Muscle Beach Party" (Frankie, Annette), Wednesday, July 25, "Beach Blanket Bingo" (Frankie, Annette), Thursday, July 26, and "It's a Bikini World" (Debbie Watson, Tommy Kirk), Friday, July 27, all at 3 p.m., Channel 10.

"The Homecoming," terms of this excellent comedy series of the Fifties, starring Jackie Gleason, Art Carney, and Audrey Meadows will be shown Mondays through Thursdays, 11 p.m., Channel 6.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursdays, 8:30 p.m., KPBS-TV (89.5).

U.S. House of Representatives. Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 3 or 4 p.m., Channel 35, KPBS-TV (89.5).

"Folk Festival U.S.A." will feature the historic reunion of singers and songwriters popular in the States held at Chicago's Ravinia Park, featuring Jim Post, Bob Gibson, and Sylvia Tyson, Saturday, July 21, 8 p.m., KPBS-TV (89.5).

Mara Brothers Film this week include "Duck Soup," Friday, July 20, 11:30 p.m., Channel 6, and "Animal Crackers," Saturday, July 21, 8 p.m., Channel 8.

"Summerfest" will feature the gospel-inspired Rhythm and Blues singing style of Nick Ashford and Valerie Simpson, recorded at the Mississippi River Festival in Edwardsville, Illinois, Saturday, July 21, 9 p.m., repeating Sunday, July 22, 1:30 p.m., Channel 15.

Wednesday, July 25, U.S. Navy Steel Band (from New Orleans). Thursday, July 26, Improvisational Jazz Quartet. Friday, July 27, Camerata Trio. Tuesday, July 31, The Big Band. Thursday, August 2, San Diego Naval Training Center Band. Friday, August 3, San Diego Sun Harbor Barbershop Chorus.

"Big Bands under the Stars" (all programs begin at 9:00 p.m.). Wednesday, July 25, Gramercy Pops Orchestra and Hollywood Opera Theatre performing the "Galactic Symphony." Wednesday, August 1, Glenn Miller Orchestra conducted by Jimmy Henderson.

"Sunday Promenade Concerts" (all programs begin at 6:00 p.m.). July 27, U.S. Navy Steel Band. July 29, Optimat Band. August 5, Ina Cobb Big Band. August 12, Quarter Deck Stage Band. August 19, Webster's Unabridged. August 26, Sonora del Mar. September 2, Marine Corps Band. September 9, Yankee Air Pirates. For further information about "Evenings in the Park" call 236-6605 for information on "Big Bands under the Stars" call 465-2000 and for information concerning the "Sunday Promenade Series" phone 435-5106.

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## READERS GUIDE TO LOCAL EVENTS

### Dance

"Concert Number One," a program of dance, theater, and music, will include performers Mary Jane Eisenberg (formerly of Louis Falco Dance Co. and Dancin'LA), trombonist Bruce Fowler (formerly with Frank Zappa, the big bands of Woody Herman and Buddy Rich, and currently a member of Captain Beefheart and the Magic Band), and J'Wolf of Dancin'LA and Donald Byrd and the Group. Friday, July 20, 8 p.m., Stratford Studio Theatre, 1350 Stratford Court, Los Mar, 481-1817.

"Another Evening With All That Jazz" dancers will be presented Saturday, July 21, 2 and 8 p.m., La Paloma Theatre, 471 First Street, Encinitas, 481-0169.

Fourth Annual Ethnic Dance Festival, a summer series of dance concerts featuring folk dances from around the world, will continue with performances by Mexico's El Grupo Folklórico Nayar, Sunday, July 22, 1 p.m., Museum of Man plan, Balboa Park, 239-1001.

Ballet Works from the repertoire of the San Diego Ballet will be performed by the company on Sunday, July 22, 2 and 8 p.m., Festival Stage, Edison Centre for the Performing Arts, Balboa Park, 239-4141 or 239-2255.

### Sports

Junior World Golf Championships, the 12th annual, will include boys and girls ages 17 and under from around the world, continuing through Friday, July 20, all day, golf courses throughout the country. 222-8175 or 222-8177.

## Oceanside National Pro-Am Skateboard Contest

Oceanside, California's largest free-style skateboard contest, will take place Saturday, July 21, 9 a.m. to 5 p.m., and Sunday, July 22, noon to 5 p.m., Oceanside, 439-7325.

1979 La Raza International Tennis Classic, the sixth annual public tournament, will continue Friday, July 20, various locations throughout the county. Saturday, July 21, 10 a.m. to Sunday, July 22, Morley Field, Balboa Park, all from 8 a.m. to 5 p.m. 234-1808.

Mission Beach Men's Volleyball Open, sponsored by Natural Light beer, should attract some superb two-man sand teams as the first place prize will be \$1000. Sunday and Monday, July 21 and 22, 9 a.m. to 8 p.m., seaview of Mission Boulevard and Coronado Court, South Mission Beach, 545-5816.

Padre Baseball, three teams from the Eastern Division come to town as the San Diego Padres host the New York Mets. Thursday, July 19 through Saturday, July 21, 7 p.m., the Philadelphia Phillies. Sunday, July 22, 1 p.m. and Monday, July 23, 7 p.m., and the Montreal Expos. Tuesday and Wednesday, July 24 and 25, 7 p.m., San Diego Stadium. 283-4494.

Bicycle Races will be held Tuesday, through August 31, 6 p.m., San Diego, 239-1570.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Health, Sunday, beginning at 10 a.m., Organ Pavilion, Balboa Park. 234-3339.

## Galleries

"Conservation: Preserving Our Cultural Heritage," an exhibition of modern day art conservation techniques practiced by the Balboa Art Conservation Center, will continue through July 22. San Diego Museum of Art, Balboa Park. 232-7931.

Eighth Annual Woodcarvers' Jamboree, sponsored by Clay Johnson's Good Earth Gallery and The Mercado, will feature an exhibition-demonstration of 50 artists. Friday, July 20 through Sunday, July 22, 10 a.m. to 5 p.m., The Mercado, 11844 Rancho Bernardo Road, Rancho Bernardo. 455-1000.

New Works by Peter Moore, whose atmospheric landscapes and architecture fuse into the subtle evocations of stage sets, scrim, and emblematic decor, will be exhibited through July 27. Deutchbank gallery, 1262 Kettner Boulevard. 236-1916.

"Maiden Voyage," an introduction to photographer Donna Dunn, Kim Kloterman, Debra Richardson, Fran Rotondella, and Susan Turner, will continue through July 27. Grosvenor College Gallery, Grosvenor College, El Cajon. 465-1700 x450.

"Images of Work," an exhibit of photographs taken inside factories and workshops by documentary photographer Ken Light, will continue through July 27. Grosvenor College Gallery, Grosvenor College, El Cajon. 465-1700 x450.

16th Annual National Exhibition of the San Diego Watercolor Society, composed of 72 selected paintings, will continue through July 29. Bard Hall gallery, 4190 Front Street, downtown. 454-6330.

Hand Puffed Silk-Screen T-shirts by Mario Uribe will be on display through July 30. Phaedra Gallery, 1111 Prospect Street, La Jolla. 454-6330.

"As American As . . ." an exhibit of American folk art, including hand-painted toys, will continue through July 31. Colebrook, 6457 S. Street, upstair, 239-5252.

Wildlife Art Show, featuring the work of Merckens artists Ken Michael, Ben Baker, James D. Mayhew, and William Daley, will be presented through July 31. Penthouse Gallery, Village Hotel, 1110 Prospect Street, La Jolla. 454-0133.

Group Exhibit will include drawings by Jose Luis Cuevas, drawings and sculpture by Giacomo Marini and Francisco Zuniga, and sculpture by Marino Marini and Henry Moore, continuing through August 2. Tascade Gallery, 822 Prospect Street, La Jolla. 454-3691.

Photographs of Urban Landscapes by Bill Pickett will be exhibited through August 12, the A.C.C.E.S.S. Gallery, 1957 Goldfinch Street, Mission Hills. 296-6219.

"Installations and Performances," an exhibition of conceptual and performance art featuring three-dimensional works which utilize a particular space in the gallery as an integral part of the piece, two-dimensional works presenting the artist's ideas/statement as the main focus of expression, and various performance art pieces, will continue through August 25. Museum of Contemporary Art, 820 Third Avenue, downtown. 233-0141.

Recent Paintings and Sculptures by Manuel Felguera, the ideas of which emanated from a series of computer printouts based on the series of elements of the artist's work during the past 25 years, will be exhibited through August 31. Mex-Art International Gallery, 1227 Prospect Street, La Jolla. 459-6879.

"Cover and Containers," an exhibit concentrating on the functions of the objects shown, taken from the museum's Asian Decorative Arts Collection and loans, including robes from the Chinese Imperial Court, glass cosmetic bottles from first-century China, Persian and Japanese pen cases, Turkish prayer carpets, a Han Dynasty wine cup, and a Baluchistan silk bag, will continue through September 2. Galleries 4 and 5, San Diego Museum of Art, Balboa Park. 232-7931.

"Kekule Seizes—A Living Treasure" is the title of the first U.S. exhibition featuring the hangings, screens, kimono, and hand painted books . . . continuing through October 14. Minget International Museum of World Folk Art, University Towne center, 4405 La Jolla Village Drive. 453-5300.

## Restaurants On the Wings of a Dove

ELEANOR WIDMER

The Restaurant: Casa de la Paloma  
The Location: 719 E. Bradley Avenue, El Cajon (448-7072)  
Type of Food: Mexican  
Price Range: Diners, approximately \$4.50; combination plates, \$3.50  
Hours: Open daily, Tuesday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 10:00 p.m.; Sunday, 4:00 p.m. to 9:00 p.m.

It has been observed about novelists that they tend to repeat themselves. No less can be said of restaurant reviewers. At the risk of repeating a minor complaint, let me say that the job is not all glamorous dining and nights of glamour. When there are problems, they usually center around trekking here and there to establishments of unknown quality and attempting to locate those that are worthwhile. To be sure, you can open the phone book and select a restaurant at random. Often I think this method would work as well as any. But there's little point in straining the lumber industry and the paper mills just to tell you what you already know — namely, that many restaurants dish up a mediocre product.

In the wide swath that calls itself Mission Valley, you can begin at one end with Denny's and end up with others whose names and prices are more elaborate but whose basic concepts are identical. This week none of my scouts in the field were helpful and I was almost tempted to try one of those beef-and-salad-bar places that abound in the Valley. But not quite.

A friend of mine entrusted me to eat in yet another Italian restaurant. Some drive-home calls later we landed in a family-style place on El Cajon Boulevard, of which the less said the better. We dropped twenty dollars for Sicilian red-link sauce that had been ladled over everything. My friend would not even deign to sop up the gravy with bread (a practice he's fond of), and to placate him, I attempted to treat him to an spritz dipped in white chocolate at Uncle Mary's in La Jolla. The young woman behind the counter gave him a dipped fig instead. Some nights you just can't win.

Fairly distraught by the waste of money, effort, and time, I managed to persuade another friend to accompany me and my sister to El Cajon the very next night. We drove down Highway 8 to Highway 67, turned off at Bradley Avenue, traversed down a desolate piece of road, came to a halt in front of some unimpressive stores. We were searching for a restaurant called Casa de la Paloma, but all we discovered were some shrunken storefronts. I couldn't believe that I had struck out, not two nights in a row, not to mention the added cost of the gas it took to drive to this section of El Cajon. Then it occurred to me to investigate the area around the corner from the stores. Sure enough, there stood Casa de la Paloma. It was new; it was beautiful; it held promise. The three of us entered with relief.

Inside, we were even more pleasantly surprised. One wall had been glassed off and held the doves for which the place had been named. The tables were beautifully tiled, the wall hangings and chandeliers authentically Mexican. Moreover, when I read the menu, I was delighted to discover items that one normally does not find in a taco/tostada establishment. These included quesadilla poblanos, which is a masa tortilla (this is corn flour and normally spelled masa) filled with melted cheese, dipped in egg batter, and deep fried; sope, a version



It's possible that only my voracious sons could have done justice to this mountain of food, but anyone would have loved its preparation. Nothing on my plate was short of wonderful.

of the tostada, except that the meat and vegetables are placed on a fried masa; and gallina mechamada, chicken in red chili sauce.

Since there were eight dinner specialties, including two chicken dishes I had never tried, I opted for one of them, pollo frito, or chicken fried in poppy-seed butter. The house specialty is carne asada, but my friend selected chile con queso, which is cubed beef prepared in a chili sauce. My sister ordered a tostada and a chicken enchilada. All dinners came with soup or salad, and the soup was abondance, the meatball and fresh vegetable soup.

There's a salad bar for those who wish salad, but my advice is not to fill up on too many greens or appetizers (we ordered the quesadilla poblanos and then it was duplicated on my chicken dish). A large basket of warm tortilla chips is served with the meals, as are marinated vegetables and salsa, so you won't exactly go hungry while waiting for the entree.

When the dinners arrived, we all let our gapes of astonishment be of the

amount of food and the variety. My chicken dish, at only \$4.50, contained several pieces of chicken, an enchilada, a sope, a quesadilla poblanos, and refried beans. It's possible that only my voracious sons could have done justice to this mountain of food, but anyone would have loved its preparation. Nothing on my plate was short of wonderful.

The chile con queso, also \$4.50, was equally fine. It was served with warm flour tortillas, my friend chose to make his own burritos from the meat, the marinated vegetables, the rice and beans. My sister's tostada was full of beef chunks, and though she asked for only one enchilada, she received two for the same price.

While all the entrees were well prepared, my chicken dish, with its variety of side dishes which were a meal in themselves, was outstanding. Though I am not a beef eater, I would order the carne asada at only \$5.95 because it, too, is served with three different Mexican specialties that one normally finds only on a combination plate.

High on our good discovery, we ordered one burrito, which is a crisp flour tortilla covered with warm caramel sauce (seventy-five cents). We were enormously full, but we shared it. The bill for the three of us, with beer and dessert, came to seventeen dollars.

The location of Casa de la Paloma is regrettable. It's difficult to find, stuck as it is out in the proverbial middle of nowhere. Unless you live in El Cajon, it does take a lot of gas to get there. But it's worth it. I would not travel the distance just for a taco, but the dinner specialties, particularly those served with enchiladas, chulapas, sopas, and so on, are a rare value. At Casa de la Paloma, in La Jolla, for example, these meals would be at least double the price and the chef could not produce them as easily.

At the symbolic level, it often requires a big splash to achieve anything, and it will require some patience to get to Casa de la Paloma. The owner, who, incidentally, started the Baker in the Forest, has done his share of schlepping. After struggling with Baker in the Forest, he sold it not long after it opened, bought the restaurant in El Cajon, and has decorated and remodeled it most tastefully. I peeked into the kitchen and even the hood of the stove was tiled.

We drove back via Mission Gorge Road, and despite my complaints about the night before, I counted my blessings. My idea of Dante's circles of hell would involve eating my way through every tiny and often misbegotten eatery along Mission Gorge. To end on a note of cheer, my faith in my sister was happily restored by this latest discovery.

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**LONG**

During this time, *The Wicker Man* acquired its reputation as a maligned masterpiece with hardly anyone having seen it. Its presentation at the 1978 Telluride Film Festival was sold out for two shows, and now we have magazines like *Cinefantasy* calling it "the Citizen Kane of its genre." The movie might not be able to arrive this kind of mindless critical infatuation. As a certified *cause celebre* it joins the company of films like *Pretty Poison* and *Citizen's Band!*—another modestly-scaled movie whose small but real virtues are lost in the avalanche of praise for its nonexistent brilliance. □

tearjerker of the same name, with Joaquin Phoenix and Ricky Schroder taking the places of Wallace Beery and Jackie Cooper, and mopping up, so to speak, on their elders. The characterization of the little boy is rather like a repressive, authoritarian ideal of what a child ought to be (loyal, docile,



peated provocation), and it could conceivably have a pernicious effect on unloved and unsuspected fathers, on expectant fathers, and on confirmed bachelors who hereafter might be shaken in their resolve. Impressionable adults who find themselves wistfully attracted to the personality traits of this boy, to the point of identifying themselves in a paternal role like

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JULY 19, 1979 23





Michael Ritchie had his heart set on playing a gig on consequences, "Babe," and he wasn't going to be deterred or dissuaded by the fact that he'd been asked to direct "The Graduate" by the professional and private lives of football players. The actual line is used and contexted, but the movie, suggesting its several subjects, isn't political, warring, or even to know what it's about. As to the movie, the movie is that it's a cheap, glib, comfort food. But Reynolds, Kris Kristofferson, Jill Clayburgh, 1977. (UJA Cinema 3, from 7:30.)

**A Slave of Love** — The first part of this Soviet film, during which you will probably get your fill of sun-dappled impressionistic images long before the director has gotten his, closely resembles Peter Bogdanovich's *NICKELBOCKEN* with its broad caricatures of stock silent movie types (the temperamental prima donna, the masculine machine idol with a fassetto

voice, the oddball writer who spots a Harper Marx hands, etc.). But where Bogdanovich's irreverent, somewhat cynically discovered film is a little more of a *W. G. R. BIRTH OF A NATION*, these Russians instead discover Politics in the form of the October Revolution. The audience, about face, is moved here, is loaded with cynicism, sentiment, culminating in the act of piety, and symbolic finale which was from when Dostoevsky used a car in 1929. Directed by Nikita Mikhalkov, 1977. (UJA Cinema 3, from 7:30.)

**Star Crash** — This Cinecitta space epic plays like a war movie as George Lucas's *STAR WARS* and with many of the same clichés and costumes (plus a couple of skimpy female things that appear to have been pocketed up at an inn specialty shop). But by making the joke more transparent, it serves almost as a parody or a critique of the Lucas movie. Or it not, it serves as a filling

punishment for any moviegoer hankering after another *STAR WARS*. With Caroline Munro, Marlon Brando, and Christopher Penn, directed by George Lucas, 1978. (Babco, Campus Drive In.)

**Superman** — Out of a desire to be defensive, this tough Superman ad venture allows itself to become bogged in biography. It presumes a familiarity with Superman mythology, and often plays to bore the audience with commentary information about the man. Krypton (where the culture is proven to be "advanced" by having the inhabitants speak in British accents) and about Superman's rural upbringing on Earth. After an hour or so, the movie finally arrives in Metropolis (an uncannily accurate New York City, the Statue of Liberty and all, fits the bill) and introduces Christopher Reeve (for once as the Caped Wonder, but rather lame as a newspaperman Clark Kent, speaking in a gush-dam-

golly Andy Hardy idiom). And the rest of the movie recalls the *BATMAN* television show in the late 1960s, with its vaudeville, villany, facetious flag waving, and Boy Scout morality. Gene Hackman, Marlon Brando, Margot Kidder, and Valerie Perrine, directed by Richard Donner, 1978. (Babco, Big Sky Drive In, College; Mira Mesa Cinema, Village.)

**A Touch of Class** — Extramarital fling. The scales switch between the London business world and the Maraga vacationland, while the human behavior switches between the unlikely and the unimaginable. It's all in the modest cause of soliciting laughs, and there are several gobs. The slightly offbeat flavor, overall, is an effect of the color (appealing), the plot (complications, color-producing), and the forced, unnatural charm of the players (George Segal, Gilda Jackson). Written and directed by Mel Frank, 1975. (Strand, 7:22.)

**Up in Smoke** — Cheech and Chong's marijuana puff piece is simply a stoner in a suit and tie? A stoned? Gas masks are advised. With Stacy Keach and Tom Sizemore, directed by Lou Adler, 1978. (Century Twin 2, Plaza, Star.)

**Walkabout** — Edward Bond's screenplay — two school children, accustomed to crop uniforms and transistor radios and such things, find themselves marooned in the Australian outback — possibly a more complex in its ideas about a cultural misalliance than is readily apparent. No matter. Nicolas Roeg's bright, clear, airy images create a wonderland of surreal encounters, altered perspectives, magnifications and diminutions. Jenny Agutter, Lucien John, 1971. (La Paloma, 7:22 and 23.)

**The Warriors** — Walter Hill's realistic, or anti-realistic, street gang movie has an obvious kinship with the hostile territory branch of action films,

including both the *STAGE COACH*-type western and the *OBJECTIVE, BRIM*-type war story. It also owes a special debt to the samurai films of Akira Kurosawa for its conception of the feudal clansmen of New York youth gangs and the street-martial-arts hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "toggies." A simple problem in logistics how to get from here to there, it offers no more character or plot development — but then again, no less drama and color and preoccupation — than the annual Golden Gloves tournament. The refreshingly feeling is established immediately by the magical opening shot of Coney Island's "Wonder Wheel," a minimalist tracing of neon

dots and dashes against a black sky, and is maintained throughout by the continuous, fast-run, parade of peacock-proud gang costumes (magnolia vests, New York Yankee pinstripes, Marcel Marceau flour faces, etc.) which, for people-watching purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh, 1979. (Century Twin 2, Plaza, Star.)

**What's Your Tiger Lily?** — A whimsical excuse for a movie. Woody Allen has dubbed his own dialogue with a silly Japanese say movie. It is undisciplined to put it gently. But the voices are really a very funny parody of standard, raspy movie dubbing, and a reasonable number of the gag lines receive gaily laughs, probably because the humor is so close in spirit to anybody who has ever daydreamed graphs or bravely talked back to a TV screen. Music by the Lovin' Spoonful, 1967. (Strand, 7:20 and 21.)

**Which Way Is Up?** — The story and social commentary are lifted from Louis Weismuller's *SEDITION* OF MIMI, relocated in California and smothered in John Alton's trademark golden light. This project, neither more commercial nor more star-conscious than the Weismuller, gives Richard Pryor three separate

roles, and gives him a lot of latitude to show off his talent, or his schizophrenia. Among the physical break-down of a first-time jogger, he is reminiscent of Jerry Lewis's high day. Shortly thereafter, piloting wood in a low, alien voice that seems to emanate from deep in the heart instead of the mouth, he's reminiscent of Jerry Lewis making a muscular dystrophy plea. His most persistent idea is the humorlessness of his being beaten up by a woman, which happens three separate times at the hands of three separate women. Directed by Michael Schultz, 1977. (Ken, 7:20 and 21.)

**The Wicker Man** — British horror film written by Anthony Shaffer and directed by Robin Hardy, was sporadically released in this country in 1974 and has since developed a cult reputation with Edward Woodward, Britt Ekland, and Christopher Lee. (Guard)

**Zardoz** — A classically styled heroic myth, set in a remote, thoroughly imagined future society where there still exists a class division, of a sort, and a hairy, naked, virile Sean Connery fights to restore death to the gale privileged class, cursed with immortality. Frugally made, but not obviously stretched too thin, cleverly conceived and executed, but not quite mind-boggling. Written, directed by John Boorman, 1974. (Ken, 7:22 and 23.)

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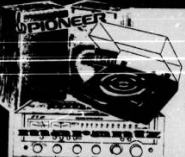
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What are some of the hazards of your job?



Anne Zumbun  
Research Technician  
La Jolla

Well, one of the things I work around is radiation. What was coming out of the Three Mile Island smokestack every minute was more than sixty times what we're allowed to even have on hand in our lab in a month. We're monitored; they check on us every month. We have a lifetime allowance. If we go over that, we can't work with radiation again. A more realistic danger is getting bitten by the mice.



Todd Loomis  
Cab Driver  
San Diego

I picked up two guys at the 7-Eleven, and I felt something was fishy and figured maybe they wouldn't pay. When I pulled into the parking lot on Shelter Island, one of the guys got out and the other one grabbed me around the throat from the back seat and said, "Give me your money." So I gave them my money; they took off. But still, I have to say, there's a lot of good people out there. Like for every rotten ride you get, there's one to offset it. I gave this couple a ride home, a \$2.40 fare. It was their wedding anniversary... thirty-fifth or something. She gave me a twenty and said, "Keep the change." I was really surprised and pleased.



Nelson Manville  
Lifeguard  
Del Cerro

This happened at the Jewelers' Exchange Building. The elevator was installed in the building around 1954, and they got it out of a building they tore down in Washington, D.C. So one of the first safes that went into it was a heavy money-chest. It was supposed to go to one of the upper floors. It was tipped into the elevator and it went right down to the basement without stopping at it. It sat there for about three years. The second safe was a heavy, two-door upright. As the men pushed it into the elevator, it tipped and broke right through the elevator wall and then through the brick wall of the building and fell into the parking lot. No one was hurt.



Carl Cloud  
Safe Technician  
Pacific Beach

This happened at the Jewelers' Exchange Building. The elevator was installed in the building around 1954, and they got it out of a building they tore down in Washington, D.C. So one of the first safes that went into it was a heavy money-chest. It was supposed to go to one of the upper floors. It was tipped into the elevator and it went right down to the basement without stopping at it. It sat there for about three years. The second safe was a heavy, two-door upright. As the men pushed it into the elevator, it tipped and broke right through the elevator wall and then through the brick wall of the building and fell into the parking lot. No one was hurt.



Cory Osborn  
Television Film Director  
Mission Valley

The chemicals I use to clean film might kill off a few brain cells if I smell them long enough. I could get my fingers caught in the high-speed rewinder. An irate viewer might get upset because I cut out one of their favorite parts of a movie. I know of one person who got fired from another station because she cut out the chase scene in *Bullitt*. She apparently didn't realize it was important.

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## San Diego Concerts

**The Penelopes, DFX2, and the Dinettes.** American Legion reg. Thursday, July 19, 8:30 p.m. \$15. University Avenue. 281-7227.

**Minhnguyen Rahn** with AC, DC, and St. Paradise. South Beach. Sunday, July 20, 10:00 a.m. - 4:00 p.m. \$10. 444 1/2 Mission Bay. 444-4338.

**Concert 1, featuring Bruce Fowler, Mary Jane Eisenberg.**

**Seowind.** Calamarian, Friday, July 20, and Saturday, July 21, 9 and 11 p.m. 3999 Mission Boulevard. 488-1081.

**Jimmy Buffett.** 5550 Amphitheatre, Saturday, July 21 and Sunday, July 22, 8 p.m. 286-0421.

**Herbie Mann.** Calamarian, Sunday, July 22, 9 and 11 p.m. 3999 Mission Boulevard. 488-1081.

**Johnny Cougar.** Bay Theatre, Monday, July 23, 7:30 and 10:30 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

**Harry Belafonte.** Civic Theatre, Monday, July 23 and Tuesday, July 24, 8 p.m. Convention and Performing Arts Center. 235-6510.

**Rockabilly Rebels with The Penelopes and The Crowddaddys.** American Legion Reg. Thursday, July 26, 8:30 p.m. 8115 University Avenue. 281-7227.

**and a Walt.** Shuffled Deck Theatre, Friday, July 20, 8 p.m. 1350 Shattuck Court, Del Mar. 481-1817.

**Improvisational Quartet.** featuring Mark Desser, Tripp Sprague, Diane Moser, and Dave Millard. Babcock Park Organ Pavilion, Thursday, July 26, 8 p.m. 276-4324.

**Sanford and Townsend Band.** Calamarian, Friday, July 27 and Saturday, July 28, 9 and 11 p.m. 3999 Mission Boulevard. 488-1081.

**Walter Egan.** Bay Theatre, Friday, July 27, 8 and 11 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

**Reconstruction with Jerry Garcia.** Bay Theatre, Saturday, July 28, 9 and 11 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

**Todd Byson and Eternal Orchestra.** Shattuck Court Theatre, Friday, August 3, 8 p.m. 1350 Shattuck Court, Del Mar. 481-1817.

**Gl Scott-Hell.** Calamarian, Friday, August 3 and Saturday, August 4, 9 and 11 p.m. 3999 Mission Boulevard. 488-1081.

**Dixie Dregs.** Bay Theatre, Thursday, July 26, 8:30 and 10:30 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

**Cheap Trick.** with Blue Oyster Cult, UFO, and Pat Travers. San Diego Stadium, Sunday, August 5, 8 p.m. 248-6510.

**Stephen Bishop.** with Bill Judson and Friends. Civic Theatre, Monday, August 6, 8 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

**Anthony's Harborside.** 150 North Harbor Drive, Monday, August 6, 8 p.m. 4642 Casa Street, Pacific Beach. 488-3303.

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**Atlanta.** 2595 Ingraham Street, Mission Bay. 224-2535. Rockabilly, contemporary, Tuesday through Saturday.

**Bacchanal.** 4022 Clarendon Mesa Boulevard, Claremont. 561-8022. Beat, rock, Tuesday through Saturday. Stage 11 variety show, Sunday and Monday.

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**Todd Byson and Eternal Orchestra.** Shattuck Court Theatre, Friday, August 3, 8 p.m. 1350 Shattuck Court, Del Mar. 481-1817.

**Gl Scott-Hell.** Calamarian, Friday, August 3 and Saturday, August 4, 9 and 11 p.m. 3999 Mission Boulevard. 488-1081.

**BELAFONTE**

in person


**Monday**  
July 23 • 8 PM

**Tuesday**  
July 24 • 8 PM

**CIVIC THEATRE**

**Tickets:**  
\$12.00-\$10.00-\$8.00

ON SALE at Center Box Office, 202 C St., all Bill Gamble's Men's Wear, Stanley Andrews in Chula Vista & Escondido, and other Select-A-Seat Outlets. Ticket info: 235-5515. Masters charge: Visa Charge: 1-800-765-2025.



**ROXY** 106

RED HOT AND LIVE AT 4642 CASS PACIFIC BEACH 488-3303

**JOHNNY COUGAR**  
MON. JULY 23RD 7:30 & 10:30 \$5.75

**DIXIE DREGS**  
THURS. JULY 26 7:30 & 10:30 \$5.75

**WALTER EGAN**  
FRI. JULY 27TH 8:00 & 11:00 \$6.75

**RECONSTRUCTION with JERRY GARCIA**  
SAT. JULY 28TH 8:00 & 11:00 \$7.75

**SISTER SLEDGE**  
FRI. AUGUST 3 8:00 & 11:00 \$8.75

**MARIA MULDAUR**  
SUN. AUGUST 19 7:30 & 10:30 \$6.75

RESERVED SEATING

TICKETS ON SALE AT ROXY THEATRE & TICKETRON OUTLETS 565-9947 OR 488-3303



JULY 19, 1979 37

Final week for our  
**Complete  
Steak and Lobster  
Dinner \$8.95**

**Jobe & John  
Friday & Saturday  
8:30-1:30  
ANCHORAGE  
FISH CO.  
5450 La Jolla Blvd., Bird Rock  
Reservations 459-6834**

**fat  
Cat's**

Thurs.	<b>STREET LIFE</b>	Rock 'n Roll
Fri. and Sat.	<b>NEW SPOONS</b>	Good ol' Rock 'n Roll
Tues.	<b>C.Y. DYGIT</b>	Country Rock
Wed.	<b>TALL COTTON</b>	Country

Chuck Wagon and the Wheel albums  
"Country Swings-Disco Sucks" available now  
Happy Hour 5-7 Mon.-Fri. 35c hot dogs-1 pitcher-25c glass  
656 First St., Encinitas 753-2578

**ROXY 106 KPHL**  
RED HOT AND LIVE AT 4642 CANS PACIFIC BEACH 448-3383  
CONCERTS  
March 28-29

**RECONSTRUCTION**

WITH  
**JOHN KAHN**  
**MERL SAUNDERS**  
**RON STALLINGS**  
**GAYLORD BIRCH**  
**ED NEUMEISTER**

AND SPECIAL GUEST GUITARIST:  
**JERRY GARCIA**  
SAT. JULY 28 8:00 & 11:00 \$7.75  
RESERVED SEATING  
TICKETS ON SALE AT ROXY THEATRE & TICKETRON  
OUTLETS 565-9947 OR 488-3303

Thursday through Saturday, Dave Boley and his Maniac Band country rock, Sunday, Diamond County rock, Monday through Wednesday.

Journey, 4375 Kearny Villa Road, Kearny Mesa, 279-2340, Disco, night.

Kelly's Roadhouse, 520 North Mission Valley, 267-2231, 442-0353, Junior (gtr), piano, Tuesday through Saturday.

King's Grill, 1333 Hotel Circle North, Mission Valley, 267-2231, 442-0353, Junior (gtr), piano, Tuesday through Saturday.

King Lull, 5125 Linda Vista Road, Bay Park, 291-4279, Deezee, Betty Danning, Tuesday and Wednesday, Wayne T. organ, Thursday through Saturday.

Kung Food, 2542 Fifth Avenue, Hillcrest, 267-7322, Classical music, Thursday and Friday, music of Asia, Saturday.

La Costa Cantina, 1476 Encinitas Boulevard, Encinitas, 753-1488, 267-2231, guitar, Friday through Sunday, Phil Goss & Kenny, country folk, Tuesday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 448-3383, Jim and Theresa Nelson, folk and originals, Wednesday and Thursday, Will Buell, folk guitar, Friday, Cass, folk guitar, Saturday, Phil Goss & Kenny, country folk, Tuesday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5200, Feil, 279-2390, Steve Or, contemporary, Sunday and Monday, Bill Brackett, comedian, Tuesday through Thursday, C.Y. Dygit, country rock, Friday and Saturday.

Little Bavaria, Carmel Valley Road, Del Mar, 755-1383, Jerry McCann Band with Johnny Almond, rock and roll, Thursday and Friday, Frank Sherman and the Alpacas, German polka, Saturday, Frank Sherman Band, jazz, Sunday, Sunday.

London Opera House, 5454 Barbours Avenue, Clairemont, 279-2390, Steve Or, contemporary, Sunday and Monday, Bill Brackett, comedian, Tuesday through Thursday, C.Y. Dygit, country rock, Friday and Saturday.

Los Hermanos Women's Coffeehouse, 4003 Wabash Avenue, North Park, 260-7040, Susan Boley, rock and roll, Saturday.

Macho's, 2566 Midway Drive, Loma Park, 224-0401, Mark of Zoro, 100 40, Sunday and Tuesday, Colby, Latin disco, Wednesday through Saturday.

Mad Greek, 3191 Sports Arena Boulevard, Loma Portal, 226-0281, Disco, night.

Magic Lamp, 5622 Miramar Road, Mira Mesa, 271-6750, Disco, night.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8500, Disco, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573, D.A. & the Neobones, country rock, Monday through Saturday, Pony Express, country, Sunday.

Mundain Wind, 308 Union Avenue, Hillcrest, 267-3971, King Biscuit Blues Band, blues, Thursday through Saturday, Oudine, Monday, Mike Bico, variety, Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Freeway 78, San Marcos, 744-3520, Disco, night, Odes, hot Goodies night, Sunday, dance contest, Tuesday.

Mazins, 1299 Camino del Rio South, Mission Valley, 266-3544, Disco, night.

Mike's Hideaway, 8203 Wintegrate Boulevard, Lakeside, 443-9508, Outback, rock, Friday and Saturday.

Mission Inn, 670 East Mission Road, San Marcos, 744-2203, White Lightning Express, country, Thursday through Sunday.

LIVE FROM THE  
**BACCHANAL**  
PHONE 560-8022  
BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.

EVERY TUESDAY THRU SATURDAY  
**BRATZ**  
SAN DIEGO'S CRAZIEST ROCK BAND  
TUES. & WED. DRINK SPECIALS 85c  
TONIGHT, JULY 19-9PM NITE  
ALL WELL DRINKS 91c  
FREE! PADRE TICKETS - RECORDS ALBUMS & MORE!  
EVERY SUNDAY & MONDAY  
**MAGIC IF**  
STARTS 8:30 - \$4.00 ADMISSION - NO MINIMUM

CalPIRG presents  
**Stephen Bishop**  
with  
**"Citizen!" and "Bill Judson & Friends"**  
In a benefit concert for CalPIRG  
**Monday, August 6  
8 p.m.  
Roxy Theater**  
4642 Cass St., Pacific Beach  
Tickets available at the Roxy Theater and all Ticketron Outlets  
For more information call CalPIRG at 236-1508

**Billy Up**  
Tavern

Thursday 9 p.m. - 1 a.m.  
**TALL COTTON**

Friday & Saturday nights  
**JERRY McCANN & JOHNNY ALMOND**

Sunday 9 p.m. - 1 a.m.  
**HUEY, DEWEY and LOUIE**

143 S. Cedros, Solana Beach, 481-9022

Mississippi Room, 2223 El Capon Boulevard, North Park, 298-8650, Dave Lofsky, big band, Friday and Saturday, live combo, Sunday through Thursday.

Mom's Saloon, 943 Camel Avenue, Pacific Beach, 276-4653, Champion rock, Thursday through Sunday, Daddy O, music of the 50s, Monday and Tuesday, Blue Bay, rock, Wednesday.

Monk's, 13475 San Diego Mission Road, Mission Valley, 563-0060, contemporary and classical guitar, Thursday through Saturday, dancing, Sunday.

Monterey Jack's, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400, Brian Reney, contemporary and classical guitar, Thursday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1631, Dave Bradley and Duffy Bell, country rock, Tuesday through Saturday, Brian Reney, contemporary guitar, Sunday and Monday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022, Sandy Stewart and Co., contemporary, Tuesday through Saturday, Paul Gringo, organ, Sunday and Monday.

My Rich Uncle's, 6205 El Capon Boulevard, East San Diego, 287-7332, Disco, night.

Nashville Country, 5933 University Avenue, East San Diego, 583-6670, Tall Cotton, country, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 445-1730, RPM, disco, Tuesday through Saturday.

Night Owl, 657 North-Mission Avenue, El Cajon, 447-3854, tapate, contemporary, Sunday and Monday, Heller, rock, Tuesday through Saturday.

Oasis Bar, 1121 Third Avenue, Chula Vista, 426-2977, Jack Richards, country western, Thursday through Sunday.

Ocean Beach Inn, 1638 Bacon Street, Ocean Beach, 222-6761, Song of Thru, contemporary, Friday and Saturday.

Ocean View Room, Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6411, Jesse Davis, contemporary, Tuesday through Saturday.

Odyssey, 4240 West Port Loma Boulevard, Loma Portal, 224-8282, Disco, night.

Odyssey 2000, 6th and Revolution, 3rd and 4th floors, Tijuana Mexico Live disco, night.

O'Hugh's, 2547 San Diego Avenue, Old Town, 298-9133, contemporary, blues, mellow, bluegrass, Irish pop, jazz, and folk rock, daily.

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Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131, Meert Moore, contemporary and swing, Tuesday through Saturday.

Odyssey, 4240 West Port Loma Boulevard, Loma Portal, 224-8282, Disco, night.

Odyssey 2000, 6th and Revolution, 3rd and 4th floors, Tijuana Mexico Live disco, night.

O'Hugh's, 2547 San Diego Avenue, Old Town, 298-9133, contemporary, blues, mellow, bluegrass, Irish pop, jazz, and folk rock, daily.

O'Hugh's, 6950 Gallatin Drive, San Carlos, 697-3232, Blues, country western, folk, rhythms, ballads, and bluegrass.

Old No. 7, 14711, 140 South Sierra Avenue, Solana Beach, 755-5733, Disco, night.

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2846, Tom Cat, blues and Crazy Dave, comedy special, Thursday, Andy Byron, variety, Friday, Kraft She and Soignow, folk rock, Wednesday, and Soignow, folk rock, Wednesday.

Organ Power Plaza, 5375 Kearny Villa Road, Kearny Mesa, 560-9898, Tommy Slark, contemporary and pop, Wednesday through Monday.

Outpost, 652 Grand Avenue, Spring Valley, 464-9007, the country music, Saturday.

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# two worlds

- Balmey sea breezes from nearby Mission Bay, or...
- Air conditioning (just installed!) for unbearable days

## Silver Dragon Restaurant

Cantonese & American  
 Tues - Sat from 11 a.m. Sun 3-4  
 2729 Morena Blvd. 278-6344

NLW reservations accepted for private parties (15-40 persons) on Sundays (11 a.m. to 2 p.m. only).

**Hypnosis-  
Therapy!**

**65% 93%**  
**OTAL SUCCESS**

ooking, Self-Hypnosis, Loss Weight, Double  
me, Sleep Soundly, Memory/Concentration  
on Exams, Improvement for Vocalists,  
icians, Songwriters, and much more!

The Waldrop Foundation  
ickers Suite V near Chardley & 163)  
Call 660-4321 today ext. 280

# STING CALLS!!

TO DISCO DANCERS, MALE &  
FEMALES 26-35, POLICE TYPES  
& COPS, MALES & FEMALES 35-50,  
a remake of old film. Film credits  
1. COMING HOME. T.V. series  
including SALVAGE 1 & DATSUN.  
list available at interview.  
204-7393  
AGENT ONLY. FEE REQUIRED









1982 FORD RANGERO 6 cylinder, automatic, reliable workhorse for \$400/hm  
1982 VOLVO 2 door, 4 speed, good mileage  
transmission \$700 232-4860

CLASSIC 1960 Mustang, First \$950 6 cyl.  
dr 2 on the road, very reliable and excellent  
mileage. 270-7912

1971 VW PORSCHE CAMPER, sleeps 4, good  
mile, \$2150 or best offer. 741-6034

1973 EL CAMINO, automatic, power steering  
and brakes, air, Cam Top 17 mpg, regular  
gas, excellent condition, offer. Dennis  
279-8130 or 279-5771

1971 MG8, good condition, new paint,  
AM/FM cassette, new top and runs like one  
too, good gas mileage \$2500 or best offer.  
Sandy 275-1301 x22

1987 VW BUS, new (rebuild) engine, new  
paint, Michelin radials, looks and runs great.  
\$1700 or 7 254-4258

1964 FORD ECONOLINE van, \$425 or best  
offer. 279-0394 after 10am

1967 FORD VAN 6 cylinder, automatic, custom  
interior including painting, carpeting,  
outfurn, bed, 8 track and truck lights, dual  
air, first \$1000. 222-6404

1965 VOLVO 544, rebuilt engine, re-aligned  
front end, needs some mechanical work, body  
paint and upholstery. A lot of extra parts!  
Leave message at 222-9663

1964 DODGE DART, 2 door, gas saver, start  
6, dependable transportation car, \$450 or  
best offer. Lori 296-4024

PLYMOUTH BARRACUDA, 3 speed  
automatic, sunroof, and much more, priced for  
sale. 81871, 444-1875

1974 VEGA SPIRIT of America hatchback, 4  
speed, sport wheels, full instrumentation,  
regular gas, 26 mpg, 42,000 miles, \$1450  
260-8354

1966 MERCEDES 200, automatic, 4 door,  
AM/FM tape, 26 mpg, very clean. \$5500 firm.  
421-1135, Colorado, lease tryng.

1971 TOYOTA COROLLA, cylinder head re-  
built, runs great, no repairs needed, every-  
thing works. Light blue, \$1500. Neil 298-0360

JUST IN TIME for summer outings 11m  
Open Road camper, electric water pump,  
hobby, bearing, economical toilet, \$1200 or best  
offer. 482-5213

1973 PONTIAC, newish clean, runs fine,  
83,000 miles, 4 speed, small engine, new  
interior cassette, \$1250. Neil 298-0360

1977 PONTIAC ASTIRE, Satin Wagon, au-  
tomatic, air, many extras, excellent condition,  
great mpg, 29,000 miles, must sell \$2600  
or best offer. 275-6445 evenings

1965 FORD, excellent condition, restored  
and runs great, 2 tops, \$11,000. 481-6164  
after 5pm

1976 CHEVETTE HATCHBACK, automatic,  
air conditioning, AM/FM tape, 22,000 miles,  
push interior, classy exterior, roof rack, hy-  
draulic bumpers, good tires, mint condition.  
\$2500 250-1610

1971 FIAT 800 SPIDER, new tranny top  
upholstery, valve job, needs speedometer and  
fuel. 1 fender repair. Best offer over \$900.  
John 481-1865

1971 TRIUMPH SPITFIRE, body parts and  
interior available, also 1967 Chevy  
230 6 cylinder. John 421-1485 days or  
421-7336 nights

1967 VW BUS, new 1500 cc engine, runs  
great, AM/FM, no reasonable offer. 279-0394  
after 10am

1971 TRIUMPH SPITFIRE, AM/FM, restored,  
9000 miles, like new. \$1195 278-7081

1967 MG MIDGET, excellent condition,  
14,000 miles, great gas mileage! (Borgwardt)  
interior, \$800. 481-6000, Sonja Beach

1971 PINTO RUMABOOT, 1800 engine, 4  
door, new mileage, good mpg, radio and  
heater. \$975 121-0071 days or 272-4116  
nights. 222-7668

MACHINERON STRUTS, in Marla R.K.  
808 and Marla models, unused, sold in boxes.  
both for \$35. 284-4424 or 286-1390

1966 CHEVY PICKUP with air, power steering  
and brakes, overhauled, has 10 cylinder  
camper, all in excellent condition. \$5200 or  
best offer. 222-9477

1974 VW DASHER WAGON, excellent con-  
dition, 33 mpg on regular, air conditioning,  
AM/FM stereo, saving \$2700 or best offer.  
Must sell. 222-9477

1966 MERCURY COUGAR, body straight,  
lines great (steel-bolted radials), interior per-  
fect, transmission light, V8, runs great on reg-  
ular. 15-18 mpg, needs minor engine work.  
224-8857 before noon

1976 MALIBU CLASSIC, 305-V8, automatic,  
11,300 miles, air, new deflator, cruise con-  
trol, heavy duty suspension, bumper guards,  
side moldings, excellent condition. \$3000.  
281-0830

DARTON PICKUP PARTS, 4 1/4 chrome  
line, with 278 1/4 lbs. 9180 lbs. 2000 lbs.  
825, Rear overleaf springs (more stability  
with heavy loads), \$10 per 445-3437

1974 MG8, B7, 0 tune great, looks excellent,  
great interior, new wheels, new interior,  
steel bolted radials, AM/FM radio, 272-2802  
evenings and weekends. 275-3078

1975 DODGE WINOOR VAN in top, power  
steering and brakes, CB, V8, long wheelbase,  
excellent condition, regular gas, air condi-  
tioning. 697-0187 after 5

1974 CHEVROLET MALIBU CLASSIC, au-  
tomatic transmission, air conditioning, new  
radials, original owner. 379-3602 or 697-3247  
after 6

1966 CADILLAC FLEETWOOD Brougham, 4  
door, AM/FM radio, air conditioned, full  
power, good tires, \$400 or best offer.  
276-8022

1974 THUNDERBOLT, loaded, air condi-  
tioned, power seats, windows, door locks,  
heater, AM/FM cassette, tilt, cruise wire  
hubs, alarm, \$3650. Mary H. 224-0350,  
evenings/weekends. 297-7630 days

1973 FORD TORINO Sport, new engine, not  
rebuilt, tires, battery, minor body work. Best  
offer. 443-7897 Lakeside

2 VWs FOR THE PRICE of 1, \$1150 1967  
grat. AM/FM, no reasonable offer. 279-0394  
after 10am

1978 MAZDA GLC, 5 speed, air conditioning,  
cock, AM/FM radio, \$450-1432

1968 MORRIS MINOR Woody, runs well,  
great gas mileage, classic. Make offer.  
464-4304 after 5pm

1969 MERCURY MONTEREY, comfortable  
family car, good for long trips, excellent con-  
dition, must sell, extras. 2900 firm. 283-3368

1971 DATSUN 240Z, silver classic, mag-4  
speed, black interior, 28 mpg, excellent con-  
dition, must sell. \$5400. 272-7049

1976 MUSTANG II, excellent condition, inside  
and out, 4 speed, low mileage, tires and  
brakes. Rich 221-0071 days or 272-4116  
nights. 222-7668

CAR COOLER, window-type, fits any car,  
\$12. Camp car, basketball-type for VW or  
like. \$15. Also cassette, \$8 and \$14.  
269-2388

1970 CHEVY IMPALA, new radials, excellent  
condition, regular gas, air conditioned,  
\$275. 282-8940 after 5 p.m.

1960 SHAW CHEVROLET, fully restored,  
new paint, sun visor, seats, etc. See to ap-  
preciate. \$2000 firm. 424-1128 or 429-3658  
after 5 p.m.

1970 FERRARI Formula 400, 4 speed, new  
tires, mag, air shocks. Tires, miles, clean.  
\$1790. 282-3351

1968 VOLKSWAGEN, automatic, good en-  
gine, new brakes, body rusted out. \$600 firm.  
488-7805

1974 CADILLAC SEDAN, air, excellent  
condition, 1974 leather interior, all power in-  
cluding seats and windows. AM/FM radio.  
Uses regular gas. Bob, call today. 295-8353

1977 PINTO, runs excellent. Slightly loaded,  
all parts for only \$2700. Kathy 560-0796 after  
5 p.m.

1973 MAZDA RX2, new engine, new spark,  
Michelin, AM/FM cassette stereo, air condi-  
tioning, uses regular, mint condition. \$1500.  
697-0187 after 5

1973 FIAT 128 4 door, excellent condition,  
runs good. \$1600. 442-2976

1964 CORVETTE ENGINE, street-bolted racing  
crank, hardened in 1968 Chevy, bad trans-  
mission, haul away for \$650 or best offer.  
271-5013

1968 MG8, ONLY 7300 miles. Must sell, ex-  
cellent condition, best offer over \$2200.  
Nancy 296-2092

1973 BUICK ESTATE WAGON, 8 passenger,  
automatic, excellent condition. \$1400.  
262-2913

1970 TOYOTA CORONA, 24 mpg city, new  
tires and brakes, good condition. \$1000.  
272-8083 after 5, keep trying

1965 VW VAN, camper interior, runs good,  
looks OK. See at 5253 El Cajon. \$650 or best  
offer. 2000 firm. 284-5110 or 287-8255

1969 MERCURY MONTEREY, comfortable  
family car, good for long trips, excellent con-  
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1971 DATSUN 240Z, silver classic, mag-4  
speed, black interior, 28 mpg, excellent con-  
dition, must sell. \$5400. 272-7049

ECONOMY CLASSIC investment, 1963  
Audi/Henley Super Mark II, side curtains,  
roller, new brass, shocks and tires. 98  
percent complete and original. \$1395.  
234-2488

1970 CHEVY IMPALA, new radials, excellent  
condition, regular gas, air conditioned,  
\$275. 282-8940 after 5 p.m.

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488-7805

1974 CADILLAC SEDAN, air, excellent  
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cluding seats and windows. AM/FM radio.  
Uses regular gas. Bob, call today. 295-8353

1967 VW TYPE 3 engine rebuilt, 1000 miles  
dual carbs, \$400, transaxle, good condition,  
5 p.m.

1966 PLYMOUTH BARRACUDA with a sharp  
body but a slightly tired engine, runs every-  
thing, automatic, air conditioning, good  
regular gas, air conditioned, clean, best offer.  
442-2933

1974 CHEVY PICKUP, Chevelle, brand new  
rebuild engine, receipts, power steering and  
brakes, automatic, air conditioning body and  
interior excellent shape. \$2995. 442-2933

1977 FIAT 127, air, AM/FM 8 track, luggage  
rack, 30,000 miles, \$4075 or best offer.  
271-5013

1970 TOYOTA 1000, 4 door transmission  
and mileage. \$300. Don 483-4439

1969 FORD GALAXIE convertible, excellent  
391 engine, 14 mpg. Best offer over \$800.  
279-6808

1974 FIAT 124 sedan 4 door, 35,000 miles,  
AM/FM stereo, Automatic 20-24 mpg city,  
\$1800 or 7 277-4689 days or evening

WANTED: 4-speed Corvair transmission,  
287-3105 after 5 p.m.

LEAVING TOWN, must sell 1973 Audi Fox  
Low mileage, 4 speed, 25 mpg city, \$1700.  
284-8996 before 9 a.m. after 5 p.m.

1965 CITROEN DS, 19-4 speed  
aerodynamic French luxury auto. \$1500.  
Whiskey after 5 p.m. Make offer. 222-3113

1954 CHEVY 1 ton, 3000 miles on rebuilt 235,  
needs slight body work and paint, \$700 or  
trade for fresh 1963K VW motor. Make. 756-  
5781

1970 PONTIAC Catalina, excellent condition,  
452-8365

1969 CHEVY IMPALA, convertible, good  
body, clean, 27 mpg. 77 New, less tax,  
dent, all power, needs auto work. \$400 or  
best. Neil. 224-6343 days

FLAIED, full fenders for 1969 VW. 296-3812

1978 DODGE RAMCHARGER 4WD, 360,  
auto, power steering and brakes, Paulstar  
New paint, interior, tires and rims. \$4500.  
272-3078

1972 DATSUN 510 Wagon, 4 speed, radials,  
AIR radio, 31 mpg city, 27 mpg city. Very de-  
pendable. \$1250. 272-2248

1976 MG MIDGET convertible, 4000 miles,  
19 m warranty, excellent condition, luggage  
rack and other extras. Make offer. 272-3718

1977 PINTO, runs excellent. Slightly loaded,  
all parts for only \$2700. Kathy 560-0796 after  
5 p.m.

1973 MAZDA RX2, new engine, new spark,  
Michelin, AM/FM cassette stereo, air condi-  
tioning, uses regular, mint condition. \$1500.  
697-0187 after 5

1973 FIAT 128 4 door, excellent condition,  
runs good. \$1600. 442-2976

1964 CORVETTE ENGINE, street-bolted racing  
crank, hardened in 1968 Chevy, bad trans-  
mission, haul away for \$650 or best offer.  
271-5013

1968 MG8, ONLY 7300 miles. Must sell, ex-  
cellent condition, best offer over \$2200.  
Nancy 296-2092

1973 BUICK ESTATE WAGON, 8 passenger,  
automatic, excellent condition. \$1400.  
262-2913

1970 TOYOTA CORONA, 24 mpg city, new  
tires and brakes, good condition. \$1000.  
272-8083 after 5, keep trying

1965 VW VAN, camper interior, runs good,  
looks OK. See at 5253 El Cajon. \$650 or best  
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1969 MERCURY MONTEREY, comfortable  
family car, good for long trips, excellent con-  
dition, must sell, extras. 2900 firm. 283-3368

1971 DATSUN 240Z, silver classic, mag-4  
speed, black interior, 28 mpg, excellent con-  
dition, must sell. \$5400. 272-7049

ECONOMY CLASSIC investment, 1963  
Audi/Henley Super Mark II, side curtains,  
roller, new brass, shocks and tires. 98  
percent complete and original. \$1395.  
234-2488

1970 CHEVY IMPALA, new radials, excellent  
condition, regular gas, air conditioned,  
\$275. 282-8940 after 5 p.m.

1960 SHAW CHEVROLET, fully restored,  
new paint, sun visor, seats, etc. See to ap-  
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after 5 p.m.

1970 FERRARI Formula 400, 4 speed, new  
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\$1790. 282-3351

1968 VOLKSWAGEN, automatic, good en-  
gine, new brakes, body rusted out. \$600 firm.  
488-7805

1974 CADILLAC SEDAN, air, excellent  
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Uses regular gas. Bob, call today. 295-8353

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Nancy 296-2092

1973 BUICK ESTATE WAGON, 8 passenger,  
automatic, excellent condition. \$1400.  
262-2913

1970 TOYOTA CORONA, 24 mpg city, new  
tires and brakes, good condition. \$1000.  
272-8083 after 5, keep trying

1965 VW VAN, camper interior, runs good,  
looks OK. See at 5253 El Cajon. \$650 or best  
offer. 2000 firm. 284-5110 or 287-8255

1969 MERCURY MONTEREY, comfortable  
family car, good for long trips, excellent con-  
dition, must sell, extras. 2900 firm. 283-3368

1971 DATSUN 240Z, silver classic, mag-4  
speed, black interior, 28 mpg, excellent con-  
dition, must sell. \$5400. 272-7049

ECONOMY CLASSIC investment, 1963  
Audi/Henley Super Mark II, side curtains,  
roller, new brass, shocks and tires. 98  
percent complete and original. \$1395.  
234-2488

1970 CHEVY IMPALA, new radials, excellent  
condition, regular gas, air conditioned,  
\$275. 282-8940 after 5 p.m.

1960 SHAW CHEVROLET, fully restored,  
new paint, sun visor, seats, etc. See to ap-  
preciate. \$2000 firm. 424-1128 or 429-3658  
after 5 p.m.

1970 FERRARI Formula 400, 4 speed, new  
tires, mag, air shocks. Tires, miles, clean.  
\$1790. 282-3351

1968 VOLKSWAGEN, automatic, good en-  
gine, new brakes, body rusted out. \$600 firm.  
488-7805

1974 CADILLAC SEDAN, air, excellent  
condition, 1974 leather interior, all power in-  
cluding seats and windows. AM/FM radio.  
Uses regular gas. Bob, call today. 295-8353

1977 PINTO, runs excellent. Slightly loaded,  
all parts for only \$2700. Kathy 560-0796 after  
5 p.m.

1973 MAZDA RX2, new engine, new spark,  
Michelin, AM/FM cassette stereo, air condi-  
tioning, uses regular, mint condition. \$1500.  
697-0187 after 5

1973 FIAT 128 4 door, excellent condition,  
runs good. \$1600. 442-2976

1964 CORVETTE ENGINE, street-bolted racing  
crank, hardened in 1968 Chevy, bad trans-  
mission, haul away for \$650 or best offer.  
271-5013

1968 MG8, ONLY 7300 miles. Must sell, ex-  
cellent condition, best offer over \$2200.  
Nancy 296-2092

1973 BUICK ESTATE WAGON, 8 passenger,  
automatic, excellent condition. \$1400.  
262-2913

1970 TOYOTA CORONA, 24 mpg city, new  
tires and brakes, good condition. \$1000.  
272-8083 after 5, keep trying

1965 VW VAN, camper interior, runs good,





52 JULY 19, 1979

JULY 19, 1979 51



WANTED: MALE OR FEMALE to share house near 5050, Riverside, \$115 plus 13 utilities. Call or Dave 480-0066.

RESPONSIBLE, professional woman, 27, seeks summer housekeeping in exchange for house rent. Expert plant and pet care, expert house cleaning management 2 years, excellent references. Call 363-5506.

## Pets

GREEN CHEEKS for sale and I'm only asking \$135 for my Green Cheek. Skap 753-5742.

GOLDEN RETRIEVER at about 1 year old, beautiful dog with excellent color. Out of state bloodlines. Interested: 575-7141.

THREE AQUARIUMS in good condition, 10, 15, and 45 gallon. Am moving, must offer. Gregg 273-0277. Keep trying.

COCKATIEL, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 1480, 1490, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, 1580, 1590, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 1670, 1680, 1690, 1700, 1710, 1720, 1730, 1740, 1750, 1760, 1770, 1780, 1790, 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 3420, 3430, 3440, 3450, 3460, 3470, 3480, 3490, 3500, 3510, 3520, 3530, 3540, 3550, 3560, 3570, 3580, 3590, 3600, 3610, 3620, 3630, 3640, 3650, 3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 6720, 6730, 6740, 6750, 6760, 6770, 6780, 6790, 6800, 6810, 6820, 6830, 6840, 6850, 6860, 6870, 6880, 6890, 6900, 6910, 6920, 6930, 6940, 6950, 6960, 6970, 6980, 6990, 7000, 7010, 7020, 7030, 7040, 7050, 7060, 7070, 7080, 7090, 7100, 7110, 7120, 7130, 7140, 7150, 7160, 7170, 7180, 7190, 7200, 7210, 7220, 7230, 7240, 7250, 7260, 7270, 7280, 7290, 7300, 7310, 7320, 7330, 7340, 7350, 7360, 7370, 7380, 7390, 7400, 7410, 7420, 7430, 7440, 7450, 7460, 7470, 7480, 7490, 7500, 7510, 7520, 7530, 7540, 7550, 7560, 7570, 7580, 7590, 7600, 7610, 7620, 7630, 7640, 7650, 7660, 7670, 7680, 7690, 7700, 7710, 7720, 7730, 7740, 7750, 7760, 7770, 7780, 7790, 7800, 7810, 7820, 7830, 7840, 7850, 7860, 7870, 7880, 7890, 7900, 7910, 7920, 7930, 7940, 7950, 7960, 7970, 7980, 7990, 8000, 8010, 8020, 8030, 8040, 8050, 8060, 8070, 8080, 8090, 8100, 8110, 8120, 8130, 8140, 8150, 8160, 8170, 8180, 8190, 8200, 8210, 8220, 8230, 8240, 8250, 8260, 8270, 8280, 8290, 8300, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 9900, 9910, 9920, 9930, 9940, 9950, 9960, 9970, 9980, 9990, 10000, 10010, 10020, 10030, 10040, 10050, 10060, 10070, 10080, 10090, 10100, 10110, 10120, 10130, 10140, 10150, 10160, 10170, 10180, 10190, 10200, 10210, 10220, 10230, 10240, 10250, 10260, 10270, 10280, 10290, 10300, 10310, 10320, 10330, 10340, 10350, 10360, 10370, 10380, 10390, 10400, 10410, 10420, 10430, 10440, 10450, 10460, 10470, 10480, 10490, 10500, 10510, 10520, 10530, 10540, 10550, 10560, 10570, 10580, 10590, 10600, 10610, 10620, 10630, 10640, 10650, 10660, 10670, 10680, 10690, 10700, 10710, 10720, 10730, 10740, 10750, 10760, 10770, 10780, 10790, 10800, 10810, 10820, 10830, 10840, 10850, 10860, 10870, 10880, 10890, 10900, 10910, 10920, 10930, 10940, 10950, 10960, 10970, 10980, 10990, 11000, 11010, 11020, 11030, 11040, 11050, 11060, 11070, 11080, 11090, 11100, 11110, 11120, 11130, 11140, 11150, 11160, 11170, 11180, 11190, 11200, 11210, 11220, 11230, 11240, 11250, 11260, 11270, 11280, 11290, 11300, 11310, 11320, 11330, 11340, 11350, 11360, 11370, 11380, 11390, 11400, 11410, 11420, 11430, 11440, 11450, 11460, 11470, 11480, 11490, 11500, 11510, 11520, 11530, 11540, 11550, 11560, 11570, 11580, 11590, 11600, 11610, 11620, 11630, 11640, 11650, 11660, 11670, 11680, 11690, 11700, 11710, 11720, 11730, 11740, 11750, 11760, 11770, 11780, 11790, 11800, 11810, 11820, 11830, 11840, 11850, 11860, 11870, 11880, 11890, 11900, 11910, 11920, 11930, 11940, 11950, 11960, 11970, 11980, 11990, 12000, 12010, 12020, 12030, 12040, 12050, 12060, 12070, 12080, 12090, 12100, 12110, 12120, 12130, 12140, 12150, 12160, 12170, 12180, 12190, 12200, 12210, 12220, 12230, 12240, 12250, 12260, 12270, 12280, 12290, 12300, 12310, 12320, 12330, 12340, 12350, 12360, 12370, 12380, 12390, 12400, 12410, 12420, 12430, 12440, 12450, 12460, 12470, 12480, 12490, 12500, 12510, 12520, 12530, 12540, 12550, 12560, 12570, 12580, 12590, 12600, 12610, 12620, 12630, 12640, 12650, 12660, 12670, 12680, 12690, 12700, 12710, 12720, 12730, 12740, 12750, 12760, 12770, 12780, 12790, 12800, 12810, 12820, 12830, 12840, 12850, 12860, 12870, 12880, 12890, 12900, 12910, 12920, 12930, 12940, 12950, 12960, 12970, 12980, 12990, 13000, 13010, 13020, 13030, 13040, 13050, 13060, 13070, 13080, 13090, 13100, 13110, 13120, 13130, 13140, 13150, 13160, 13170, 13180, 13190, 13200, 13210, 13220, 13230, 13240, 13250, 13260, 13270, 13280, 13290, 13300, 13310, 13320, 13330, 13340, 13350, 13360, 13370, 13380, 13390, 13400, 13410, 13420, 13430, 13440, 13450, 13460, 13470, 13480, 13490, 13500, 13510, 13520, 13530, 13540, 13550, 13560, 13570, 13580, 13590, 13600, 13610, 13620, 13630, 13640, 13650, 13660, 13670, 13680, 13690, 13700, 13710, 13720, 13730, 13740, 13750, 13760, 13770, 13780, 13790, 13800, 13810, 13820, 13830, 13840, 13850, 13860, 13870, 13880, 13890, 13900, 13910, 13920, 13930, 13940, 13950, 13960, 13970, 13980, 13990, 14000, 14010, 14020, 14030, 14040, 14050, 14060, 14070, 14080, 14090, 14100, 14110, 14120, 14130, 14140, 14150, 14160, 14170, 14180, 14190, 14200, 14210, 14220, 14230, 14240, 14250, 14260, 14270, 14280, 14290, 14300, 14310, 14320, 14330, 14340, 14350, 14360, 14370, 14380, 14390, 14400, 14410, 14420, 14430, 14440, 14450, 14460, 14470, 14480, 14490, 14500, 14510, 14520, 14530, 14540, 14550, 14560, 14570, 14580, 14590, 14600, 14610, 14620, 14630, 14640, 14650, 14660, 14670, 14680, 14690, 14700, 14710, 14720, 14730, 14740, 14750, 14760, 14770, 14780, 14790, 14800, 14810, 14820, 14830, 14840, 14850, 14860, 14870, 14880, 14890, 14900, 14910, 14920, 14930, 14940, 14950, 14960, 14970, 14980, 14990, 15000, 15010, 15020, 15030, 15040, 15050, 15060, 15070, 15080, 15090, 15100, 15110, 15120, 15130, 15140, 15150, 15160, 15170, 15180, 15190, 15200, 15210, 15220, 15230, 15240, 15250, 15260, 15270, 15280, 15290, 15300, 15310, 15320, 15330, 15340, 15350, 15360, 15370, 15380, 15390, 15400, 15410, 15420, 15430, 15440, 15450, 15460, 15470, 15480, 15490, 15500, 15510, 15520, 15530, 15540, 15550, 15560, 15570, 15580, 15590, 15600, 15610, 15620, 15630, 15640, 15650, 15660, 15670, 15680, 15690, 15700, 15710, 15720, 15730, 15740, 15750, 15760, 15770, 15780, 15790, 15800, 15810, 15820, 15830, 15840, 15850, 15860, 15870, 15880, 15890, 15900, 15910, 15920, 15930, 15940, 15950, 15960, 15970, 15980, 15990, 16000, 16010, 16020, 16030, 16040, 16050, 16060, 16070, 16080, 16090, 16100, 16110, 16120, 16130, 16140, 16150, 16160, 16170, 16180, 16190, 16200, 16210, 16220, 16230, 16240, 16250, 16260, 16270, 16280, 16290, 16300, 16310, 16320, 16330, 16340, 16350, 16360, 16370, 16380, 16390, 16400, 16410, 16420, 16430, 16440, 16450, 16460, 16470, 16480, 16490, 16500, 16510, 16520, 16530, 16540, 16550, 16560, 16570, 16580, 16590, 16600, 16610, 16620, 16630, 16640, 16650, 16660, 16670, 16680, 16690, 16700, 16710, 16720, 16730, 16740, 16750, 16760, 16770, 16780, 16790, 16800, 16810, 16820, 16830, 16840, 16850, 16860, 16870, 16880, 16890, 16900, 16910, 16920, 16930, 16940, 16950, 16960, 16970, 16980, 16990, 17000, 17010, 17020, 17030, 17040, 17050, 17060, 17070, 17080, 17090, 17100, 17110, 17120, 17130, 17140, 17150, 17160, 17170, 17180, 17190, 17200, 17210, 17220, 17230, 17240, 17250, 17260, 17270, 17280, 17290, 17300, 17310, 17320, 17330, 17340, 17350, 17360, 17370, 17380, 17390, 17400, 17410, 17420, 17430, 17440, 17450, 17460, 17470, 17480, 17490, 17500, 17510, 17520, 17530, 17540, 17550, 17560, 17570, 17580, 17590, 17600, 17610, 17620, 17630, 17640, 17650, 17660, 17670, 17680, 17690, 17700, 17710, 17720, 17730, 17740, 17750, 17760, 17770, 17780, 17790, 17800, 17810, 17820, 17830, 17840, 17850, 17860, 17870, 17880, 17890, 17900, 17910, 17920, 17930, 17940, 17950, 17960, 17970, 17980, 17990, 18000, 18010, 18020, 18030, 18040, 18050, 18060, 18070, 18080, 18090, 18100, 18110, 18120, 18130, 18140, 18150, 18160, 18170, 18180, 18190, 18200, 18210, 18220, 18230, 18240, 18250, 18260, 18270, 18280, 18290, 18300, 18310, 18320, 18330, 18340, 18350, 18360, 18370, 18380, 18390, 18400, 18410, 18420, 18430, 18440, 18450, 18460, 18470, 18480, 18490, 18500, 18510, 18520, 18530, 18540, 18550, 18560, 18570, 18580, 18590, 18600, 18610, 18620, 18630, 18640, 18650, 18660, 1867







