

City Lights



Nothing To Pier But Pier Itself

There is an island off the coast of Imperial Beach that should not be there. It was once the crossbar section of the municipal T-shaped fishing pier, but fierce storms last winter destroyed the south half of the crossbar and washed the debris into the main stem of the pier, ripping out a 150-foot section.

The seaboard part of the pier became more than an unsightly nuisance last month when young beach-goers began targeting the pier for vandalism. Specifically, the pier concession stand, marooned on the island, was plagued by mischief makers who broke windows, tampered with the cash registers, and allegedly threw a bicycle into the ocean.

Teen-agers swam out to the pier's end and clambered up to the top of crossbars of the pier legs. The kids amused themselves by jumping off the pier twenty feet into the sea; others amused themselves by painting the letters KKK in white paint, eight feet high, on one wall of the concession stand.

One lifeguard said that the end of the pier has become a party hangout for many of the local youths. "I noticed a couple of people swimming out there this one day floating one-gallon containers in front of them," he said. "The next thing I know there's about thirty of these guys doing exactly the same thing—a damn flotilla. They were swimming out there with their beer and even their lawn chairs and having a good old time on the pier."

The lifeguard said although the areas where the pier is broken are dangerous, the free-standing section is actually pretty secure. "Most of the people who go out there swim

out," he said. "I've only seen one or two people with their boards paddling out there."

The vandalism began only last month, prior to that time the beach was quarantined because of sewage contamination. After the beach was reopened, the booging on the pier commenced. By the third week in August, the city fathers took action. On Wednesday, August 13, Mayor Brian Bilbray and Curtis McCleskey, the city's police chief, were rowed out to the island-pier in the lifeguard service dory, and the two of them nailed plywood boards across the doors and window openings of the concession stand. The next day, though, Bilbray witnessed vandals on the pier tearing down the mayor's handwork. A week later Bilbray and Hans Palmer, son of Councilwoman Jackie Palmer, were rowed out to the pier in the dory, thanks to the ownership of Allan Holder, city aquatic director. Bilbray and Palmer nailed more wood over the stand openings, and Bilbray used a roller brush to paint over the KKK letters.

Even before the men started work, though, they were forced to chase away four young trespassers from the pier. The city council wanted something more decisive than after-the-fact repairs, so the council members approved an ordinance making it an offense to swim within 150 feet of the damaged pier; police officers were given authority to cite violators. There was discussion about the possibility of putting a security guard on the isolated

pier to discourage vandals, but that idea was abandoned, as was a plan for special two-man beachside patrols consisting of reserve policemen. Instead, lifeguards are now supposed to report vandalism to the police, just as before.

Although the trespassing ordinance has been in effect for nearly a month, no citations have been issued. Police Lieutenant M. C. Gordon said last week it is a difficult task to cite violators. "We've tried to on a number of occasions," Gordon said. "A couple of times we've spotted kids out there and waited for them to swim back, but when they get to the beach, they just sort of blend into the crowd."

The city has qualified for \$650,000 in emergency disaster funds from the Federal Emergency Management Agency, according to George Field, acting city manager. "The trouble is," Field said this week, "we feel it's going to cost just over a million dollars to repair the pier." Field is preparing to accept bids on the repair within three weeks.

Judged By Their Covers

Jake Zeitlin, who is regarded as the greatest living bookseller west of the Mississippi, drove down from Los Angeles this past weekend to attend San Diego's first antiquarian book fair. About five o'clock Saturday afternoon he could be found in one of the farthest booths set up in the Town and Country Convention Center. He is a big man in his late

seventies, dressed in a rumpled blue suit, and distinguished by snowy, tousled hair and blue eyes framed in puffy wrinkles. Zeitlin has a smile of great warmth, and he was smiling as he commented gaily, "A book fair means an area has come of age culturally. I think this is a real symbol for San Diego."

Zeitlin opened his own first book store fifty-two years ago in downtown Los Angeles and has sold rare books and manuscripts ever since; two years ago he handled the largest single sale of rare books ever made, the Honyman collection of great books in the history of science, purchased for four million dollars by Sotheby's, the auction house.

"Book fairs have been part of the book scene since the Fifteenth Century," he declared. "They're one of the most important ways for rare-book collectors to come together. Dealers save up and bring their very best books to the fairs." For the San Diego book fair, Zeitlin and Ver Brugge, was featuring the wood engravings of a book illustrator named Paul Landacre (now deceased), who started working in San Diego in the late Twenties. In a booth across the aisle, an unvarnished proof copy of *For Whom the Bell Tolls* was priced at \$2500, while on the other side of the hall an Orange County dealer was asking five dollars for a letter written in 1898 by San Diego community leader George Marston to a school-teacher applying for a job. At booth number thirty-two Larry McGilvery had this to say about the meaning of "antiquarian": "The difference between used and antiquarian books is like the difference between fried and gourmet cooking. The antiquarian book has some

intrinsic value beyond the value of its text. You might have one of the greatest books ever written, *Moby Dick* for example, and a cheap reading copy of it might cost a dollar or two. A first edition in pristine condition would cost several thousand dollars. A lot of antiquarian material has monetary value but not much literary value, any truly great binding for instance. Only when you get up to the very top of the antiquarian price structure do you have a merging again of literary value with material value."

McGilvery and his wife Geraldine specialize in rare and out-of-print art books; they work out of a private office in La Jolla. To the fair they brought such gems as *Dust Work Ernst Ludwig Kirchner*, a 1926 volume (priced at \$450) containing five original woodcuts by Kirchner, one of the foremost German expressionists. McGilvery was one of the fair's main organizers. Afterward, he expressed mild shock at the turnout. "We had fifty-five different dealers, including the best in the region, Zeitlin & Ver Brugge and Dawson's [also from Los Angeles]. I really didn't think all those people would come."

A few, like Jane Shurtliff, traveled some distance. The buyer for Cosmic Aeroplane Books of Salt Lake City, Shurtliff displayed about 250 volumes. "We mostly brought books about Utah and the Mormons, because that's our specialty," she explained. "I think this is a real symbol for San Diego."

Zeitlin reached into the glass case in front of her and proudly pulled out a large leather volume faded to brown, red-orange tones, a first edition (1830) of the *Book of Mormon*. The \$5500 price reflected both the volume's rarity and its good condition, according to Shurtliff.

"Usually these books have red rot, which is the last stage of leather deterioration. But this has only a little," she pointed to a few scattered darker spots marring the cover. "Just the acids on your hands will create that much. Also, the foxing..." Shurtliff flipped the book open and indicated the brown spots staining the pages. "... isn't very bad. There is a tiny worm hole in the binding," she added apologetically.

Shurtliff had other versions of the Mormon holy book: the first Swedish edition (\$200); the first Italian (\$450); the first Danish edition, which also was the first edition in any foreign language (\$750); and a Samson first edition *Le Tasi a Monoma* (which was very rare, by Shurtliff's assurance. "We deal with a lot of private collectors," she said, "and they'll try to get as many different editions, as many different languages as possible."

In the booth next to her,

Deborah and Ralph Cook of Atticus Books echoed her words. About three years ago the Cooks opened a used bookstore in El Cajon. When it failed, the couple decided to run a mail-order business out of their home in Mira Mesa; today most of their customers live outside San Diego. The Cooks also specialize. "There are only about three bookstores in the country that concentrate on beat generation literature," said Deborah. "There's a guy in Santa Barbara called Joseph the Provider, and there's Jeffrey Weinberg, who lives in Lowell, Massachusetts, where Keweenaw grew up. And there's us."

Not surprisingly, the Cooks were showcasing such titles as the 1953 Ace paperback, *Junkie*, the first edition of the first novel written by William S. Burroughs under the pseudonym of William Lee. A signed and inscribed copy of the luridly decorated paperback was priced at \$125, while a hardbound first edition of Burroughs' most famous work, *Naked Lunch*—signed and inscribed by both Burroughs and "Assistant Sub-Editor" Allen Ginsberg—was priced at just one hundred dollars. (Good copies of the paperback are rare, Deborah explained.) Similarly, the Cooks wanted \$175 for a first edition of Jack Kerouac's *On the Road*, but were asking \$800 for a copy of the author's *Mexico City Blues*, one of only twenty-six autographed copies.

Besides the beat generation literature, the Cooks also carry modern first editions. "Here's where my knowledge of modern literature really helps," said Deborah. "I know who's good and I can kind of keep an eye out for them." From one shelf, she pulled out a first edition copy of *Childhood* by Joyce Carol Oates. "I found this on a remainder table for \$1.99. We've got a price of ten dollars on it, which is not unreasonable," the bookseller maintained. She remembered another discovery about a year ago in a new bookstore: a first edition copy of John Irving's *The World According to Garp*, which the Cooks bought for fifteen dollars and immediately sold for thirty. And today the success of a book like *Garp* can drastically affect the prices of other books by the same author—such as first edition copies of Irving's first novel, *Sending for the Bears*. In 1968 it sold for \$5.95; last weekend the Cooks were asking \$150 for the same copy.

Other prices were even more startling; for instance, the murder mysteries and science fiction arrayed in front of the booth occupied by Santa Barbara bookseller Maurice Neville. "These are early classics of the genres," he insisted, gesturing to titles like *The Hound of the Baskervilles* (\$400) and *Brave New World* (\$225). "The early books in dust jackets are quite sought after. Science fiction and detective fiction have really shot up in the last five years or

City Lights

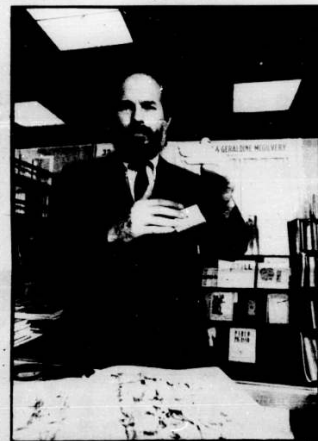


so." As an example, he showed off one first edition copy of Ray Bradbury's first book, *Dark Carnival*. Five years ago it commanded about \$175; today the price has just about doubled.

If the high-priced Agatha Christie and Ian Fleming novels mocked the antiquarian designation, scattered dealers such as Franklin Spellman salvaged the meaning of the word. Spellman's specialty is "the ancient world, the Renaissance, and the Middle Ages..." Well, I cheat a bit," amended the bookseller. "I do handle things up to 1800. After 1800, I have no interest at all," he stated unequivocally. Spellman is an enormously round and hairy young man with a doctorate in Medieval English literature who opened his bookstore in Westwood about three years ago rather than teach "half-literate people to spell." Saturday afternoon he was smiling; he had just sold to another dealer a copy of Machiavelli's *The Prince*, which had been owned by Madame Pompadour. But he retained bibliographic treasures such as a two-volume first edition set of the collected works of Alexander Pope published in 1717 and 1737.

"Furthermore, this is the first state of the first edition, meaning that it was one of the first copies of the edition printed," Spellman gestured with a half-smoked, unlit cigar to the title page. "See, this says, 'Printed by W. Bowyer, for Bernard Lintot.' Well, the second 'state' of the first edition (copies printed after a change in the title page had been made) would, say, A mention Bowyer, Lintot, and Jacob Tonson, who was another printer who got into the act at some point."

Evidence of Spellman's interest in the ancient world could be seen on the shelf below the Pope volumes. A Syrian seal dated c. 2500 B.C., for example, was priced at \$325. But the artifacts were hardly the oddest items represented. Just down the aisle, a collection of miniature books competed for that honor;



Larry McGilvery

browsers gazed through a magnifying glass at the likes of *Tom Jones*, *Franklin*, and *Little Women* reproduced in volumes less than one inch square. And around the corner, in booth number six, John Swingle showed off boxes of other collectors' "antiquarian ephemera."

"These are things that were meant to be thrown away—pamphlets, broadsides, things like that," explained Swingle, the owner of the Alta California Bookstore in Laguna Beach. "They're scarcer than

the Gutenberg Bible!" Swingle was selling three Ku Klux Klan pamphlets from around 1924 for one hundred dollars, but one also could buy a red "Sincilar Dollar" (a political attack dating back to Upton Sinclair's 1934 campaign for governor of California) for fifteen dollars. Swingle pawed through his well-organized boxes gleefully. "Here's a little pamphlet handed out to visitors at Ellis Island in 1911, when they had up to 5000 immigrants a day! Here's a piece of paper made of copper. It's just a sort of oddball thing. Here's a 'shape book.' This is in the shape of a buffalo, but I've had 'em shaped like pears, like all sorts of things."

His booth seemed a haven for the fair's casual visitors, the

members of the curious public. But the fair also attracted a steady stream of serious collectors, both moneyed and simpler folk like Rose Tisdell, a housewife from Alhambra. Tisdell's hair is frizzily permed; she fastens the bangs back with bobby pins. Saturday, the slight, stoop-shouldered woman wore win god eyeglasses, coral lipstick, and a polyester pant ensemble. She also clutched a black shopping bag triumphantly. She had gotten lucky; found a copy of *Recent Ideals in Italian Painting* (published about 1885) for just thirty dollars.

Such finds for Tisdell are increasingly rare. She's almost been priced out of the market for the books on Victorian art which she has collected for seventeen years. A passionate art lover, she started collecting when she discovered that such books were beautiful, but when major book dealers had no interest in them. Throughout the Sixties, her husband (who enjoys driving) took her all over the West. "I wanted to preserve like a little slice of art..."

Only the small booksellers had Victorian art books then. "You could get a book full of steel engravings for ten to fifty dollars." Today the same book would cost ten times as much, a price inflation which began in the early Seventies. Plus, Tisdell mourns, "Many books have already disappeared from the market. Like John Muir's *Pictorial California*, which has reproductions of paintings and original engravings. One of the most expensive formats is ten portfolios on India paper. Well, the last time I saw a price on that was in the early Seventies. Sotheby's had it for about \$450. And I haven't even seen it in any catalogue for about five years!"

She scurried off to join her husband, who was sleeping in the Town and Country Hotel. As the afternoon drew to a close, George Allen compared the premiere event with the comparable fairs which have been staged in Los Angeles for about twenty-five years.

Allen, the proprietor of Bennett and Marshall Bookellers in Los Angeles, has run the last two of those biennial L.A. fairs, the most recent of which drew 115 exhibitors, including at least four of London's largest book fairs, "really major, major firms," in Allen's words. In contrary books is not "more of a regional fair. You see a lot of second-hand and specialty books, but not many dealing with real rarities. The man who collects really fine illustrated fifteenth-century books is not

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Tough Way To Make A Burger

This letter is in reference to the Dan Tringoloff blurb ("Events," July 24) and subsequent letters regarding the bullfight. Tringoloff's little article hardly sounds like a plug for the art, and all letters have been on the extreme negative side. In my experience, as I once despised what I did not know, I can appreciate both the negative and positive sentiments. I do, however, take note that most of these hamburgers and steak-munching folk was sentimental toward bovines only on mention of the "Fiesta Brava," and furthermore, have never viewed a corrida. It is these people (vegetarians should stop reading at this point) whom I would address. Your hamburger patty itself was once a living, breathing creature—a cow or steer raised to save your physical hunger. Visualize their lives: cramped quarters (most of them do not run around on Stuart Anderson's commodious acres), artificial insemination, injections of growth hormones, a diet of chemicals, and in a few short years, up the ramp to have their skull bashed in or a slug through the brain. In fear and stark terror they go. Picture again another bovine creature: large, beautiful, and intelligent. Descended from the

fighting bulls of Spain, selected only for his traits of ferocity and intelligence. No cooped-up space for this wild beast. He is free to roam his ranch at will. He will remain here for three or four years. Your "hamburgers" but the diet when he was two years old or less. He never sees the matadors or the cape until he is in the arena, mature and ready to fight. This is his time and his purpose. He is shipped with some of his fellows, selected only because they are adequate in weight (up to 1400 pounds) and had tempered (they should charge anything that moves). He does not come cheaply—his cost is more than 600 American dollars. If he travels a great distance from his birthplace to fight, he is given sufficient time to regain any lost weight. Now with his perfect body he will be matched in wit, strength, and cunning against the man who must utilize his own fearlessness and skill. This man-and-animal confrontation will last twenty minutes. For the first third (tercio) of the fight the matador's helpers (peones) will use large capes in testing the adversary. During this time the matador will study the bull's movements and any special or untoward characteristics of the horns. Now the bull will face his

challenger. You will now see the matador execute a variety of beautiful passes using his cape to deflect the bull's charge, his stance never altering. At the end of the first third the two picadors enter on horseback. As this is one of the areas most likely to come under fire as "proof" of cruelty, a word of explanation is necessary. The

Letters

matador is guiding the bull toward the picador's padded horse. You will know immediately when the bull sees the horse, he will charge instantly. The picador will take his lance and pierce the thick neck of the bull. The lance point is sharp but it cannot penetrate deeply. This is the muscle weakened and the head is held lower in anticipation of the kill. The second tercio will now begin as the bull's head is lowered. The picador (or sometimes the matador himself) will "place" banderillas, sharp, pointed wooden sticks, in the back muscle of the animal. These may be "placed" only when the animal is fully charging the man. The bull will continue to charge and fight each man as he enters, his fighting spirit not

diminished. The bulls are not like any animal within our Anglo frame of reference. This bull desires to kill. If the matador feels the bull will become too weakened or dispirited he will request that one of the banderilleros be "placed." Now is the last tercio, the *fuero*. The uniformed believe the animal to be half dead after lance and banderillas. However, if this bull is "reprimed," his neck will be powdered well with salts and he will heal. During the last third this animal is, I believe, at his most dangerous. He has seen the man; the cape and the man may have become more interesting to him. The matador will now demonstrate his ability to work the bull very close to his body, to dominate him, to make him desire to charge the cape, to dominate himself and his own fear. He will do all this with the grace of a ballerina and with equal ability. He is rewarded by shouts of "¡Ole!" as the crowd shows its appreciation for his dominance. If he is particularly brave and graceful, the crowd will reward him with the ultimate accolade, "¡Toreo, toreo," shouted in unison.

(continued on page 12)

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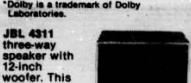
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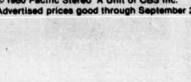
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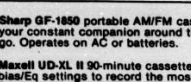
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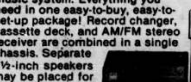
JoAnne Brackeen, Richie Cole, Slide Hampton, Clark Terry, and Cal Tjader star in this year's Monterey Jazz Festival—sponsored, in part, by Pacific Stereo.



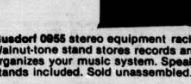
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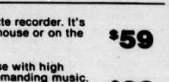
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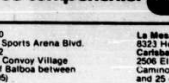
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
You got to help me get a message to John Belushi. Any hints would be helpful.
Timothy
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I thank you for writing to me and am happy to provide you with an answer, however unworthy it may be. But this is the last time I'm around with the address of a piddly celebrity, hear? From now on, if you want to get in touch with a star, call the art and music section of the downtown public library (236-5810) and ask the librarian to look up the address in the Motion Picture Academy's annual talent listing, or in another of the books kept in the section for that purpose. The addresses of enduringly famous people can usually be obtained through the library's history desk (236-5820), which disposes of a number of 800-000s. Like many of the current big names in entertainment, Belushi's is not listed in reference books, and the library recommends writing to the studio that made the star's latest picture; in this case, Universal Studios Inc., Universal City, CA 91608.

Dear Matthew Alice:
In 1959 a World War II B-24, Lady Be Good, was discovered intact in the Libyan Sahara. None of the crew was found. What has developed in this matter since 1959?
D.B. Newhouse
Escondido

In 1960 explorers for British Petroleum found the bodies of five U.S. airmen in a field of dunes seventy-five miles northwest of the wreckage of Lady Be Good. Within a few months, the bodies of two more airmen were found further north, the body of the ninth member of the crew has not been discovered. Returning from a



Desert can be ready for immediate use even after prolonged storage. In the case of intercontinental ballistic missiles... this knowledge could well be of tremendous significance to the United States."

Dear Matthew Alice:
People who collect coins, stamps, books, and the like can readily find others of their kind, but what about us who accumulate old newspapers? I have a fairly large collection of historical newspapers that I have gathered over many years. They cover most of the famous events of the Twentieth Century, and miscellaneous events of the Nineteenth and Eighteenth centuries. Being new to Southern California, I want to know if there are any local dealers, collectors, or organizations that specialize in my pastime.
Chuck Stern
Pacific Beach

By joining the International Newspaper Collector Club (Box 7271, Phoenix, Arizona 85011) you would likely learn the names of San Diegans who share your interest. I know of no local newspaper-collecting club, but I suggest you telephone a few of the used book stores and ask for names and contacts. The San Diego Booksellers' Association publishes a handy brochure that lists and categorizes what appears to be every book store in the country. The brochure is free; I picked mine up at Orento Books, 3817 Fifth Avenue.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

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THE FASTEST MUSIC IN TOWN



Punch Hard

(continued from page 1)

Marchand gets set to spar as Hamel watches from bleachers near the ring. Along with several other fighters managed by Hamel, Marchand trains at Dr. Michael Dean's Boxing Club of America, Inc., a former square-dance hall on Fairmount Avenue in East San Diego once named the V-Z Barn. Black spray-painted graffiti mars the walls outside. Inside, fighters spar and skip rope and pound the heavy bags to the loud, thumping beat of taped soul and disco music. An alarm sounds every three minutes to signal fighters in the ring, which is stained and sags in the middle. Another fighter helps Marchand slip into his red, sixteen-ounce boxing gloves and protective headgear. "He calls the headgear his hat," laughs Hamel. Marchand begins to spar warily with a black light-heavyweight named Jesse Island, an ex-Marine from Mississippi who once punched his way into the ring by breaking an officer's jaw. Hamel watches Marchand closely. Alert for error, he makes a mental note of each blow, every move and

countermove. "See where Pierre's hands are?" he asks. "You wanna protect your temples and your chin, that's where you get knocked out. And the body, Jesse used to kill Pierre with body punches, but Pierre's not giving up that body anymore. He used to walk into a lot of hands."

He walks into at least one more — a jarring Island left hook that knocks Marchand's hat askew. "You cannot make those kind of mistakes with Jesse," Hamel says, shaking his head. "He's got something for you if you do." The music plays on. "It relaxes you," Hamel says of it. "Get those shoulders going." He looks across the ring at Marchand, who is handing the red gloves to another man. Hamel claims that, for all his ring knowledge, he never did much boxing himself. "I was very good at weightlifting and surfing," he says. "All those sports that don't pay any money. There was always a little bit of regret in my mind. I feel I was not advised properly."

"But he's the reason I'm into it, really," Hamel continues, nodding toward Marchand. "A white heavy-weight — every manager and trainer's dream. Just imagine: This guy walks into a predom-

inantly black gym, puts down his bag, and says, 'Teach me to box.' He took his lumps, believe me. People weren't holdin' back at all." At the mirror, Marchand surveys the damage to his face. A reddish-purple bruise has begun to spread under his left eye. Hamel asks his brother Ray to get a bag of ice, and excuses himself to make a phone call about a real estate deal. Prancing the ring and smoothing down like a prize racehorse, Marchand slowly unravels the gauze wrapping from his hands. Dan Hamel returns to examine his fighter's eye. "It's okay," says Marchand. "I don't feel it." His grin exposes a white wall of perfect teeth. "It just happened. You run into something sometimes."

The Fighter

It is ten o'clock on a sunny Saturday morning, eighteen days before the fight, and Dr. Dean's gym is a ballet of glistering bodies. Jesse Island rhythmically pummels a heavy bag, which answers each blow with a quick hiss of air. Close by, Marchand works on another bag. The alarm jangles. Backlit by sunshine, a knot of wide-eyed boys has formed in the doorway near a wall poster of Muhammad Ali posing in white satin Everlast trunks.

Beneath a row of framed photographs of local boxers, Island advises a teen-age boy about to spar for the first time. The boy's father watches apprehensively. "Don't stand there and slug," says Island. "Just box. Slow down. Use your jab. Relax. Later, Island again faces Marchand, who takes several solid punches in the brief session, then paces the floor, mumbling. He stops to talk with Island. "I was dropping my hands there."

"Yeah, the right hand. Pierre. And you didn't step into your right when you threw it. Plus, you were tense," Marchand leans his head in disgust. "You can't expect to be good every day," says Island. Marchand sits on a bench below the pictures on the wall, his dark hair matted against the smooth skin of his face. He breathes hard and sweat drips onto the wooden bench. "I'm not constant yet," he

says. "It's still fairly new to me. I been boxing for only four months. My goal is to reach the top ten in two or three years. I'm in pretty good shape, if I can get to relax. Boxing is just a question of rhythm. If I get hit with a good punch, afterwards, I tense up. But I have to be realistic, too. I said to myself before I started, I have to be really good or else I'm not gonna do it." He says he is looking forward to the bright lights and noisy arenas. "As far as facing a crowd, it pumps me up. But sure, I'm nervous. The guy I'm going to be boxing has been fighting for many years. Am I going to run into a punch? If you're over-nervous before a competition, you'll screw it up very often. But I've been exposed to one-on-one contact before."

He began to learn the techniques of judo at the age of nine in Quebec, where he was born. Over the years, Marchand grappled and flipped his way to the Canadian championship, and by 1975 he was rated third in the world in judo. The following year he gained a berth on the Canadian Olympic judo team, but a dislocated shoulder before getting a chance to compete. "I was really looking forward to the Olympics," he says quietly. "I could have won a medal. But I saw lots of international competitors. But you cannot live on prestige. I was majoring in criminology at Quebec University and in the meantime I got married." He says he soon realized that a career in criminology was not what he really wanted, and, along with his American wife Barbara, quit Canada in 1977. The couple headed for San Diego, where Barbara's sister-in-law had a home. But the Marchands themselves had little money, few prospects, and, at the time, Pierre spoke no English. "I decided the fastest way to learn English was to become a salesman," he says. "So I sold Kirby vacuum cleaners here and in L.A. It was hard when I started. I was knocking on doors and people couldn't even understand me. The first month I worked sixteen hours a day, six days a week — but no money." Marchand leans back against the wall. The sharp smack of leather across skin echoes in the gym. "I (continued on page 8)

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Punch Hard

said to myself, hang in there. I'm a competitive spirit. I couldn't stand the idea of starting something and not finishing it." He soon broke through, he says, and not only sold pieces of vacuum cleaners, but gained his own distributorship. He left the business six months ago, however, blaming a dismal American economy. "They're just too hard to sell now."

Marchand, his wife, and their two young boys currently live in an apartment in Kearny Mesa and get by on money he receives from his manager. "Dan is willing to take care of the needs of my family. They do take care of me pretty good financially."

"Let's just say he works for Hamel's," says Dan when asked about the stipend arrangement.

Marchand was never a fan of boxing. "Didn't like it at all," he says, dabbling heads of perspiration from his forehead. "Didn't like the purpose of it. It's a brutal sport, and the purpose of it is to knock someone's brains out. But most fighters have nothing going for them; they're mostly black. I do think there's a lot of money, if I'm good." He admits that his projected rewards for absorbing pain and punches go beyond money, and even beyond the heavy weight crown. "I hope this will all lead to movies and commercials. Boxing would be a good tool for me to turn that around. I've already had speaking parts in several French movies. If I can even reach the top ten as a boxer, if I can get exposure, I feel the opportunity will come."

Mr. Island

Though it is only midmorning, most of the fighters have already left the gym this Saturday, ten days before the fight. Marchand is alone in the ring, moving, throwing punches, bending, stretching. Jesse Island watches from the bleachers. He is



Lou Lake, Dan Hamel

The Plan

"One of the things that makes Pierre such a sellable product is that French accent," says Dan Hamel over the telephone. "And those blue eyes. He's a good-looking man, a real lovey. We want to appeal to the women." Hamel says that plans for the Marchand campaign have already been drawn up. "We'd like to get him local recognition first, then go statewide. After six fights, we then go to his hometown. This'll be like one of their gladiators coming home. We have eighteen fights—at least one a month—then he'll be in line for a shot at the title. Then we'll start him on endorsements, and then on into the movie scene. There are people interested in him now," he confides, though he declines to reveal details.

Hamel has exciting news. Former light-heavyweight champion and San Diego resident Archie Moore has talked of

joining the Marchand boxing venture. "I saw him at the sportscasters luncheon today," reports Hamel. "He's very interested in coming into our organization as a trainer. There's a real aura around Archie Moore. He's sixty-seven, and when you shake hands with him it's like grabbing a brick. He told me once that if you ever made it to the championship of the world, you'd need trucks to carry the money. And he should know."

The manager offers the post-boxing success of Ken Norton as a precedent for the Marchand plan. "He went right to work for CBS," Hamel says of Norton. "Then did movies. So it's not a dream. It can be done. Plus, it's easier to do it with a white man than a black man."

But first things first. He says Marchand's scheduled opponent is a black fighter named Zenous (zee-no) Thompson from Los Angeles. Hamel says that Thompson is a pushover, but is reputed to be a "real corner." One ruthless right

hand, it is suggested, could shatter the grand scheme at any time. "If Pierre loses," Hamel responds, "we'll look to see what went wrong. There's always that little fear. Remember, Pierre's never even had a single amateur fight. So in the event that he doesn't do it anywhere along the line, it won't be the end of the world; just a kind of fizzling out of a dream. But it would be nice if he'd win this first one by a knockout." The fight is six days away.

Suffering

Marchand never stops moving. He prowls the gym like a giant wind-up toy, mechanically flailing at the air. A black fighter named Big John Phillips works with him this morning, three days before his boxing debut. Phillips, who looks more like a Sumo wrestler than a boxer, once fought the notorious Eddie "Animal" Lopez to a draw. Each man, legend has it, knocked the other down three times.

"Keep movin'," says Phillips, circling Marchand like a ring referee. "When you're tired, that's when you're going to get hurt. Work it, work it." He braces the heavy bag as Marchand hammers it with rights and lefts, grunting at each effort. Phillips grabs a towel and wipes the sweat from Marchand's arms and chest. "Even when you're relaxin'," he counsels, "you're always thinkin' about it. The one that puts the most work into it usually wins the fight."

Side by side, the two men jump rope. "Try to do it on your toes," says Phillips. "Get on your tiptoes. Get your rhythm down just like a choo-choo train." Phillips makes locomotive noises as he skips. "On the toes, on the toes."

Marchand performs his ritual of exercises in the ring, and that done, he trots around the gym, passing a group of exhausted, sweating men on the bench. "Sufferin'," he says with a wink, as he passes. The men look up at him blankly. "I run four miles a day," he says later. "I can run forever. I can run a marathon. I'm feeling nervous today, but I think it's normal."

"But I'm ready," he says, fists clenched, big arms raised above his head. "Gimme [World Boxing Council champion] Larry Holmes so I can make my money. I wouldn't mind Holmes. To me, there's not that much difference. It's whoever has the most desire. I have a vibration that I had when I was in judo. I was winning before the match even started, even if the opponent was larger and stronger." Jesse Island, not training today, lounges near the Ali poster and talks. Big John Phillips, totting a canvas equipment bag, walks by Marchand on his way to the door. "Monsieur Pierre," he says with a mock bow, "bon voyage."

The Weigh-In

At noon on the day of the fight, Marchand looks quizzically at his contract in the dim light of the Sports Arena. Lou

(continued on page 10)

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Punch Hard

Lake points over his shoulder, pointing out the line which requires signature. Marchand writes, "Sign my life away," he says. "Sign. Is my fighter sign on the contract? Where is he? I'd like to see him—psyche him out." He throws a flurry of punches. Posing over a form, a balding official questions him about his judo background. "Was you rated?" the man asks.

"I was rated a black belt in judo," Marchand wheels his shoulders, feints, hops up and down. "Circles of sweat darken his gray T-shirt at the armpits. "It is necessary for you to have this information for me to be fighting professionally."

"Right," says the official, not looking up from the form.

Jesse Island huddles in a dark corner with several men. Lake spots him and shouts, "You fightin'?"

"I dunno," comes the answer. "Gimme a couple of minutes."

A tall, dusty Detective scale stands in the doorway of a large room. Fighters strip to their shorts and step on the scale at the direction of a boxing commissioner with a clipboard. A bearded man, the ring doctor, stands nearby with a stethoscope around his neck. Seated at tables inside the room, managers scrutinize contracts, bicker over money and weight, shake hands and sign.

Dr. Michael Dean, hypnotist, Tribune columnist, and boxing devotee, sits in arbitration with local matchmaker Ernie Fuentes. Dean is as pale as a cadaver.

"Okay, okay," says a man in a windbreaker. "We'll take the fight." Ray Hamel, his face red with rage, stomps into the room. Jesse Island has just bolted from the Hamel stable and signed with another manager. The Hamel group's time and expense in training him for the past six months will now show them no return.

"I will never forget it," promoter Hamel fumes. "Somebody fucks me, I never forget it."

"You're gonna come in at 203, Marchand," says the man with the clipboard. "What color trunk do you want?"

"I don't know," he says, stepping from the scale. "Red? Okay? I can go now!"

The Big Cut

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Archie Moore (far left)

trunks; this time the fight is stopped. The victorious Marchand is led from the arena to a mixed chorus of cheers and boos. A short time later Jesse Island will knock out his opponent in two minutes and sixteen seconds of the first round.

Flanked by Lake and Dan Hamel, Marchand sits in the dressing room and answers reporters' questions. "I did feel clumsy. I made a lot of mistakes. But I think I can take a punch."

"He forgot everything he learned," says Lake, smiling.

"No, I didn't feel his punch at all; just boom-boom and it didn't hurt." Another colorful mouse develops under Marchand's eye. "The cut I think was from a right hand over his jaw. I didn't pace myself. It's all the tension. I think I had more heart. But I cut him bad, huh?"

A television news crew streams into the room with a minicam and powerful lights. Marchand keeps talking. Lake abruptly announces, "Here's Mister Moore."

Archie Moore enters in a gray jumpsuit, and the newsmen swing their camera and lights toward him, leaving Marchand in shadow.

"I think," says the former champion, "you will have a contender here in short order. This guy's got a lot of guts. He's got

what the people like. Things look good for Pierre. He's one of those rare prospects that comes along. He's what the game needs now."

Zenous Thompson needs several stitches. He stands outside the Marchand dressing room, unattended and bleeding. He claims that Marchand's head, not his hand, did the damage. "It was a butt," he says. "I definitely want a rematch."

The Search

In 1976 Archie Moore told us if we could find a good, strong white kid, he'd only have to be a fairly good boxer, and we could still do big things and make a truckload of money," says Ray Hamel.

"We didn't realize then that we'd go through a truckload of our own money and a truckload of white guys lookin' for him."

The Hamel brothers sit on a bench in a small shopping center near the Sports Arena. In their mid-thirties, both men see signs of boxing paydirt after years of prospecting. "We've been through a lot of guys," says Dan, who does most of the talking. "We finally found a white man that is really interested. In fact, he's livin' and breathin' it. So now we've got him."

He's under contract with me, and I get a percentage of every purse." He explains that boxing contracts are regulated by the state athletic commission and that as Marchand's manager, the largest cut the law allows him is one-third. "But," he adds, "I'm not tellin' you that's what I get."

His brother and Lou Lake, as promoters, share whatever profit the Sports Arena gate brings in, which, he admits, has not been much so far. "Their vested interest," says of Hamel/Lake, Inc., "is in bringing pro boxing back to San Diego, because it sort of died here for a while. Pierre is sort of a springboard for all this."

(What life there has been in San Diego boxing took its sustenance from the San Diego Coliseum, an amiable bleachers-and-beer arena on the southwest corner of Fifteenth and E streets, downtown. From November of 1924 to December of last year, the Coliseum, which is now owned by furniture dealer Jerome Navarra, hosted hundreds of professional and amateur bouts. Joe Louis, Archie Moore, Manuel Ortiz, Art Hefley, Carlos Palomino, Ken Norton, Danny "Little Red" Lopez, and many others fought there [one of its last big crowds was composed not of fight fans, but of movie stars, on location for the

filming of *A Force of One*, a karate spectacular starring Chuck Norris]. The end came when Navarra, whose retail store is adjacent to the Coliseum, determined that he was losing money by not using the space for storage of his furniture, which he had been keeping in rented warehouses elsewhere in the city. Since its closing nine months ago, there have been only three evenings of boxing in San Diego, all of them organized by Ray Hamel and Lou Lake and held at the Sports Arena.)

Nurturing Marchand's career has up to now shown a "negative cash value," Hamel says. "Listen, we don't need to do this. I do pretty well over at Loma Realty. But I'm an avid fight fan and a businessman. I don't have a drinking habit; I'm not into coke and marijuana. I'm into boxing. Something can develop from this. We're only talkin' eighteen months before there's a good deal of money floatin' around. As our group gets goin', people are gonna start comin' out of the woodwork."

For the time being, however, the money is spread rather thin, according to Hamel, and big paydays are yet to come. Marchand, Island, and Thompson, for example, each received around \$150 for their recent night's work. "Listen," says Dan, "I've got \$60,000 in insurance bonds out. I've got my property in lock; I've even got my brother's Jag in lock. Everybody's got their hand out. I've even got to buy the boxing gloves. But we're like these fighters. After a while, you get a little bit of compassion for these guys. Most of 'em don't have a goddamn car. They're takin' a bus to the gym. But we're just lookin' for the opportunity to get one crack at it. All we're saying to the general public is hey, buy a five-dollar ticket. Watch these athletes work. And if you want to watch a champion develop, come and watch Pierre."

Jesse Island is mentioned. "I was furious at the weigh-in," says Ray. "It was a chickenshit thing. I thought he was more of a man than that."

Dan interrupts. "We don't want to knock anybody. The man was very dedicated to the sport, but let's just say I think he made a mistake. We had a plan to clean up Jesse's record by getting rematches with everybody he had lost to. But we had a disagreement. Jesse was supposed to get down to 170 pounds for this last fight, and he told me he wouldn't. I cannot let a fighter dictate to me. But Island's abrupt departure is really a mystery to us. I really can't tell you what the hell happened. Nobody

Continued on Page 12

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Jesse James

Punch Hard

(continued from page 11)
really knows. There's only about four fight managers in town, and so far, Jesse's run the gauntlet through all of 'em." Island and Hamel operated on an oral-contract basis only, he says. "We gave him a lot of support. I really love the man. Before his last fight in L.A., I let him sleep in my waterbed. He's just a misled young man." Dan prefers to write off the Island matter as a bad experience and a failed business venture. "Moneywise," he says, "Jesse

Island was a one hundred percent loss. Value for value, it was not there."

Puzzle Pieces

Loe Lake, arms folded across his chest, sits on a low table at Dr. Dean's gym. Lake, the former director of Archie Moore's ABC (Any Boy Can) Club — a late-Sixties program for wayward San Diego youth — cites an extensive boxing background. He says that after training fighters for a number of years, he got a promoter's license in 1970 and arranged for several of heavyweight Ken Norton's fights, including the famous 1973 jaw-

breaker bout with Muhammad Ali. "I saw that in order to have a good shot, a fighter needs to have a promoter working in his behalf," he says. He also claims to have introduced the wild-haired and controversial promoter Don King to the world of professional boxing.

Lake sees great things in store for Pierre Marchand, who, since his victory, has been training under the tutelage of Archie Moore. "I guarantee you," Lake says, "Pierre's gonna have skill. Archie Moore is, in my opinion, one of the best trainers in the world. But we won't bring him along too fast. I believe in progressive development of a fighter. When Pierre gets in the ring, he'll be able to fight at whatever level he is in. We hope we don't get losses, but he's gonna be in there with topflight people so he can learn — no rollover guys you pull off the street. This will establish him as a good-quality heavyweight contender."

Lake, a black man, says that a smart promoter must capitalize on the racial aspects of prizefighting. "There's always been a great white hope. It goes back to the days of Jack Johnson. Everything is built on racial confrontation. You can sell it. That's what boxing is built upon, whether you like it or not. It's what I call promotional room for doubt."

before I made an evaluation. Then I said to Danny, you know that expression, never put all your eggs into one basket? Forget it, this is the basket right here."

But the patina of hype cannot be ignored. Future heavyweight champions are simply not plucked — at twenty-five — from racquetball courts. It would seem that only hardened veterans of the ring wars ever get to wear the championship belt. Lake does not agree. He asserts that, first, Marchand's age is not crucial because heavyweights do not "mature" until the age of twenty-eight or so. "And this would be a pipe dream with people who were not involved with boxing at the level I am and that Archie is. I've been to the top of it. I know everything I need to know and all the people I need to know to get Pierre where I want. We have all the contacts to do everything we need to do in boxing. It's like this big puzzle," he says, with the wicked grin of a young boy at the cookie jar. "I know the various people to fit into the puzzle at certain times. Like I say, I been there before. It's just a fortunate thing that Pierre ran into Dan Hamel, a very good friend of mine."

He sees few obstacles between here and the top of the heavyweight heap, and considers time and work expended on the Marchand project a sound investment. "Right now, Ray and Dan and all of us are sort of takin' care of Pierre. It's on the come, I guess you'd say. But if he don't die, I and I don't die, one day soon Pierre will pay us all."

City Lights

(continued from page 3)

going to show up at this fair because he's going to know they're not going to be available.

"But this is still a good fair," Allen added hastily. "The point of a book fair is to educate the public about the varieties of antiquarian and rare books that are available, things they can own." He pulled out one example of a "real rarity," a historical encyclopedia printed in 1500, hand-colored and priced at \$3750. "When I go to the Huntington and see a book like this, I can't open it and flip through the pages. Here people can actually touch such books."

They are becoming rarer and rarer, Allen said. Incredulously, he recalled one rare-book dealer who compiled a catalogue in the Thirties which listed at least 1500 "incunables," books published in the first fifty years after printing was invented. "It would be impossible for a dealer today to put together a catalogue with anywhere near that many! Maybe a really rich dealer might have a hundred or 200. I have five in this case. I rarely have more than ten all told." Many such books have been tied up by the universities and museums; plus, there are simply more booksellers dividing up a limited supply. Allen says speculators have begun to tie up some of "the big, big, important books; art

books done in the Twenties and Thirties by the French Impressionists, that sort of thing." But he says speculation hasn't infected rare-book collection the way it plagues art and diamond collectors. Who collects rare books? "Very often it's the stockbrokers, the wealthy lawyers and doctors, professional people," says Allen. "People who spend all their time dealing with things other than the intellectual world. They spend their money on books, works of art. The nouveau riche — to use a phrase that's not in favor — the nouveau riche by and large do not collect books."

—J.D.
—Jeannette DeWyz and Mark Orwoll

Letters

(continued from page 4)

The moment of truth has arrived. The matador must kill the bull with his curved sword. He must maneuver the bull to a stance in which his front legs will be close together, then opening the shoulder blades. Now the matador will thrust the sword into this small opening (this takes incredible strength) and into the bull's brave heart. If the sword is well placed the animal will drop almost immediately. Sometimes the sword will be deflected by bones, and at this point the matador will utilize a sword with a short blade mounted on the end to sever the spinal cord. Death is instantaneous. It is not permitted that he suffer or wait overlong for death.

The matador will now receive rewards of the arena. The judges

(unofficially) will award him an ear or both, perhaps a tail or hoof if he's been exceptional. The reward for commissions, messy and unpolished capework, and a sloppy kill is nothing.

Let me point out that prior to the final sword this animal should still be full of vigor and, literally, the bloodiest for which he was bred. He may be extended (rarely) the indulgence, or pardon, and may live to procreate with the cows of his ranch.

He has lived a full life on the ranch, has purpose, as was that of his sires, has been fulfilled. He fought to live, and lived to fight. To say these glorious animals would not exist but for the bullfight is an understatement. After his moments of bravery he will go the way of most other bovines: providing hamburger and steak.

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Duty Sings



Regina Resnik

JONATHAN SAVILLE

Mezzo-soprano Regina Resnik, who will be directing the San Diego Opera's production of Richard Strauss's *Elektra* and singing Orlovsky in their *Die Fledermaus*, is a woman of great composure and self-control, having nothing in common with the stereotypical image of the temperamental opera star. Throughout the thirty-six years of her career, she has won numerous friends among her colleagues by her cooperativeness and amiability. The one thing that arouses her professional temper is ignorance. "I pride myself on the fact that I respect other colleagues' intentions and their knowledge," she remarks, "and if a thing has really gone against my grain — not because I'm not having my own way (I'm extremely flexible), but because somebody out of sheer ignorance is being difficult — sometimes I lose my temper."

I asked her to cite a particular incident in which she had been outraged by this ignorance. At first she was reluctant to do so. "It's so silly to name people — most of those things are petty and stupid, and they happen at a time where a moment can't go by, because it's either a rehearsal or a performance. There are far more interesting things to talk about." But when I told her that I was not concerned with gossip

but rather with finding out more specifically what her attitudes toward her profession were, she spoke about a rehearsal of *Elektra* in which she, Leonore Rysanek, and Birgit Nilsson were the principal singers, and the conductor had never conducted the opera before. This particular trio had sung *Elektra* together all over the world for a decade, and their interpretation of their roles had been perfected by long experience. In the first three-quarters of an hour, the conductor attempted to make a dozen major corrections in the way the singers were performing their roles.

"We all took it very politely, and then Rysanek decided to make a mistake. He (the conductor) corrected the mistake, and then she did it again — which made him very happy. Nilsson and I were glancing at each other, not saying a word but thinking that if it happened once again we would all three erupt and he would have a real *Elektra* on his hands (that is, a bloodthirsty tigress). Rysanek looked at the conductor and said, 'Maestro, you might as well get used to it; I make that mistake on stage every night, and you'll have to cope with it.' He never knew that the whole thing was untrue and that she had never made that mistake in her life. It was her way of cutting short that silly fifty minutes of his picking on the three most experienced singers of *Elektra* in the world. I would say that everybody who comes to a score for the very first time has a lot to learn from any colleague who has been there and has done it before."

Miss Resnik's account of this incident reveals a great deal about her. This was, first of all, the only opera anecdote she told in a lengthy interview, and she told it only because I pressed her. Her understanding of opera, of particular works, and of her own career tends to be expressed in a detailed, analytical style of thought; she has no interest in reducing her ideas and experiences to the rigid and trivializing form of the anecdote ("When does the next swan leave?") that is so widespread in operatic chitchat. Nor does she care for telling tales that might injure another musician's reputation — petty malicious-

ness seems to form no part of her personality. The themes of this anecdote are professional solidarity — her sense of unity with the two other singers whose work she had shared for so long — and a firm conviction about musical competence as the only criterion for determining who is to be in control. The point is not that the famous singers threw their weight around in making a fool of an inexperienced conductor, but that a musical decision must be based on the knowledge acquired by living with a score over a long span of time. It is noteworthy, too, that the heroine of the anecdote, as Miss Resnik tells it, is not Miss Resnik herself but her colleague Miss Rysanek; it is the principle that counts, not any kind of smug self-display.

This is not to say that Regina Resnik is diffident about her own achievements. She is quite comfortably aware — though without any vainglory — that she has been generally recognized as one of the finest operatic singers of her generation. She has done some eighty roles, at the Metropolitan and in Europe, and a number of them have been so fully realized, so dramatic, and so vocally stunning that they have seemed to many to be definitive performances: Carmen, *Mistress Quickly* in *Falstaff*, the Countess in *The Queen of Spades*, the Old Baroness in *Venezia*, *Ulrica* in *Masked Ball*, *Klytemnestra* in *Elektra*. There have been only two major crises in a career which has otherwise moved along with an air of serene inevitability. The first was her transformation, in the early Fifties, from soprano to mezzo, a change brought about by the increased darkening of her voice and her recognition that the exploitation of her rich and powerful chest register was incompatible with her continuing to sing the higher roles. She was helped through this difficult period of transition, which required her to readjust her vocal technique radically and to abandon virtually her entire repertoire, by the eminent baritone Giuseppe Danieles, who was at that time her teacher. The other crisis — a protracted one, about which she remains bitter — was Rudolf Bing, who, as general manager of the Metropolitan

during twenty-two years of her career there, seemed unable to give her abilities their just due. For years she had to go abroad to prove herself, and at the Met she couldn't sleep nights — it's difficult to be so close to the person you love and to be so close to the person who is not your love. It was not until 1968, for example, that Bing allowed her to sing Carmen at her resident house — a role for which she had long been famous elsewhere.

One of the most impressive characteristics of Miss Resnik's singing has always been her intensely dramatic and emotional quality, and I was curious to find out what the source of this emotionalism might be. Had she had a tumultuous childhood? Not externally, at least. The details of her early life — the Russian-Jewish family where Russian was commonly spoken around the house, the Bronx, her singing studies, James Monroe High School, Hunter College (where she graduated at eighteen), her serious stage debut as Lady Macbeth before she had reached the age of twenty — these are by no means humdrum (the precociousness is striking), but they scarcely explain the pathos of Miss Resnik's Princess Eboli, the compelling mixture of tragic willfulness and languid seduction in her Carmen, or the gigantic monstrosity of her Klytemnestra. Where does she find these feelings?

"I must tell you that I can't analyze them for you because I've never analyzed them for myself. They're there. I think that I'm an instinctive creature of the stage. I'd had no sung. I probably would have been an actress anyway. I'm an interpreter of the things I say and the things I sing. I'm a disciplined human being in life, and controlled — discipline in the theater makes you do a great deal — but I am a turbulent human being, always have been, and I think I must always have been even as a child, because what came out on stage couldn't have come out if I were passive. What is it in me or in my background that could have made me transform myself to what I was on stage? I don't have the answers to that. Being a good actor has nothing to do with being a happy or an unhappy child. I am not the person I am on stage, though my intrinsic nature is complicated and colorful. I'm not a simple person, but I'm not the violent person I can be on stage, and I don't think one thing necessarily has anything to do with the other."

I do think that there are people who study by method, and you can see the process in them because it is so highly studied, but it was never highly studied with me. What I studied a lot was music. But I think once the music was in my system, the rest of it was like osmosis: it came in and out of my pores. What I always did, and what I still do, is learn the music first. I learn the music and the text. I've always done a lot of reading and background study, and most of the time I've thrown it away. What comes out of me on stage that's mine, or that has made my interpretation perhaps more creative, or creative in my own way, or given it my own stamp, I cannot analyze. I know that it comes out of me, and I know that it doesn't take very much for me to turn the faucet on."

One might gather from this that Miss Resnik's convincing characterizations are the result entirely of intuition — and it is true enough that no amount of intellectual dissection of her roles could give them that startling air of reality that is typical of her performances. Nevertheless, when she speaks of a role such as Klytemnestra, with which she has had so long a relationship both as performer and director, she exhibits a remarkably fine analytical intelligence, as well as great articulateness. "I played Klytemnestra young — I never played her old. She's not feeble; she's sick, emotionally sick, crazy. She has the obsession that she is ill; what is tearing at her is the murder of Agamemnon (Klytemnestra's husband, whom she and her love Aegisthus killed upon Agamemnon's return from the Trojan War). But she's a woman perfectly capable of being in bed every night with Aegisthus; people talk about her sexual appetite, not about her liver being sick. Only her nightmares make her sick. She's between forty-five and fifty and physically capable. When she makes her appearance, it's in the next half

hour that she's going to be destroyed — by Elektra (her daughter). If she comes out destroyed, she has no place to go."

The only thing Strauss said about her was that her eyes were heavy-lidded — she couldn't sleep nights — it's difficult for her not to look like a somnambulist. Yes, the things she says are as morose as they are. What she can't take is what she hears in the next half hour. She wants to hear that she's forgiven, but she doesn't get that. It's a powerful lady — she's not feeble at all, not feeble-minded, not sick, and not old. How can she be an old lady? She was very young when Iphigenia [another daughter] was killed. Iphigenia was sacrificed when she was about four — she was the youngest of the children. Klytemnestra and her sister [Helen] were two beautiful Greek queens, two sisters married to two brothers [Agamemnon and Menelaos] — they were both incredibly beautiful women. This is a destroyed beauty, but the remnants of that beauty have to come out somehow in something Klytemnestra does and says at the beginning."

This acute understanding of the character of Klytemnestra, along with her exceptional musical and dramatic intuitions, inform Miss Resnik's recording of the opera (London 1969) — one of the most sensational of all operatic recordings, and high among the singer's own favorites. In the half hour of her scene with Elektra, the daughter who hates her, toys with her, rages at her, and eagerly awaits her destruction, Klytemnestra goes through a series of emotional metamorphoses unique in the operatic literature: malicious resentment against Elektra, treacherous complaint to the gods, a fit of pettishness toward her servants, contempt, mockery, hysteria, a longing for relief from her suffering, an eerie description of her anguished dreams, a mad obsession with animal sacrifices, a pathetic pleading with her daughter for help and advice, arrogant resolution, anger, terror, and finally — when she receives a report that the enemy she fears (her son Orestes) is dead — a gloating

triumph. Miss Resnik's performance of this nerve-wracking scene is incomparably brilliant. Moment by moment, again and again, she brings out — in tone color and in articulation of the text — the intricate flow of contradictory feelings, giving a dynamic inner structure of emotions to individual phrases, words, even syllables. What commonly awful use she makes of that stupendous lower register that revealed itself when she switched to mezzo-soprano! Her varied deployment of chest voice and of the mixture of chest and head, in that range where both kinds of vocal production are possible, could in itself provide a complete course of instruction in the way technique can be put in the service of expressiveness. Along with the drama, giving it the titanic grandiosity that dramatic action can possess only in opera, one hears the amazing power, richness, warmth, and luster of Miss Resnik's voice, an extraordinary instrument that good training and innate intelligence have enabled her to make the fullest use of.

And all these elements of her singing — the intense emotionalism, the constant close attention to the meaning of the words, the sensual beauty of the vocal effects — in no way interfere with her faithful adherence to the score. They are not so much interpretations of the music as realizations, to the ultimate nuance, of what Strauss himself intended to say. Aside from its own hair-raising impact, this recording score with Birgit Nilsson as Elektra and Georg Solti conducting is a supreme model of what operatic performance ought to be.

It had originally been announced that Miss Resnik would sing Klytemnestra in the San Diego Opera production this fall, in addition to directing it. She finally decided, however, that if she were to sing the role, she would not be able to devote her full energies to her directing duties, especially since immediately afterward she would be starting rehearsals for *Die Fledermaus* (in which she will be performing Orestes).

(Continued on page 16)

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Duty Sings

(Continued from page 15)
forming her joyful, farmed comic vignettes as the Russian Prince Orlovsky). Though relinquishing Klytemnestra to Swedish mezzo Kerstin Meyer, Miss Resnik is no means giving up the role, the way she quietly stopped singing Carmen a few years ago.

Still, she is a realist, with too much respect for herself and for her art to refuse to recognize that as she gets older she must modify her repertoire. The aging process affects singers more poignantly than it does other artists, and it requires a good amount of courage and wisdom for a singer to accept that fact of life. Miss Resnik's solid technique has kept her voice in good shape, but she has cheerfully acknowledged the appropriateness of a gradual change in her career. "I think I was wise enough to relinquish the things which I did very well at the time and to leave them as a very nice memory, without pushing on to things that I would be forced to do and that would not be suitable to my age. I became interested in directing, and it's brought me a lot of satisfaction."

Her directing career, which began in 1971, has been a matter of choice rather than necessity. "If you can still sing a role, then why not sing it and take your fee, why direct someone else in it instead and give away everything you've learned all your life—unless that's what you really want to do?" She has found that her biggest challenge in directing is not the stars, who are already experienced performers and who usually know how to project their own interpretations. She has particularly enjoyed working with young singers. "Because I've seen that a great many young people who are very gifted are not really versed in the rudiments of stage work. They're not ready when they come to you, and therefore they learn a great deal from a director: interpretation, moving on the stage, understanding the text."

In a sense, this attitude toward younger singers reproduces some of the most fortunate experiences of her own youth. "I had the benefit of tremendous musical relationships at the beginning of my career. Even though I was never protected with money, I was protected with love, and I was protected with great musical knowledge—people who would speak the truth to me, and from whom I took the truth

because I respected them and they respected my talent. I had a great many people who cared. There were people in the opera house, even at the Met, to whom I could go and say, 'Maybe I'm going too fast, or 'Maybe I need better coaching,' or 'Maybe I'm not learning well enough'—and they were people who would listen to me." As a person who believes that human relationships are fundamental both to life and to art, Miss Resnik seems to be trying to pass on this heritage of concern, of teaching, of responsibility and kindness—both in her directing work and in the master classes she has recently been giving to young professionals.

When I asked Regina Resnik what she thought her contribution to the operatic theater had been, she showed considerable surprise. "My contribution? I don't think I've made a contribution. I think the operatic world has made a contribution to me—it's given me the opportunity to be an artist. I haven't done anything for the opera world. If I've made people happy with my singing and acting, then I've done my duty, because *au fond* we're entertainers."

Here I must take issue with this otherwise thoughtful and wise artist. *Die*

Fledermaus may be an entertainment, but an opera like *Elektra*—with Hugo von Hofmannsthal's devastating depiction of familial love, hate, jealousy, cruelty, and revenge, and Strauss's inventive, impassioned, consummately fascinating score—constitutes an artistic experience of which entertainment is only a minor component. Like all great art, it reveals us to ourselves and makes us aware, in the depths of our emotional life, of the irremediable contradictions of the human condition. Anyone who participates in such a work of art is already far beyond being a mere entertainer—and Miss Resnik's participation has been of the highest sort. She has consistently illuminated the operas she has sung, conveyed their inner musical and dramatic meanings with an intellectual and emotional power only a select handful of other singers have equaled. Strauss, Verdi, and Tchaikovsky owe her a debt of gratitude for their music—however great it may be—remains nothing but marks on a page until a truly fine performer has brought it to life. It is a debt equally owed to Regina Resnik by her audience—a debt I, as a long-time member of that audience, find it deeply pleasurable to pay.

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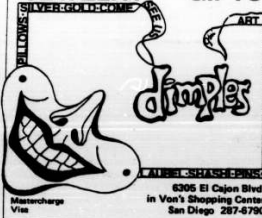
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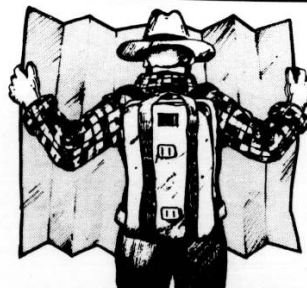
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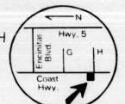


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A black and white photograph capturing a bustling street scene, likely in a developing country. In the foreground, several children are engaged in play on the ground. One child, wearing a striped shirt and dark pants, stands on the left, while another in a light-colored shirt is positioned slightly behind them. To the right, a child in a dark shirt and light-colored pants is standing near a small, dark-colored cart or stall. The ground is littered with debris, and a large, light-colored object, possibly a piece of clothing or a bag, lies in the lower left. In the background, a large crowd of people is walking along the street, creating a sense of movement and activity. A sign for "ICE COOL" is visible on a building in the background, and a large, dark-colored structure, possibly a doorway or a large container, is prominent in the center. The overall atmosphere is one of a busy, everyday scene in a community where children play freely on the streets.

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A WEEK

Restaurants

Two For the Cantina

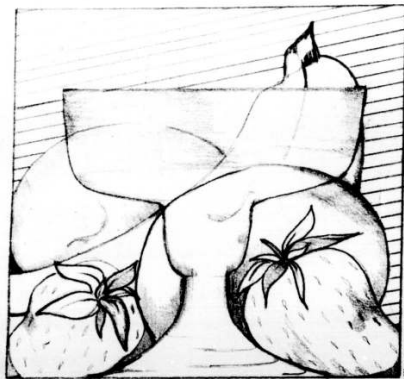
ELEANOR WIDMER

The Restaurant: Who-Song and Larry's Cantina (El Torio)
The Location: 8910 Villa La Jolla, La Jolla (453-4115)
Type of Food: Mexican
Price Range: \$1.25 to \$8.95
Hours: Open daily. Monday through Friday, 11:00 a.m. to 11:00 p.m.; Saturday, 11:00 a.m. to midnight; Sunday, 10:00 a.m. to 2:00 p.m., 3:00 p.m. to 11:00 p.m.

My Aunt Bertha has had a difficult summer. In June she enrolled in a jazzercise class and was summarily asked to leave because she was more than twenty-five pounds overweight; the instructor could not accept responsibility for what the heated-up dance sessions would do to Aunt Bertha's heart. "I just don't understand how she even noticed me," Aunt Bertha confided mournfully. "There we were, wall-to-wall bodies—I fit in perfectly. I even wore leotards. What was she an anti-feminist or something? I have a good mind to report her to the ERA. After all, this should be legislated, that fat people should be first in exercise classes because we need the workout and not someone who wears size-six jeans. Is this discrimination? What I say is that fat is beautiful. It took lots and lots of beautiful eating to make this fat, and who ever said that is more? What I say is that more is more and I have plenty of it. Why did she pick on me?"

What Aunt Bertha failed to mention is that she looked like a pumpkin from Halloween past, dressed in orange tights and a bilious green Danskin that barely covered her copious natural endowment. Moreover, she refused to wear her glasses and must have been one-two-three when everyone else was five, six, seven.

And that brings us to July, when Aunt Bertha had to break down and get her bifocals. She obtained her prescription in January and kept it in her purse until the edges were as tattered as a prophet's robe. Whenever we went into a store, she would whip off her distance glasses and whip on her reading glasses, and what with one thing or another, I would spend half my time reading the prices for her, or hunting for one of the other pair in a dressing room. So when Aunt Bertha finally got her bifocals, she told me in a shaky whisper that



the air clear, and flowers rioting under a faultless sky. Outside the restaurant, designed like a hacienda, were enormous clay pots filled with yellow tufts that dazzled in sun. I cleared my throat and asked Aunt Bertha why she was wearing her bulky jacket. "No bra," she answered huskily, and we made our way up the steps.

Who-Song and Larry's is divided into several rooms. There are three dining areas, one of which is dominated by a giant communal table, the center of which is planted with flowers. This is the most dramatic room. The others boast stained-glass windows, Mexican-style chairs, wrought iron chandeliers, and tiles used in great abundance. But the heart of Who-Song is the bar, happily called the Cantina. It's spacious and handsome, has racks of Margarita glasses hanging overhead, and everywhere the whirl of the blender is heard in the land: strawberry, peach, and banana Margaritas are the house specialties. In addition to the bar, there's a "taco stand" where you can purchase appetizers. As if the loud music were not enough, the bartenders ring a cowbell whenever anyone orders the forty-five-ounce Margarita, called Outrageous Margarita. Most of the signs are in outrageous fluorescent colors, and in case you're in a contemplative mood, there's a monolithic stop-and-go sign, stronger than a Cyclops' eye. Beyond the bar is a patio, invariably crowded.

Cantina, a La Jolla franchise of El Torio restaurant.

Not that I wasn't reticent, because I was. Shortly after Who-Song opened (a pun on Hansong's in Ensenada), we had gone there one Friday evening only to discover that the wait to get in was more than an hour. While Aunt Bertha was game for the wait, I was not, and we dined elsewhere. However, the noise, the lights, the crush of bodies played on her nerves like a who-song, and to satisfy her, we returned. Though it was after 10:00 p.m., we still couldn't find a table, let alone an inch of standing space even in the patio, and we departed. This second time around Aunt Bertha assured me that we would get seats at the bar. She wasn't kidding. She set the date for 4:30 p.m. and she added as a flippant, "And let's dress for the occasion. I should have been suspicious, but wasn't."

When she came to pick me up, she was wearing her Birkenstocks, a summer dress, and what she referred to as her "feathers"—this meant a goose-down jacket that made her look like the Michelin tire logo. The late afternoon was balmy,

her flaming youth was over, and that the horizontal line across her glasses meant she was no longer X-rated.

However, since she could now read and look up without changing glasses, she took to studying the Racing Form, and doped out a hot tip on a horse called Exploded. Also, she liked the name—Exploded. It surely was a good omen, signifying a tight like a Catherine wheel. She gave her neighbor, an inveterate horse player who attends the Del Mar meet every day, five dollars to bet for her. The horse won, came in first, but her neighbor forgot to place the bet. Though he insisted on paying her as if he were the bookie, she swept the money off the table and on to the floor—she wouldn't fight destiny, her star just wasn't in ascendancy. Later, she picked up the money and put it with all of her winning money, which she saves until the next season for good luck.

Still, having lived through this saga of deprivation and her receding powers, I didn't have the heart to refuse her when she called and suggested that we do a "swinging number" during the Friday night happy hour at Who-Song and Larry's

Illustration by Elizabeth Wetmore

Aunt Bertha tasted the peach. "This tastes like shoe polish," she remarked aptly, and before I could stop her, she signaled to the bartender. "Is this made from fresh peaches?" she asked.

"No, it's made from canned peaches." "There's something artificial in here." "Maybe it's peach brandy. Yeah, that's it. It's peach brandy." "There's no peach anything in this drink," she declared. In the heat of this discussion, Aunt Bertha flung open her jacket. "My friend can't drink this," she asserted. "You taste it. It's awful."

The bartender shuddered at the prospect of tasting the drink, made a face as he dumped it out, but made no attempt to give me another.

Aunt Bertha was in her glory—Madame Chutzpah, Queen of the Justified, Indignant Complaint. "Where is our fresh drink?" she demanded. Literally ten minutes later, the bartender bestirred himself. It was now 5:00 p.m. and bur drinks such as Scotch, bourbon, and so on, were two-for-one—that is, you got a double shot for the regular price. Men in three-piece suits, men in T-shirts, men in short sleeves, long sleeves, short pants, long pants, blue jeans, surveyed the crowd of young women who arrived in two and threes in three-piece suits, T-shirts, short sleeves, long sleeves, and jeans.

They ogled each other and said for

openers. "Thank God it's Friday," and received such replies as, "This isn't Friday's; it's Who-Song." Carrying our drinks, we made our way to the dining room. The only ones in the dining room at that hour were seniors and families with children. Aunt Bertha threw caution to the happy hour and took off her jacket. She asked the Mexican waiter what he ate here. He answered, "I just work here. I don't eat here." He smiled in a friendly manner, as if to tell us something, but we sailed into the menu, which contained such pithy statements as "Tacos to a Mexican are what sandwiches are to a Gringo."

In all fairness, our waiter tried to steer us away from the bacon and cheese skins (\$3.75), in fact, from any potato skins, but Aunt Bertha loved the advertising slogan: "These might just be the best drinking appetizers on the menu." So we ordered potato skins and a chicken quesadilla (\$2.95). Aunt Bertha was fascinated by the Mexico City-style enchilada, which was stacked instead of rolled, but the waiter told us we would do better with the chicken tostada (\$4.25).

As soon as the quesadilla arrived, I knew we were in trouble, but I let Aunt Bertha make the discovery for herself. The quesadilla was cold, the cheese inside scarcely melted, and the so-called chicken was either canned or had been processed in such a way as to make it unlike any fowl

we had ever tasted or cut our eyes upon. We picked out the filling, ate a mouthful, left the rest. Aunt Bertha summoned the waiter. "I only work here, I don't eat here," he said. Then he added that many of the products were brought down here from Irvine. "Do you have a chef or is the stuff just assembled here?" Aunt Bertha asked. Without answering, he whisked away the plate with the leftover quesadilla and deposited our potato skins. We both gasped. They were the size of fifty-cent pieces, brown and hard as rocks. "This is false advertising," Aunt Bertha cried. "You don't say miniature skins. Where can you find potatoes so small?" And the price of \$3.75 for six or eight tiny skins is outrageous. I don't believe it.

"I don't eat here. I only work here," the waiter answered.

At that moment a waiter in a Planet of the Apes mask drove out of a vestibule on a bicycle and raced through the various rooms. Another waiter came out with balloons, which he distributed to the younger people. Then the cowbell rang. Then the music blared. We pushed aside our potato skins. They were inedible.

Our waiter brought over the taco, with its gorgeous, fluted conch shell. The shell was oily and stale. The same chicken which had unhappily disgraced our quesadilla now lay in a bank of cold beans. The shredded lettuce was fresh. Aunt

Bertha plunged her fork into her mouth, and said, "I can't eat this. This is the worst meal I've ever tasted."

Our waiter shook his head and sent for another waiter, possibly an assistant manager. Aunt Bertha said, "This is awful. The beans are cold. The shell is stale. It's dreadful chicken. We couldn't eat the quesadilla or the potato skins." The second waiter shook his head and sent for the manager. Aunt Bertha said, "This has to be the worst Mexican meal I've had anywhere in my life." The manager shook his head. "This is garbage," Aunt Bertha added. "How does anyone eat it?"

"No charge," declared the manager, "there will be no charge for this meal." Aunt Bertha nodded to our waiter, to the assistant manager, to the manager. "It's not your fault," she added benignly. "These people who come here don't seem to care."

Everyone silently agreed. Aunt Bertha left a handsome tip. We swept out as a fresh surge of singles ran up the steps. A young man who works at the restaurant stood at the door and asked, "Why are you leaving so early? Wasn't there enough excitement for you?"

Aunt Bertha tossed back her head and said fitfully, "I know you work here, but let me give you some advice. Don't eat here." Then she turned to me and asked, "Wasn't that a swinging evening?" □

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The Stamps Act



Janine Lowe, John Luz, Alan Goya

JEFF SMITH

Novelist Thomas Pynchon once said, with reference to the bureaucratic labyrinths that abound in present-day life, "If there is a life force operating in Nature, still there is nothing so analogous in a bureaucracy." Although supportive examples for this statement are legion, the elusive author of *Gravity's Rainbow* could have rested his case had he overheard the following example of the bureaucrat's dilemma in the main library of the University of California at San Diego. On the second floor of the building, two flustered librarians were busy re-shelving books. One turned to the other and said, wistfully, "You know, this would be a great job and a well-run operation if people didn't always go around checking out all these darn books."

George Weinberg-Harter's play *Golden Trash Stamps: A Bureaucratic Tragedy*, which opened last Friday night at the Marquis Gallery Theater, focuses on one day in the life of Fred C. Bloggs, a "simple benefits determination caseworker" for the welfare department. His dilemma, a distant cousin of that of the two librarians, is a huge case load that has been increased

by a new governmental program, at the center of which are "Golden Trash Stamps" and a plethora of red tape. The program is so intricate that no one has any idea how to administer it, and even the prospect of a future training session doesn't fill Fred with much hope. The result is a brief, often funny drama—though there are times when Archie Bunker-like racial slurs make you wonder if you should be laughing—in which Bloggs meets with four different "cases," hailing from all over the globe. The last of these is a group of Gypsies who force Bloggs ("You can't get away with this, I'm a county official") to defend the Golden Trash Stamp program with his life.

Embedded in the structure of Weinberg-Harter's play are a set of thinly disguised allusions to B. Traven's classic tale of human greed, *The Treasure of the Sierra Madre*. But instead of having bags of gold that strip away all pretenses of friendship, we have golden stamps, which are discovered, ironically, in a trash can. Instead of being located high in the mountains of central Mexico, we find ourselves in a welfare office somewhere in San Diego. And instead of Humphrey Bogart's visceral portrayal of Fred C. Dobbs in the movie, we have his compartmentalized progeny, Fred C. Bloggs, a man whose

only friend is a turtle named Elmo, to whose picture Bloggs complains of his fate. Weinberg-Harter derives a lot of comic mileage from the interplay between the Traven epic and his own—by contrast humble—scene.

The play is based on a simple progression from helpless sympathy to open hostility. The first case Bloggs must contend with is that of the Ngunniguns (Doc Quac and Susan Song—the names being either funny or cruel, depending on how you've tuned your ear). Doc Quac, formerly a brain surgeon who has lost all twelve children on his perilous journey to the U.S., requests aid from the Golden Trash Stamp program, and the harried Bloggs ("I'm a caseworker, not a social worker") gives them some forms (around eighty) to fill out, knowing the whole procedure will be useless.

The next pair, Refugio Salapuedes and his wife Maria de la Luz de Guadalupe, are two South Americans who have come only to warn Bloggs that the stamp program has attracted the attention of a band of Gypsies. But a language barrier inhibits communication of the message, and Refugio (an astrophysicist at home) and his wife leave before he is insulted by Bloggs and his callous coworker Harry Hodge. The third pair are Akmed and Xenophobia, two ranting disciples of Kalfrian leader Rasuli Egomania. They spout militant dogma ("Flirting is antirevolutionary") and yet demand the benefits of the program at the same time. The last group is the Gypsies themselves, whose greed re-enacts the concluding scenes of the B. Traven novel and raises Bloggs and his meager office to tragicomic stature.

Aside from some witty lines and the hilarious tragicomic conclusion, what fills the play consistently with vitality is the performance of Alan Goya and of Janine Lowe, who play all four pairs of visitors to the office. Their various parts are so well researched and well played that it is difficult to select a single favorite, though their versions of the Kalfrian revolutionaries hold a slight edge: the volatile, abusive Akmed and the defiant, machine-gun-toting Xenophobia frenetically roaming around the room while, in effect, begging for financial aid. Each role, in itself, does not seem all that demanding. But their doing all four parts, and having to up their emotional amperage each time, demonstrates emphatically the versatility and talent of these two impressive actors. The work of Lowe and Goya alone makes the play worth seeing. When these two are not on stage—

fortunately a rare occurrence—*Trash Stamps* moves at a much slower pace. John Luz is competent as the inept, bewildered, yet finally martyred Bloggs, and he is sometimes likeable. But it is difficult to empathize completely with someone who shares his most intimate thoughts only with a turtle and whose initial compassion gives way on occasion to a convey of indelicate epithets indicting the non-Aryan members of the human race. But when, near the end of the play, he nobly declares that "nobody puts anything over on Fred C. Bloggs"—a declaration echoing the words of his undaunted fictional counterpart—a portion of one's sympathy returns to Luz's characterization of the lowly functionary whose office is about to become a desperate field of honor.

With the main exception of a long, slow scene in which Bloggs and Paul L. Nolan's Hodge (played, without relief, as a stereotypically lazy office worker) read the newspaper and utter clichés about bureaucratic employment, Marlan Warren's direction is brisk and efficient. And Fred Schoepke's set, with the usual slogans on the wall—including a list of regulations to Luz's characterization of the lowly functionary whose office is about to become a desperate field of honor.

Golden Trash Stamps: A Bureaucratic Tragedy is George Weinberg-Harter's first stage work, the material for which he drew from his experiences (and maybe his nightmares) as an employee of the San Diego County Welfare Department. The brief and relatively undemanding play has some gaps, and its plot is episodic. But it also has many vividly constructed scenes, an emotional progression skillfully uniting the various episodes, and a lot of genuinely funny stuff. In short, the play demonstrates not only promise but achievement as well.

In the middle of *Golden Trash Stamps*, Bloggs says he would like to write a play about his experiences working for the welfare department, but he dismisses the idea, concluding that no one would believe it. Well, as an experiment, I invited two friends of mine to attend the play with me. Both are social workers, and one almost refused to go, claiming that she can't stand the sight of any forms needing to be filled out. Nevertheless, they not only enjoyed the production, but they also gave me a disturbing piece of knowledge: According to both of them, even the most fanciful parts of the play are a lot closer to reality than any "outsider" would ever imagine.

Off the Cuff

How did you quit smoking?



Frank Rodriguez
Fireman
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I quit 'cause I couldn't stand the smell. Whew! Clothes the next morning. I started to do a lot of exercise and you can't smoke, exercise, and feel good. I just quit. At first it was harder to resist, especially when you have a couple of drinks. I smoked a few times but after awhile it tasted terrible. If someone's smoking right at me now I might say, "Mind blowing is the other way?" My ex-wife went through one of those insensitive quit-smoking courses. She still smokes, twice as much now. You have to make up your mind or you're not going to do it.



Alice Dionisopoulos
Clerical Worker
Señita Mesa

I must have started about 1937. I was running around with a crowd that was a little older than I was. I thought it made me look sophisticated. I smoked filtered, unfiltered—you name it. I had had angina symptoms for a couple of years. Then my sister, who was forty-seven, died suddenly of a heart attack. She smoked a pack and a half a day. My doctor said I was heading down the same road and told me to stop smoking. It scared me. I stopped immediately. I still have angina, but I might be dead if I hadn't stopped when I did. I think it's just as bad to inhale smoke as it is to do the smoking. People are sensitive. You have to be sensitive about telling them.



Patty Hart
Bartender
Ocean Beach

I'd been smoking on and off since junior high—ten, fifteen years. Some friends of mine and I had a three-way bet going for one hundred dollars. If any of us caught the other one smoking, we'd split the money. That didn't keep us from smoking. We just kept paying each other off. I started to disgust myself. I realized I couldn't stop... if money couldn't do it, I felt I was losing my self-control and will power. It shook me up. I got it in my head that I would do it. I'm not even tempted, even working in a bar where people constantly smoke. I might take a drag occasionally, but it just gives me a head rush. I haven't smoked in four years.



Beth Turner
Exercise Instructor
La Mesa

How I quit is—I started studying the Bible. I found out that one of God's requirements is to be clean. Besides morally clean it includes physical cleanliness. And I started thinking about what cigarettes do to you. They cause cancer. It's a dirty habit. I was always a little embarrassed to do it in public. I just quit, just like that. Stopped. I couldn't have done it without Jehovah's help. I quit a lot of other things, too, more than smoking. Now when someone lights up, it bothers me. You should read the Romans, chapter twelve, verse one. It talks about presenting your bodies as a clean sacrifice.



Bob Browning
Tow Truck Driver
Charmont

I started smoking when I was twelve years old. The rest of the guys smoked and I thought it looked cool. I forged a note up at the liquor store. "Please give Bobby a pack of cigarettes." I spelled cigarettes wrong but they gave them to me. I smoked ever since, and then I got bronchitis and I quit. I couldn't breathe. Cold turkey. The first few days it's hard. The hardest to give up is the first cigarette in the morning or after dinner. You get a craving. I was off for three months then one night I went out and really tied one on with the boys. After drinkin' a few beers, you gotta have a cigarette. I woke up the next morning with a pack next to my bed.

—by Lin Jakary

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READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The **Events Editor** reserves the right to edit materials. Send complete information and photos to **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Dance

Classical Dances and Songs from the People's Republic of China will be presented by the Chinese Youth Goodwill Mission, Thursday, September 11, 8 p.m., Montezuma Hall, SDSU, 265-6047.

"Evening of Percussion and Dance" will be presented by M.M. Jaccottet and Jon Santos and sponsored by Choreographer's Ensemble, Friday, September 12 and Saturday, September 13, 8 p.m., Women's Gym Studio/Theatre, SDSU, 265-6821.

Danceathon aerobic-style will be held by Sheryl Boyle to benefit the American Heart Association, Saturday, September 13, 8:30 a.m. to 4 p.m., Veterans' Memorial Building, Balboa Park, 239-1129.

Ballet Performance by Ballet Pacific will feature "Rococo Variations," "Carnival Tuts," and "Midnight Dances," Saturday, September 13, 8:15 p.m., La Jolla Dance Center, 7855 Fay Avenue, La Jolla, 459-5744.

Dance Jam for everyone who loves to dance will be held by dance therapist Judith Greer Essex and improvisational musician Jonathan Kitch, every Friday at 9 p.m., Interval Foundation, 260 Third Avenue, downtown, 239-1713.

Film

Children's Films will include an hour of Disney animation, Thursday, September 11, 3:30 p.m.; and it's a Mile from Now to Glory, the story of a disabled teen-ager on a track team, Monday, September 15, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

Underwater Film Festival will put in its sixteenth annual appearance with films and slide shows of exciting events around the world, Friday, September 12 and Saturday, September 13, 8 p.m., Civic Theatre, downtown, 236-6540 or 273-1224.

"Our Vanishing Land," a Smithsonian film about the institution's conservation projects in Korea, Africa, the Galapagos Islands, and the U.S., will be shown Saturday, September 13 and Sunday, Sep-

tember 14, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-1821.

Japanese Film, Yami-No Kairoudo, a story of late eighteenth-century Japan under the reign of the tenth shogun, and **Crashcourse Kikyo-gaki**, a film about factory workers who sing Beethoven's Ninth Symphony, will be shown Sunday, September 14, 1 p.m., Ken Cinema, 4061 Adams Avenue, San Diego.

"Behind Closed Doors," a film about battered women and the battering syndrome, will be shown with a discussion, Wednesday, September 17, 7 p.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista, Free, 420-9820.

"Mount St. Helens," the world's largest newsreel, **Comic Forces**, a mixed-media presentation about the influence of comic strip characters on our lives, and **Viva Baja**, an Omnimax film with an aerial survey of the Baja Peninsula, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park, 125-1233.

Lectures

Women's Changing Roles in China Today will be the topic of a lecture by Mei Yu of Beijing University and Hu-hsiao of Huanzhong Institute of Technology, Thursday, September 11, 10 a.m., Bard Hall, Free Unitarian Church of San Diego, 4901 Front Street, Hillcrest, 298-0885.

Focal Point sack-lunch session of the San Diego Chamber of Commerce will feature Donald M. Cameron, chief agent of the U.S. Border Patrol in San Diego, Friday, September 12, noon, San Diego Gas & Electric Company auditorium, Third Avenue and Ash Street, downtown, Free. Reservations: 232-0124 x32.

Sports Medicine Clinic will continue with "Soft Tissue Injuries/Bone Injuries of the Upper Extremities," presented by orthopedic surgeon Earl Bauer, Saturday, September 13, 9 a.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista, Free, 420-9820.

Deadly Dust, asbestos and how it kills, and what workers can do about it, will be discussed by attorney Tisdell & Casares, and sponsored by the health and safety committee of Iron Workers Local 627, Saturday, September 13, 10 a.m., 590 Parkway, Chula Vista, Free, 233-6581.

Opera Preview with **Vera Wolf** will begin with Richard Strauss's

Elektra, Sunday, September 13, 10 a.m., Del Mar Shores School, 9th Street and Stratford Court, Del Mar, 481-5531.

Poetry Reading by poet, photographer, and printmaker Harry Isham will take place Sunday, September 13, 7:30 p.m., Community Arts Gallery, 670 Third Avenue, downtown, 239-8238.

"San Diego Three Million Years Ago: Whales and Other Fossils" will be considered in a lecture by museum paleontologist Tom Denver, in conjunction with a Covey luncheon, Tuesday, September 16, noon, Natural History Museum, Balboa Park. Reservations: 465-0539.

"All About Allergies" will be the topic of a lecture presented by Dr. J. Randall Miller and sponsored by Bay General Community Hospital, Tuesday, September 16, 7:30 p.m., Chula Vista Public Library, 361 F Street, Chula Vista, Free, 420-9820.

"Exploring the Peruvian Andes and Machu Picchu" will be the theme of a slide lecture by publisher and photographer Parnie Johnson, in conjunction with the current **Golden Treasures of Peru** exhibit, Wednesday, September 17, 6 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Architecture Symposium for the current "Late Entries to the Chicago Tribune Tower Competition" will be moderated by John Dryden of the Los Angeles Times, and will include architects Eric Moss, Michael Ross, Thomas Weiland, and Stanley Tegen, Wednesday, September 17, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Warlike Concert and Silent Movies will be combined by Chris Elliot at the Midway Warlike and Harold Lloyd and Laurel & Hardy on the silver screen, Saturday, September 12, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown, 279-ATOS.

Summer Sunday Concert Series will feature the Kennington Piano Quartet, Sunday, September 14, 11:30 a.m., Marquis Public Theatre, 3717 India Street, San Diego, Free, 266-7674.

Piano Festival, the thirty-second annual, will feature about 1000 pianists, seven to seventeen years of age, playing Tchaikovsky, Sunday, September 14, 2 p.m., Sunlight Bowl, Balboa Park, Free, 565-2222.

Premiere Concerts in the Park will conclude with Coronado United Council of Churches, Sunday, September 14, 6 p.m., Spectacles Park, Seventh and Orange avenues, Coronado, Free.

Jazz Guitarist Al Di Meola will perform in concert, Monday, September 15, 8 p.m., Montezuma Hall, SDSU, 265-6947.

Full Chamber Music Series will begin with the Kennington Piano Quartet in a performance of

Mozart's Quartet no. 1 in G minor and Schumann's Quartet in E-flat, Tuesday, September 16, 7:30 p.m., San Diego Public Library, 630 E Street, downtown, Free.

Piano Recital of music by Beethoven played by Fr. Nicolas Reveles will continue a series of informal concerts, Wednesday, September 17, 11 a.m., Performance Hall, Palomar College, San Marcos, Free, 744-1150 x349.

Chamber Music Series of Community Arts in conjunction with the Maryland Hotel will present the Low Frequency Concert and music from Correll to Duke Ellington, Wednesday, September 17, noon, Community Arts Gallery, 670 Third Avenue, downtown, Free, 232-0141.

Noontime Concerts will begin with the **Clara Zavan** Trio (THE), trumpeter Edwin Harkins and baritone Philip Larson, will present a concert in the spirit of avant-garde musical theater, Thursday, September 11, 8 p.m., Dramatic Arts Theatre, SDSU, 265-6947.

"Mr. Hoosier Hot Shot," clarinetist Gale Ward, will demonstrate his low register choruses and slip tongue accents, Friday, September 12, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Lucinda, 456-4030.

Pro-Am Celebrity World Team Tennis Marathon, the third annual, will be presented by Shapell Industries to benefit Social Advocates for Youth, Thursday, September 11 and Friday, September 12, 7:30 p.m., and Saturday, September 12, 7:30 p.m., and Sunday, September 13, 4 to 7 p.m., Serra High School gym, 5156 Santa Rosa Road with breaks on Sunday, September 14, 8 a.m. to 6 p.m., Shapell's Hacienda Racquet, 6800 Camino del Torrey, 292-1899.

Soccer Soccer, the San Diego Sockers have advanced to the American Conference finals to play the Ft. Lauderdale Strikers, Thursday, September 11, 8 p.m., San Diego Stadium, 380-GOAL.

Fair Racing will be extended twelve more days by the Agricultural Association, Friday, September 12 through Thursday, September 25, first race at 12:30 p.m., Del Mar Fairgrounds, 299-1240 or 755-1141.

Fishing Derby for boys and girls aged fifteen and under, with prizes for the largest catch, bass, sunfish, and trout, will be sponsored by San Diego Park & Recreation Department and College Grove Shopping Center, Saturday, September 13, 8 a.m. to 5 p.m., Cholla Lake Park, 6350 College Grove Drive, San Diego, Free, 265-9855.

Run for Mental Health, the second annual 10K course to benefit the Mental Health Association and Parents of Adult Schizophrenics, will take place Saturday, September 13, 8 a.m., starting between the Hilton Hotel and Visitor Center, Mission Bay, 277-9410 or 297-2861.

Volleyball, the fourth annual insurance volleyball league tournament will be contested by at least twenty-two teams and more than 300 players, Saturday, September 13, 9 a.m., De Anza Cove, Mission Bay, 236-1555.

Bay Fair Celebration on Mission Bay will begin with a thunderstorm regatta, Sunday, September 13, 11 a.m., Crown Point Shores; and national jet ski competition, Saturday, September 13 and Sunday, September 14, 9 a.m., Fiesta Island. Free viewing, 692-0041.

Charger Football, the San Diego Chargers will kick off their regular season at home at the Qualcomm Stadium, Sunday, September 14, 1 p.m., San Diego Stadium, 280-2111.

"Sidewalk History" will be theme of a Wallabout International walk, featuring the oldest and newest sidewalk dates in downtown San Diego, Sunday, September 14, 2 p.m., southeast corner of India and G streets, San Diego, Free, 293-7500.

"Golden Sword Corrida," to determine the season's outstanding matador, will close the regular season, with matadors Manolo Martinez, Antonio Meléndez, Rogelio Leche, Marcos Ortega, Miguel Espinosa, and Jorge Gutierrez, and bulls from the Torrells ranch, Sunday, September 14, 8 p.m., Channel 15.

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Stock Car Racing, featuring super and limited stock cars, will continue for the twentieth season, Saturdays, through September 20, 8 p.m., Cajon Speedway, San Luis Obispo, 486-8900.

Radio/TV Monday Night Football will take place on Thursday with the Los Angeles Rams at the Cleveland Browns, Monday, September 15, 6 p.m., and on Monday with the Houston Oilers at the Cleveland Browns, Monday, September 15, 6 p.m., Channel 10 and KSDO 1130.

"Arise Football '80" series of under-the-hill to top college football team functions, will be hosted by SDSU football coach Chuck Culver and sportscaster Ron Reins, Thursday, September 11, 7 and 11 p.m., Channel 15.

"50 Years of Country Music" will be presented by hosts Glen Campbell, Ray Charles, and Dolly Parton, and guests Johnny Cash, Ray Charles, and Loretta Lynn, at the Grand Ole Opry House in Nashville, Thursday, September 11, 9 p.m., Channel 39.

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"Campaign Journal" of Bill Moyers will look at the events, people, and issues in the 1980 elections, in a nine-part series, beginning Friday, September 12, 9 p.m., Channel 15.

"Coast Watch '80," a TV town meeting on San Diego coastal land use and development, will be moderated by Harold Keen, Saturday, September 13, 9:30 a.m. to 1 p.m., Southwestern Cable 16 and Mission Cable 24.

Boston Symphony Orchestra will be conducted by Eugene Ormandy in an all-Beethoven program, Sunday, September 13, 3 p.m., KFSB-FM 94.1.

Patre Baseball, the San Diego Padres will be televised from the Atlanta Braves, Saturday, September 13, 4:30 p.m., and Sunday, September 14, 4:30 p.m., and from the Los Angeles Dodgers, Wednesday, September 17, 7:30 p.m., Channel 8.

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Harness Racing, the \$200,000 Kentucky Facing Derby, third jewel in the two-year-old races' Triple Crown, will be televised from Louisville, Downs, Sunday, September 14, 11:30 p.m., Channel 15.

"The Adventures of Robin Hood," a 1938 film starring Errol Flynn as Robin Hood, Olivia de Havilland as Maid Marian, and Basil Rathbone as a hidalgo, will be screened Monday, September 15, 8 p.m., Channel 6.

Inaugural Concert of San Francisco's new Symphony Hall will feature Eds De Waart and Rudolph Serkin with the San Francisco Symphony, Tuesday, September 16, 9 p.m., repeating Sunday, September 21, 1 p.m., Channel 15 (simulcast with KFSB-FM 99).

"Betty Ruth Faces You," an exhibition of oil paintings by the artist, will be on display through September 14, San Diego Art Institute, 1449 El Prado, Balboa Park, 234-5946.

"The Art of Scientific Illustration" will be exhibited in works from the build of Natural Science Illustration, the Smithsonian Institution, and the museum's own historical collections, through September 16, Natural History Museum, Balboa Park, 232-3821.

Design Competition Entries for the Strand and Pier open spaces and for recreational facilities in Oceanic will be exhibited through September 17, Community Arts, Broadway and State streets, downtown, 233-0141.

Photographs by Helen Levitt, featuring black-and-white images from the Forties and color images from the Seventies, will be on view through September 19, Grossmont College Gallery, Grossmont College, 6850 Grossmont College Drive, El Cajon, 465-1700.

Recent Works of four San Diego artists, Lynn Schutte, Barbara Sexton, Diane Mouradian, and Susan Venus Minnick, will be exhibited at an opening reception Friday, September 12, 7 to 10 p.m.,

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READER'S GUIDE TO LOCAL EVENTS

"Textiles," a multimedia show of women made by local artists, will continue through September 20. Community Arts Gallery, 870 Third Avenue, downtown, 294-8218.

"Skilled Hands, Practiced Eye: The Development of American Quilts," a four-part show of American quilts from the Nineteenth century to the present, will feature in part two late nineteenth-century "Victorian" quilts, baby and doll quilts, and Pennsylvania Dutch quilts, through September 21. Villa Montezuma, 1225 K Street, San Diego, 239-2211.

Blown Glass by Steven Garcia will be exhibited through September 25. Touch of Glass, 2409 San Diego Avenue, Old Town, 299-5184.

"Figures," an exhibition of recent prints by James Sharp, will be on view through September 28. New Vista Gallery, 832 South Santa Fe Avenue, Vista, 726-3051.

Recent Paintings by Agnes Martin, a series of square horizontal works, will be on exhibit through September 28. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-1541.

San Diego Printmaker Invitational, an exhibition of prints ranging in technique from traditional etching and linocut to collage, color Xerox transfer, embossing, collagraphs, and monotype, will continue through September 28. Reutter Gallery, 645 G Street, downtown, 234-2395.

Watermedia Words by Pauline Dabbs will be exhibited through September 28. Art Center Gallery, 360 North Harbor, Fallbrook, 723-1130.

Kinetic Sculpture by George Ricks will be on view through October 1. Wenger Gallery, Fine Arts Store, 4681 Cass Street, Pacific Beach, 454-4414.

"Chicago Currents," an exhibition of contemporary Chicago artists' work donated by the Kofler Foundation Collection to the San Diego Museum of Art, will continue through October 4. University Gallery, SDSU, 261-6311.

"The Eye of the Tiger," an exhibition of oil paintings and art

prints, including pottery, furniture, books, lamps, lacquerware, and rice cake stamps, spanning the Seventh to the Twentieth centuries, from the collection of How Zeng, will continue through October 5. Mages International Museum of World Folk Art, University Towne Centre, La Jolla, 453-5520.

Aztec '80
(continued from page 1)
replacement had to be found. To that end, the 1980 Aztecs will wear new, brightly colored uniforms instead of the old, dark ones. And the new look will be supported by a sophisticated propaganda program, a jazzed-up version of the old coaches' show, to be broadcast on the KPBS public television station every Thursday before games in the upcoming season. The show will be called *Aztecs Football '80* and will be hosted by sportscaster Ron Remick. Aztec head coach Claude Gilbert, producer-director David Craven and cinematographer field producer Tom Karlow have cooked up what they feel will be a lively and somewhat unique format for this type of program, which, in the past and in other cities, has been a simple showing of filmed highlights underscored by live commentary from coaches, followed by an on-airhead interview with stage-frightened football players. The new KPBS show will still rely on filmed highlights of the previous week's games, but these will be packaged in advance with professional narration and locomotive, contemporary background music. It thus is similar to NFL highlight films, there is a good reason: Tom

Karlow is an occasional contract cameraman for NFL Films. San Diego fans may have seen a particular segment of a Karlow film more often than they care to remember: the now-famous close-up sequence of the Oakland Raiders' 1978 last-minute immaculate deception against the Chargers. Following the highlights will be scoring reports on the upcoming weekend's opponent, complete with film of the opponent underscored by comments by Coach Gilbert, taped phone interviews with opposing coaches, interviews with the previous week's Aztec offensive and defensive outstanding players, taped during the week in low-pressure campus settings, and a segment called "Behind the Scenes." The list will be especially useful to this type of show. It is planned as a magazine-type vignette, describing aspects of the college football program that the outsider rarely sees. This first week's inside look will show the Aztec coaching staff in meetings and planning sessions preparing for the first game at BYU. (Later "Behind the Scenes" segments could show where the players go and what they do instead of going to classes; alumni boosters and Las Vegas gamblers making cash payments to players; and recruiters shopping with players for expensive sports cars. Stay tuned.)

Aztec Football '80 premieres tonight, Thursday, September 11, 7:00 p.m., and repeats at 11:00 p.m., on Channel 15. The show already has an unquestionable plus in its favor: it will run for thirteen weeks without commercial interruption. —Stephen Heffer

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Percussion & Dance

(continued from page 1)
the dance is the dancer's own self-awareness, and that it is her looks that would kill (if they could). "Some Birds Sing Twice," in contrast, is a pleasant and beautiful dance in which the sounds and movements represent and respond to a free flow of energy. The score for the latter is a new composition by Jacquotte and Samito for percussion, tape, and dancer. Developed out of improvisation, it juxtaposes fragmented impulses of movement against the pieces for instruments alone that will be Russell Peck's "Lifebeat," a composition in nine has drums. Nine. If you are looking for something special, this is bound to be it.

The Choreographer's Ensemble's evening of percussion and dance will take place at 8:00 p.m. on Friday, September 14, Ocean Beach Pier. All performances at 12:15 p.m. For information call 233-0141.

Rodeo Photos

(continued from page 1)
his paraphernalia: plaid shirt, blue jeans, two-toned and fringed leather chaps, boots, spurs, hat. It's a flattened and archaic picture that might have come out of a cereal box — only the grin is a little too lascivious, the slouch a little too suggestive. There is a Vertical Bull Rider (Baldwin) 1979. A tall cowboy with a fixed yet unfocused stare directed upward and away from a big, fat-fingered glove hanging upside down, and below his belt buckle. And there is Tom Harris (Cow Palace) 1979. Here, tattooed torso and hands clenching under a rail, the tipper on his jeans; another wide-eyed stare, straight at the camera, and a lower lip bite that is a self-conscious yet coy come-on.

There are action shots. The action is dramatic — one hand up and back arched in midback — or casual — a head in view. Strenuous crouching under a rail. Some of the action is created not by the subject but by the camera panning to it. Then the stationary subjects convey the quality of a transitory mood being captured and preserved for posterity.

Many of the photographs show details rather than whole images, and many of the details are of a cowboy's middle to lower torso area, front or back, with more bulge in the front than in the back. Susan Felber has said she is interested in a "graceful sexiness." She achieves that, and much, a sensuality that is part eroticism, part exploitation. The myth of the cowboy has been altered somewhat, but it is still there.

Susan Felber's rodeo photographs are exciting and laudatory, direct and mysterious, and uncommonly beautiful. Rodeo Work will be on view at Gallery Graphics from September 13, through October 9. The gallery is located at 3847 Fifth Avenue, Hillcrest. Gallery hours are 10:00 a.m. to 6:00 p.m. Monday through Saturday. For further information call 295-3538.

—Amy Chu

READER'S GUIDE TO THE THEATER

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

ALAS ANHEIM
Another original work by the San Diego Street Theater. After the "big earthquake," a small band of interlopers adventures free from government agents in search of the Magic Kingdom.

San Diego Street Theater, through September 14. Friday, September 12. Security Pacific Building, Sunday, September 14, Ocean Beach Pier. All performances at 12:15 p.m. For information call 233-0141.

ANNE
The story of this extremely popular musical, as worked out by Thomas Merton and Martin Chuzzlewit, does not differ directly from the comic story (in which orange-haired Anne and her moon-eyed dog Sandy start in already ensconced in the home and already of fabulous lineage "Daddy" Warbucks), but it recounts the prehistory of this relationship, and in dramatic play the events that bring war and mogul together, the authors have taken back on the tried and true archetypes of folk and fairy tale. The dreadful play, Daddy Warbucks, which opens the season, is a comedy of the situation in which the land, strong, joyful, heroic Anne is confined, takes the place of the wicked stepmother of legend: a couple of murderous couples who pretend to be Anne's parents in order to get some money function in an even more openly archetypal way. Daddy Warbucks, with his casual telephone calls to the President of the United States (who, in 1933, was someone worth talking to), the benevolent father who rules the world, and the New York City Municipal Corporation (Gail Anne) to the Warbucks mansion on Fifth Avenue and Eighty-second Street is a modern version of the folk tale. The musical, however, does so in a more direct way, and the musical's success is a testament to the power of the folk tale.

CACTUS FLOWER
A comedy by Abe Burrows, based on *Flora de Cactus* by Pierre Barillet and Jean-Pierre Gredy, in which a bachelor dentist perpetuates his single status by telling the women in his life that he is married and has three children. The gamblers, however, when he meets Toni, with whom he falls in love (who comes nobody ever "tires" in love), they decide to do so. He does so and blossoms in his eyes like a cactus flower. And "he" is in love. San Diego Street Theater, Friday, September 12 through October 5. Thursday through Sunday at 8:00 p.m.

CAMELOT
The Lerner and Loewe musical saga of King Arthur, the Knights of the Round Table, Merlin the Magician (who is living backwards in time and who means for such play and modern comedies), the end of the world (one of Lerner's most famous songs), and the immortal through *Camelot* after the death of Lancelot and Queen Guinevere, based on T.H. White's book, *The Once and Future King*. Bill Kelley directs Dean Richardson as King Arthur. Tracy Thum as Guinevere, and Bill Bartlett as Lancelot. First Runway plays Sir Pellucio, who goes on impossible quests just to keep busy, and Todd Sullivan in *Flower*, who converts Camelot's "one brief shining moment" into a swan song. The music, including "I'll Be with You," is excellent.

BURIED CHILD
Sam Shepard's Pulitzer Prize winning play. Thurs.-Sun. 8 p.m.

ESTELLE MAHY
School Director

FOX THEATRE
258 S. Street, downtown 233-2225

GASPAR QUARTER THEATRE
547 Fourth Avenue, downtown 234-9583

GROSSHORN COMMUNITY COLLEGE
6800 Grosshorn College Drive, El Cajon 455-1000/410

JEWISH COMMUNITY CENTER
Pines and Cedar Theatres, 4079 Pines, San Diego 563-1300/46

LARRY PETERS' THEATRE
500 E. Plaza Boulevard, National City 434-4427

LAMPFRIGHTS COMMUNITY THEATRE
Box Plaza Fine Arts Center, 803 University Avenue, La Mesa 464-4908

LIVESTR THEATRE
314 F Street, downtown 234-9667

MARIUS ZIRRA
Ball Master

ESTELLE MAHY
School Director

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GOLDEN TRASH STAMPS: A BUREAUCRATIC TRAGEDY
Reviewed this issue. Marquis Gallery Theater, through September 22. Friday, Saturday, and Sunday at 8:00 p.m. Sunday at 6:00 p.m.

THE LADY CRIES MURDER
While this play has a strange taste in the mouth of those expecting the basic elements of mystery — a provocative puzzle and a satisfying solution — it is nonetheless a riotous piece of theater, with its honesty, its humor, and its infectious spirit of theatrical anarchy that should "damn the conventions, full speed ahead!" It is taken in this latter spirit, then, that is well worth seeing. Doug Hinton is terrific as Philip Darnley, the central character in the scripts of two different authors (Raymond Chandler and Henry Sargent, the anti-Chandler). Hinton combines ready wit and hard-boiled toughness, and vulnerable despite all of which he plays half tough in cheek and half Lucky Strike, exuding from his rather, is a dramatic, a mixture of comedy and seriousness he sustains with commanding ease. And the rest of the cast is either solid or fine. Every performer, turning up his or her part just a tick or two away from pure farce, communicates above all else a distinct pleasure in doing the play. This is especially true of the actresses, each of whom plays to

shoulder-shrinking, extreme versions of her gender; and all for the fun of it. Lee Capewell, for example, one of whose roles is an Oriental barmecide named Sargis, does a hilarious (and number, a la Marlene Dietrich, with a wacky accent so bizarre it sounds as if she were speaking in an entirely new language: bubble bath. Overall, *The Lady Cries Murder* is based on patterns of reversed expectations and

Casting
Cat Sloan
Theatrical
Casting Co.

now casting a non-union major motion picture. Location: Dana Point/Laguna Area. Suspende thriller. November start date. All parts open. Variety of local talent needed. Pay for principle roles \$1,000 per week. Atmosphere players \$125.00 per day. Interested talent may inquire at:

232-2100
10-4 only.
if accepted, small registration fee.

Theater Directory

CALIFORNIA THEATRE
1123 Fourth Avenue, downtown 239-2225

CAPITOL-PACIFIC THEATRE
234-7938

CAPITOL CENTRE STAGE
Bullfinch Park 239-2225

CMC THEATRE
202 C Street, downtown 233-2225

CORONADO PLAYHOUSE
1750 Strand Way, Coronado 435-4856

C.R.A. THEATRE
9115 Clement Mesa Boulevard, San Diego 232-4474/4248

EAST COUNTY PERFORMING ARTS CENTER
214 E. Main Street, El Cajon 442-2277

EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Crown View Boulevard, Southeast San Diego 434-7243

FIESTA DORADO THEATRE
9665 Camino Real, Spring Valley 940-8877

GASPAR QUARTER THEATRE
547 Fourth Avenue, downtown 234-9583

OLD GLOBE THEATRE
Fiesta Valley, Ballfinch Park 239-2225

OLD TOWN OPERA HOUSE
2460 Tupper Street, Old Town 238-1054

PALOMAR COLLEGE
Palomar College, San Marcos 744-8850

PATIO PLAYHOUSE
University Shopping Center, 1151 E. Valley Parkway, Escondido 268-6669

PORT LOMA COLLEGE
3900 Lombard Drive, Port Loma 232-4474/4248

SAN DIEGO CITY COLLEGE THEATRE
Thornton and Corcoran, downtown 239-1054

SAN DIEGO JEWEL THEATRE
Nations Park Playhouse, San Diego 239-2225

SAN DIEGO REPERTORY THEATRE
6800 Tupper Avenue, downtown 231-3185

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater, Open-air Amphitheater 265-4908

SAN DIEGO LITTLE THEATRE
Del Mar Fairgrounds, Del Mar 940-8877

SECOND AVENUE THEATRE
803 Second Avenue, downtown 239-2225

STANLEY THEATRE
Nations Park Playhouse, San Diego 239-2225

THEATRE OF CALIFORNIA
UCSD Theater, John Muir Theater, San Diego 594-8111

THEATRE OF THE FUTURE
452-4274

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READER'S GUIDE TO THE THEATER

unintended back in the parlance of the underworld, the play is a set-up. Practically every feature of detective fiction is a game for one of author John William See's trenchant side-swaps. In fact, the more comfortable you feel with the genre of detective fiction, in particular with the writings of Danforth Hammett and Raymond Chandler, the more you are in for a surprise. (Sm.) San Diego Repertory Theatre, through September 20, Saturday, September 13 and Sunday, September 14 at 8:30 p.m. Mature Sunday, September 14 at 2:30 p.m.

LINE

The Israel Horowitz satire about an everyday experience very few people can endure gracefully standing in line. Horowitz, whose other works include *Shadows Play* (Chameleon) and the award-winning film *The Scabrously Stammered*, casts a mock-sociological eye on the phenomenon of queuing. Some of the "key" issues he raises are: "Is standing in line an emotional experience?" and "Is violence acceptable in single file?" Horowitz explores these issues, with a comical touch, by focusing on five individuals compelled by circumstances to design (to stand) — and wait. Alan Goye directs Michael J. Kelly, Peter Elmore, Tom Hachtman, Mike Clark, and Wayne Thomas. (Sm.) Marquis Public Theatre, through October 4, Friday and Saturday at 11:00 p.m.

LOVE'S LABOURS LOST Shakespeare's early comedy is about four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during that time avoiding all contact with women. The folly of this academic misadventure is shown up by the arrival of the Princess of France and her three gentlemen, the four men at once fall in love with the four ladies, and the basic drives of the human heart result in the inevitable undoing of the intellect. Recognizing that a modern audience knows and cares little about Renaissance pedantry, director Jerome Kilty has had the remarkably clever idea of changing the venue to the Edwardian era and transferring the characters into British Dublin. The gentry out of the pages of *W. Somerset Maugham* or *Sally Lunn* charmingly, these pseudo-Edwardians stand the four men as portrayed by the expert cast, with outstanding performances by James B. Winkler and Jill Tanner as the most eloquent of the amorous couples. The setting in pre-World War

I England also gives Mr. Kilty and his designers (Kent Dwyer and Deborah Dwyer) the opportunity to indulge themselves in the playful riches of local color. Visually, this is surely the loveliest production the Old Globe has

eliminated the evil financiers, the Mademoiselle's solution is both a fitting and a funny piece of tidy political justice. Directed by Robert Smyth, who also designed the sets. Other members of the cast include Danny

was several inextricable away from complete, the actors (and the sets) often forget their lines (the stage) was unimaginative, and finally, generally very messy. Only a far too brief appearance by weakened pun Jim Langham, as an irate father bent on rescuing his daughter from a den for her misbehavior than he imagines, was able to give the show not least the semblance of a theatrical production. (Sm.) Pine Hills Lodge, 2060 La Posada Way, Julian (Highway 78 to Pine Hills Road turnoff) through October 11, Friday and Saturday at 8:30 p.m. For information call 765-1100.

ROMEO AND JULIET A fresh, delicate, ardent Towh

Frederick and a rather somber and emphatic Benjamin Mendicino star in this admirable production of Shakespeare's tragedy about young love, brutal society, and indifferent fate. Director Jack O'Brien has made the most of the vast Festival Stage, using the natural backdrop of Balboa Park trees, a simple symmetrical set, and bold lighting effects to dramatize the play's central theme: the swift, catastrophic change of the two lovers against a great universe of darkness. Much of the acting is polished, with an outstanding performance by James Winkler as Mercutio. (Sm.) Festival Stage, through September 21, Saturday, September 12 through September 21, performances ending at 8:00 p.m. For information call 421-8415 or 422-1292.

THE PHILADELPHIA STORY This production by Escalante's Pato Playhouse focuses upon Tracy Lord, a wealthy Philadelphia socialite about to embark on a second marriage. The triumph of hope over experience," according to Dr. Samuel Johnson. Two reporters from a national magazine, sent to cover the wedding, question Tracy and cause her to face several hard realizations about herself. Walter H. Hayes directs this Philip Barry comedy, and Leah Rubin plays Tracy, a role designed originally as a vehicle for Katharine Hepburn. (Sm.) Pato Playhouse, Friday, September 12 through October 4, Thursday through Saturday at 8:00 p.m. Mature Sunday at 2:00 p.m.

RICHARD III The new Great American Theatre Company presents this history play by Shakespeare as its first production. The tragedy of Richard III, the archetypal villain, is a tale of a father-in-law — qualifies for disaster relief. Its opening-night performance

in battle, on Bosworth Field — where he was willing to trade his entire usurped kingdom for a home. Although Richard III performed many violent deeds the ordered his brother Clarence stabbed, for example, and then had the body placed in a barrel of malmsey wine, the last scenes of the play complicate one's initially negative impressions and almost invoke a form of tempered sympathy for the man — thus the general reference to "tragedy" in the title of the play. (Sm.) Second Avenue Theatre, Friday, September 12 through September 21, performances ending at 8:00 p.m.

SCAPINO A comedy adaptation, set in 1930s Italy, of Moliere's classic French farce *The Republic of Scapino*, written by two Englishmen, Frank Dunlop and Jim Dale. In this production, director William B. Bruce stresses the lively spirit of the commedia dell'arte, a genre that strongly influenced the development of comedy in the sixteenth century. The commedia performers' ground of improvisation, goes through an editing process, and the bits that work are kept and those that don't are discarded. We approach this play as a comedy, but it is a comedy attempting to maintain the pure style of the commedia but opting for its more realistic style. (Sm.) Great American Theatre, through September 12 through October 12, Thursday through Sunday at 8:00 p.m.

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Borned Child

offered on the outdoor Festival Stage. It is also delightfully funny, with a wonderful parody in the invention of comic business, including the arrival of the Princess and her retinue in a glorious 1906 Stevens-Duryea automobile. There are flaws here and there — above all in the final scenes, where the intelligence and energy seem slightly to flag — but in general this is as good a love's labours' lost as anyone can hope to see.

Enthusiastically recommended. (Sm.) Old Globe Theatre, Festival Stage, through September 21, Wednesday, September 17 at 8:30 p.m.

THE MADAMON OF CHALLOTT Jean Giraudoux drama about the beautiful streets of Paris and the successful architect of Châlons, Aurélien, the Madam of Chalotte, to curb the greedy materialism of the syndicate. Though decidedly mad, the characters — played by Flora Richards — is also disturbingly sane, as are her fellow Madamons. One of them, Mme. Constant (played by Pamela Small), is followed everywhere by her loyal, though invisible, lap dog. Concerning to

and Ginny Hartigan, both of whom were delighted in the recent Sign of the Times production of *Lunatic*. (Sm.) Lamb's Players Theatre, Friday, September 12 through September 18, Wednesday through Saturday at 8:00 p.m. Mature Sunday, October 11 at 2:00 p.m.

THE MOON IS BLUE The Pine Hills Lodge, located just a few miles southwest of Julian, offers a dinner-theater package that includes a Western buffet, generous portions of barbecued ribs or steak prepared outdoors in the ongoing mountain air and a play. The play is staged in what was originally a gymnasium, built in the early Twenties for boxer Jack Dempsey when he trained for his second championship fight with Gene Tunney. The scenery is beautiful and the food great, but the Pine Hills Players' production of the H. Hugh Herbert comedy — a love story about an architect, a "professional virgin," and the architect's eventual future father-in-law — qualifies for disaster relief. Its opening-night performance

THE
"As zany as Monty Python, as surreal as the receiving room at Bellevue—the absurdity of life really showed."—*Vancouver, 1978*

"America's hope in anxious times."—*Amsterdam, 1977*

"Like Cheech and Chong playing Dr. Strangelove."—*Los Angeles, 1976*

SDSU CONCERT, 8 P.M. Thursday
Dramatic Arts Theatre
262-8917

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Charles F. Lutes

The Meaning of the New Age
Karma and Reincarnation
Evolution of the Soul

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Charles F. Lutes has lectured extensively on these topics worldwide for over 20 years.

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READER'S GUIDE TO THE THEATER

STEP INTO THE WOODS Robert's original work by the San Diego Street Theatre. This one focuses on the history, habits, and

quirks of the only animal with opposable thumbs, your species and mine, humankind. San Diego Street Theatre, through September 14, Thursday, September 11, Saturday, Building, Sunday, September 14, Ocean Beach Pier. All performances at 12:15 p.m. For information call 765-1100.

T-SHIRTS Robert Patrick's *T-Shirts* consists of an hour's conversation among three gay men about the stresses and strains of their sex lives. In style, this is the sort of play that might have been written by Neil Simon, if he were gay.

A relentless series of one-liners (except that there is a good deal more emotional ranchiness in these than Simon would ever dare allude to). The interest of the play, much appreciated by the audience at the Marquis Gallery, depends almost entirely on this linguistic wit: there is no plot line, little action, no development of relationships, no revelations about the people, no tension, no forward thrust. The characters are merely types, although Marvin, the fat, aging, scrawny playwright (played with nice authority by John Ryan Davis) occasionally takes on a somewhat deeper reality. The picture of gay men presented by the play is the stereotypical one: sexually obsessed, excessively concerned with physical beauty, driven, frustrated, promiscuous, narcissistic, and a small-scale *Scapino* in the *Barnd*. Surely there must be a more positive way for a gay theatrical company to portray gay life. But what is really wrong here is that the material is so familiar, so cliché-ridden — except for a scene (sensationalistic in purpose, like all nude scenes in the theater) in which the three men remove all their clothes and pose before their reflections in a pool of reflection screen. There is a pleasing, realistic set by Ray Talbot, and Kevin P. Sullivan has directed with unobtrusive skill. (Sm.)

Marquis Gallery Theatre, through September 21, Friday and Saturday at 11:00 p.m.

TWO GENTLEMEN OF VERONA The second offering in the summer's Shakespeare Festival is a comedy about friendship, treachery, order, and the pangs of despised love. It has a complicated, artificial plot filled with formal symmetries and parallels, fortuitous coincidences, and unbelievable comic devices. At the same time it is a romantic play with a good deal of passion and pathos, as well as substantial passages in the lush, enameled style of the early Shakespeare used to convey these emotions. Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, productions of the play can go in either direction. Craig Noel's splendid production emphasizes the farcical, and the dovetailing of characters who might otherwise be played seriously and tediously makes for amusing theater, while also giving a fine set of actors the chance to do a circus world — the characters are circus performers and the two main settings of the action are a circus company in Verona and another such company in Milan — and in spite of the fact that this device has nothing whatever to do with Shakespeare's play about cultured Renaissance aristocrats, everything is carried off with good taste, judicious imagination, and theatrical truth. The circus setting nowhere alters the basic action, characterization, or language of the play; rather, it surrounds it with a lovely, witty, and occasionally even poignant atmosphere of vitality, camaraderie, playfulness, and color. There is a feeling of wonderful, outrageous absence in this production — in Peggy Fisher's glorious costumes, in Ken Donay's beautiful and clever scenic designs, in the expertly managed comic business devised by Mr. Noel, and in such sensational acting as the utterly natural performance of Lupine Razzella. A

great romp. (Sa.) Old Globe Theatre, Festival Stage, through September 21, Friday, September 12 and Sunday, September 14 at 8:30 p.m.

WHAT THE BUTLER SAW Joe Orton produced his farce *What the Butler Saw* with a quotation from Cyril Tourneur's *The Revenger's Tragedy*: "Surely we're all mad people, and they? Whom we think are, are not." Orton's play, which examines the implications of these lines, is based on a simple, yet intriguing question: what if two psychiatrists analyzed the same

patient simultaneously? What follows from this premise is a mad dash through a British psychiatric clinic where the fringes of human behavior become commonplace and where the analytical reasoning of the two shrinkers (Doctors Frenchie and Rantz) serves only to incite the statistical chaos of the scene, a Darwinian de-evolution that converts the sanatorium into a pitiful cave loaded with missing links. This is Orton's conception of the play, at least. The San Diego Repertory's production, however, emphasizes the farcical aspects and treats lightly over the more serious — and scandalous —

issues raised by the play. From being merely powder puff by Jim Brown's acting of Dr. Frenchie. With an accent that rings like the loud rhythms of a de-adapted member of the fox-hunting shrinks (Doctors Frenchie and Rantz) serves only to incite the statistical chaos of the scene, a Darwinian de-evolution that converts the sanatorium into a pitiful cave loaded with missing links. This is Orton's conception of the play, at least. The San Diego Repertory's production, however, emphasizes the farcical aspects and treats lightly over the more serious — and scandalous —

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8 rds. MAIN heavyweight
WADUD vs. ELLIS

4 rds. heavyweight
MARCHAND vs. WILLIAMS

6 rds. middleweight
GREEN vs. ALDA

4 rds. welterweight
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Dance lessons '50 dance contest Get here early

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\$100 Cash Foxy Ladies' Nite
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Fri. Sept. 12 beginning at 9 p.m.

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JERRY RIOPELLE
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For those who want to see and experience Jerry's unique musical styling, we are presenting two special concert shows with special guest, artist/songwriter:

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To ensure good seating to all, only a limited number of tickets will be sold.
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Ask almost anyone what they think of when they hear the word "blues," and chances are they'll answer, "B.B. King." It's no wonder. King has been around long enough (thirty-one years as a recording artist) that his name is practically synonymous with the genre. His longevity is amazing. Unlike a great many other bluesmen, he has not been beset by romantic intrigues, drug-related disasters, or a dozen other problems that commonly wreck the careers of his colleagues. He has released a worthwhile disc, many brilliant, many mediocre or worse. He has constantly, a factor which may aid in explaining why he stays musically crisp. But one can never tell about veteran electric blues artists if they are in good spirits, their performances will be sharp, on the mark, "first" well, then it's unrepeatable at best. B.B., though, has usually packed enough contagious intensity into his performances to make his evenings well spent. He has appeared in San Diego quite frequently in the last few years, but that is no reason for you to miss him when he appears at the Bongo Hotel's Mission Ball Room tonight, Thursday, through Saturday. Forget



B.B. KING

all of the lame, tepid "fusion blues" material that King has recorded with the Crusaders. Joe Sample, instead, recall tunes such as "To My Own Fault," "Nobody Loves Me But My Mother," and

"How Blue Can You Get?" King's guitar playing is as good as ever, and his self-deprecating humor has not lost its bite. Should we expect him to be less than vibrant? No. A small, intimate club setting

like the Bongo's is equally as good as the Cotnam's (Hollywood Room), and since King has done well at the latter club, there is every reason to expect the same at the Bongo.

The remainder of the concert schedule this week consists of Southern California bands. Tonight, Thursday, the Alleycats (Los Angeles's best band without a record contract; it may repeat itself) will be at the Bongo. Friday and Saturday the Strangers are on the Bongo. The Strangers are on the Bongo stage again, this time with the Jappes, another sadly underrated group.

Also tonight, Thursday, the Unknows and Private Sector, two worthy local bands that have been plagued by real or imagined problems, perform at the Zebra Club. The next evening of the Zebra, the Huggies, my current favorite among San Diego bands (more because of their apparent ambivalence than their actual accomplishments), will appear as hosts to an unannounced "rockabilly" band. Finally, on Saturday, the fine reggae-ska-rude-boy quartet, the Trowers, will also appear at the Zebra Club.

Over at the Spit, the popular Beat, the only local hard rock band to receive an album (as opposed to an EP), will be playing Friday night, followed by Jerry Gray and the Shovels and Bells, and the Blue Tones on Saturday night. That's a far more impressive band in person than on record. As for Jerry Gray, this is the only one of a kind in the city.

— Steve Imsdino

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1921 Bacon St., Ocean Beach
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George Benson Sept. 27 (tearly show)
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B52s Oct. 9 **Kinks** Oct. 11
Van Halen Oct. 12 **Elton John** Oct. 12
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nights at 7:30 p.m.
Wed. through Sat. **Red Eye** Tues. nights **Tall Cotton**
Monday night football—big screen T.V.
25c hot dogs
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High Class REUNION
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Touch of Glass
2491 San Diego Ave., Old Town and
Sue's Coffees
4114 Adams Ave., Kensington
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Fish House JAZZ West
Thursday, Friday & Saturday
Purl
Bob Frye, Janis Massey, Bret Helm, Bill Burhans
Sunday & Monday
Anthony Ortega Jam Session 5 p.m.
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The Kinks with Angel City Oct. 11

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George Benson Sept. 27

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Van Halen Oct. 12 ★ Elton John Oct. 29 ★
Jethro Tull Nov. 10 ★ Double Bros. ★ B-52s
Bowie ★ Springsteen ★ The Rolling Stones

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READER'S GUIDE TO THE MUSIC SCENE

The following are the names of the bands and artists who are performing at the venues listed below. For more information, call the venue or the artist.

San Diego Concerts

8 & King, 8400 La Jolla Village Drive, San Diego, 92037. Tuesday, September 11, 8 p.m. Friday, September 12, 8 p.m. Saturday, September 13, 8 and 11 p.m. Call 444-1000 for more information.

The Alleycats and the Strangers. 8400 La Jolla Village Drive, San Diego, 92037. Tuesday, September 11, 8 p.m. Wednesday, September 12, 8 p.m. Thursday, September 13, 8 p.m. Call 444-1000 for more information.

The Unknowns and a Private Sector. 8400 La Jolla Village Drive, San Diego, 92037. Tuesday, September 11, 8 p.m. Wednesday, September 12, 8 p.m. Thursday, September 13, 8 p.m. Call 444-1000 for more information.

The Zippers and the Strangers. 8400 La Jolla Village Drive, San Diego, 92037. Tuesday, September 11, 8 p.m. Wednesday, September 12, 8 p.m. Thursday, September 13, 8 p.m. Call 444-1000 for more information.

The Puppies and special rockabilly guest Zebra Club. Friday, September 12, 9 p.m. 8400 La Jolla Village Drive, San Diego, 92037. Call 444-1000 for more information.

Trowers and Christalot. 8400 La Jolla Village Drive, San Diego, 92037. Saturday, September 13, 9 p.m. Call 444-1000 for more information.

Jerry Roney and the Shames and Becky and the Blue-Tones. Sept. Saturday, September 13, 9 p.m. 1130 Buena Avenue, San Diego, 92103. Call 278-3903.

Larry Carlton. Bacchanal. Thursday, September 18, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, San Diego, 92122.

Confunkshun, Cameo, Fatback Band, and Change. Sports Arena. Friday, September 19, 7:30 p.m. Sports Arena Boulevard, San Diego, 92101. Call 224-9771.

Arthur Lee and Love and Claude Coma and the IV's. Sept. Friday, September 19, 9 p.m. 1130 Buena Avenue, San Diego, 92103. Call 278-3903.

Muddy Waters. Bacchanal. Friday, September 19, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, San Diego, 92122.

Salsa Celebration. Sunday, September 21, 12 p.m. Old Town Hall, 2266 San Diego Avenue, San Diego, 92104. Call 262-2284.

George Benson. SDSU Amphitheatre. Saturday, September 27, 7 and 10 p.m. 285-8487.

Johnny Paycheck. Country Bumpkin. Monday, September 29, 7 and 10 p.m. 1602 Palm Boulevard, Imperial Beach, 92249. Call 429-1902.

Clubs

The Alamo. 3013 Claremont Drive, San Diego, 92122. Tuesday through Sunday.

Albino's Beatline. 1201 Hotel Circle North, San Diego, 92103. Monday through Friday, 10 p.m. to 2 a.m. Call 262-2284 for more information.

Anchorage Fish Company. 3675 La Jolla Village Drive, San Diego, 92037. Monday through Friday, 5:30 p.m. to 11 p.m. Call 524-1000 for more information.

Albino's Beatline. 1201 Hotel Circle North, San Diego, 92103. Monday through Friday, 10 p.m. to 2 a.m. Call 262-2284 for more information.

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507-1532. Country and blues, contemporary. Friday evenings.

Andalusia. 8980 Village La Jolla. Open up area 400-2240. Pop, rock, soul, funk, R&B. Tuesday through Saturday. 400-2240. Call for more information.

Anthony's Harborside. 1101 La Jolla Village Drive, San Diego, 92037. Contemporary. Tuesday through Saturday.

Atlanta. 2605 Ingraham Street, Mission Bay, 224-2413. Roberta Line, contemporary. Tuesday through Saturday.

Bacchanal. 8022 Claremont Mesa Boulevard, Claremont, 940-8022. Rock, Thursday through Saturday. Stephanie Grapen and David Grapen, country, swing, and jazz. Sunday.

Bahia. 998 West Mission Bay Drive, Mission Bay, 488-0051. R & B, blues. Thursday through Saturday.

Ban X Ranch House. 119 East Broadway, Vista, 724-0910. The Nashville Ensemble, country and country swing. Tuesday through Sunday.

Berkley's. 5600 Grossmont Center Drive, San Marcos, 483-0825. Rock, contemporary. Tuesday through Saturday.

Block Angus. 1241 Keamy Villa Road, Keamy Villa, 279-3100. Call club for information.

Boys Lounge. 10410 Village Way, San Marcos, 483-0825. Call for information.

The Bench Club. 10410 Village Way, San Marcos, 483-0825. Call for information.

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The Bench Club. 1

READER'S GUIDE TO THE MUSIC SCENE

Black Angus, 701 E. Street, Chula Vista 420-9200. Call club for information.

Black Frog Restaurant, 4672 Federal Boulevard, San Diego 264-5107. Sugar Rise jazz. Friday through Sunday.

Blamey Stone Pub, 1617 Barboza Avenue, Carlsbad 729-2033. Call club for information.

Blue Parrot, 1268 Prospect Street, La Jolla 454-9731. New Tuesday jazz band. Thursday, Friday and Saturday. Peregian, classical.

JOHNNY PAYCHECK
Coming Sept. 29
COUNTRY BUMPKIN
429-1162

Sunday Threshold, jazz, Tuesday. Full jazz, Wednesday.

Boothouse, 2640 Harbor Island Drive, Harbor Island 241-8010. Rhythmic, contemporary and country. Sunday and Monday.

Bob LeBeau Music Center, 1400 Escondido Street, Loma Linda 224-2666. Riverboat Roy Clayton. 11K. Saturday.

Bombay Bicycle Club, 2406 Shelter Island Drive, Shelter Island 224-2483. Laura Zamboni, guitar and jazz vocal tripping. Friday and Saturday. Gary Shewell, contemporary and country. Wednesday.

Boon's, 2988 Pacific Highway, downtown 291-5555. Gary Puckett with 1802, contemporary and older. Tuesday through Saturday.

To all artists, jugglers, craftspersons, mimers, troubadours, medicine men, tinkers...
It all goes down in marketplaces. Don't miss the 1987 outdoor extravaganza!
Harvest Moon Festival
North County, San Diego
Sept. 26-27, 10 a.m. to 5 p.m. with wine
M.M.P. P.O. Box 333, Carlsbad 92007

Bill Brackett, comedian. Sunday and Monday.

Bourbon Street West, 375 South Highway 101, Solana Beach 755-5567. The Red Lobster. Wednesday.

Burbury's, 1800 Mira Mesa Boulevard, Mira Mesa 578-8866. Call club for information.

Cardinal, 1400 South Highway 101, Solana Beach 755-5567. The Red Lobster. Wednesday.

Cafe Del Rey, 1049 E. Street, San Diego 234-8511. Brian Roney, contemporary guitar. Friday and Saturday. Sharon Skidger, piano bar. Friday and Saturday.

Cash and Cleaver, 140 South Santa Avenue, Solana Beach 481-8236. Free Style. Contemporary. Wednesday through Saturday.

Castaways, 10757 Woodside Avenue, San Luis Obispo 499-6700. Must rock. Tuesday through Saturday.

Calamarian, 3909 Mission Boulevard, Mission Beach 488-1081. Jack Constantino and his Orchestra, music of the 40s through 60s. Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove 582-5820. Verve/Jazz Trio, contemporary. Wednesday through Saturday.

Chicago Mining Co., North, 308 E. Camino Real, Encinitas 942-1676. Call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. Call club for information.

Comedy Store, 140 Pearl Street, La Jolla 454-9716. The Comedy Store Players, comedians. Friday through Saturday.

Comedy Store, Ramada Inn, 2151 Hotel Circle South, Mission Valley 291-6500. Call club for information.

Country Bumpkin, 1562 Palm Avenue, Imperial Beach 429-1161. Country/Casualty, country western. Wednesday through Saturday. Ducktail Revue, 504 rock and roll. Monday and Tuesday.

Country Pump, 1320 Old Business Route 8, El Capon 561-5893. Country Comfort, country rock. Friday and Saturday.

Countrywide, 300 Douglas Drive, Encinitas 757-0960. Grassroots, country variety. Tuesday through Saturday.

Crooked, 345 Market Street, downtown 233-7858. Jim West. Quirky, featuring Hollis Gentry, saxophone and flute. Friday and Saturday.

Cunningham's Restaurant and Country Western Nightclub, 7044 Miramar Road, Mira Mesa 578-1246. Red Eye, country western. Wednesday through Saturday. Tall Cotton, country western. Tuesday.

Da Vinci's, 626 E. Street, Chula Vista 427-8880. New Paris, contemporary. Tuesday through Saturday.

Dick's at the Beach, 327 North Highway 101, Solana Beach 755-7672. Call club for information.

Distillery East, 755 Metcalf Street, Escondido 741-9393. Call club for information.

Doc Masters, 2051 Shelter Island Drive, Shelter Island 223-3972. Larry Page, contemporary piano.

Don't Forget, 1800 Mira Mesa Boulevard, Mira Mesa 578-8866. Call club for information.

Driftwood, 5286 Baltimore Drive, La Mesa 462-0533. Steve Johnson Duo, contemporary and swing. Tuesday through Saturday.

El Peacemaker, 1342 Camino del Mar, Del Mar 755-1919. Live jazz. Wednesday through Saturday.

Feet City, 2137 Pacific Highway, downtown 232-0586. Midnight Sun, contemporary. Tuesday through Thursday. Pat Croft, contemporary. Friday and Saturday.

Fogcutter, 2658 Carlsbad Boulevard, Carlsbad 729-3189. Ticket, rock and roll. Tuesday through Saturday. Incognito, rock and roll. New wave. Sunday and Monday.

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Buttercup Lounge, 2045 East Valley Parkway, Escondido 743-0422. Harry Paul and Mel Vernon, variety. Thursday through Saturday.

Cafe Del Rey, 1049 E. Street, San Diego 234-8511. Brian Roney, contemporary guitar. Friday and Saturday. Sharon Skidger, piano bar. Friday and Saturday.

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READER'S GUIDE TO THE MUSIC SCENE

Hutches: 1421 High Avenue, Imperial Beach. 423-3476. Funky lounge, country rock. Thursday through Saturday. Jam session on Sunday.

Unique Entertainment Dance Music - Show etc. **GEO. J.** and the **Nani Islanders**

By the producer of The Annual Hawaiian Music Awards Academy Show
GEO. J. LAHOUD
274-6821

Hydra: 2024 South Highway 70, Carlsbad. 737-0687. Funky lounge, country, Wednesday through Sunday.

Islands Lounge: 2270 Mission Canyon, Malibu. 336-2077. Rock, country, contemporary and dance. Tuesday through Saturday. Jam session on Sunday.

John Bull: 2200 Highland Avenue

Surfing: 1421 High Avenue, Imperial Beach. 423-3476. Funky lounge, country, Wednesday through Sunday.

Jolly Roger: 4011 Camino del Mar, San Marcos. 442-5100. Country, contemporary, Wednesday through Sunday.

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Joe Murphy's: 430, Mission Boulevard, San Marcos. 442-5100. Country, contemporary, Wednesday through Sunday.

The Juke Box: 334 West Broadway, downtown. 234-0221. Country, contemporary, Wednesday through Sunday.

Kings Grill: 1333 Highway 101, San Marcos. 442-5100. Country, contemporary, Wednesday through Sunday.

Krishna Mulvaney's: 1031 Grand Avenue, Carlsbad. 433-4800. Country, contemporary, Wednesday through Sunday.

Lakeland Resort: Highway 78, Carlsbad. 442-5100. Country, contemporary, Wednesday through Sunday.

Lakeside Hotel: 3440 River Street, Lakeside. 442-5100. Country, contemporary, Wednesday through Sunday.

L-chain Vegetarian Restaurant: 134 West Douglas Avenue, Escondido. 442-5100. Country, contemporary, Wednesday through Sunday.

Le Chateau: 1046 Newport Avenue, Ocean Beach. 222-5300. Country, contemporary, Wednesday through Sunday.

Little Bavaria: Camel Valley Road, Del Mar. 755-1363. Stagecoach, country, Wednesday and Thursday. Frank Sherman Band, Friday, Friday. German Folk Band, Saturday. Call club for information on Sunday.

London Opera House: 5424

Longshot Saloon: 443 Grand Avenue, San Marcos. 744-8576. Call club for information.

Lorenzo's: 596 Broadway, El Cajon. 442-5100. Country, contemporary, Wednesday through Sunday.

Macho's: 2586 Midway Drive, Linda Vista. 224-2401. Country, contemporary, Wednesday through Sunday.

Mama's Mink: 533 East Main Street, Escondido. 442-5100. Country, contemporary, Wednesday through Sunday.

Mandolin Wind: 308 University Avenue, Hillcrest. 297-3077. Country, contemporary, Wednesday through Sunday.

Mark V: San Marcos Boulevard at Highway 78, San Marcos.

Monk's: 10475 San Diego, Mission Viejo. 562-0000. Country, contemporary, Wednesday through Sunday.

Monterey Jack's: 11540 Bernardo Highway, San Diego. 562-0000. Country, contemporary, Wednesday through Sunday.

Moxton's Club: 2031 Camino Real, Encinitas. 757-1747. Country, contemporary, Wednesday through Sunday.

McFadden's: 5455 Grossmont Center Drive, La Mesa. 465-3464. Country, contemporary, Wednesday through Sunday.

Mississippi Rm: 22231 Camino Boulevard, North Park. 795-8886. Country, contemporary, Wednesday through Sunday.

Mom's Saloon: 1443 Garnet Avenue, Pacific Beach. 488-9598. Country, contemporary, Wednesday through Sunday.

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ALL TICKETS ON SALE AT THE DOOR
DOORS OPEN 8 PM

FRIDAY & SATURDAY, SEPTEMBER 12, 13

Strangers

Danny Johnson and the Bandits

PLUS SPECIAL GUESTS
The Zippers

SEPTEMBER 14-16
Eden
NO COVER

SEPTEMBER 17
Eden
LADIES' NIGHT

SEPTEMBER 20
Blitz Bros.

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COMING CONCERTS

THURSDAY, SEPTEMBER 18
Larry Carlton JAZZ

FRIDAY, SEPTEMBER 19
Muddy Waters BLUES

WEDNESDAY, SEPTEMBER 24
Ultravox

SPECIAL GUESTS **The Penetrators**

TICKETS FOR ALL SHOWS AVAILABLE IN ADVANCE AT ALL TICKETRON LOCATIONS OR AT THE BACCHANAL. MUST BE 21. PICTURE I.D. REQUIRED. DOORS OPEN FOR ALL SHOWS AT 6 P.M. ALL SHOWS 8 & 11 P.M. WE NOW ACCEPT MASTERCARD AND VISA

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THE CARS

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THE CARS
THE CARS

THE CARS

SPECIAL GUEST

THE MOTELS

MONDAY, SEPTEMBER 29-7:30 PM

SPORTS ARENA

All seats reserved. \$9.50, \$5.00

Tickets available at Mad Jack's Sound Centers, All Stereo Stores, All Price Fashions Clothing Stores, All Arena Ticket Agencies, and The Sports Arena Ticket Office.

PRODUCED BY WOLF & RISSMILLER CONCERTS

The Porthole goes Country!

Now playing
THE OATS BAND

Direct from the Mustang Club.

There's a new look—a new feel—a new spirit at the Porthole Lounge. Pure country!

In celebration, we've rounded up the popular Oats Band, playing a spirited mix of progressive bluegrass, mellow country, and country-rock. Sit back with a tall, cool one and enjoy!


There's no cover, no minimum. And lots of fun! See you at the all-new Porthole tonight at 9 P.M.

PORTHOLE Lounge

Poolside at the Holiday Inn at the Embarcadero • 1355 North Harbor Drive • 232-3861

The Acme Spaghetti & Screen Door Company
perform a comedy revue guaranteed to make you

LAUGH!



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SEPTEMBER 18-19
SEPTEMBER 20-21
SEPTEMBER 22-23
SEPTEMBER 24-25
SEPTEMBER 26-27
SEPTEMBER 28-29
SEPTEMBER 30-OCTOBER 1

Clairemont 4279 Camino del Rio East, Suite 100, San Diego. 268-3838

Chula Vista 545 S. Highway 56, Suite 100, Chula Vista. 420-8747

El Cajon 141 Fletcher Parkway, Parkway Plaza East, El Cajon. 442-5553

All locations open 7 days. M-F 11-8 pm. Sat.-Sun. 11-8 pm.

READER'S GUIDE TO THE MUSIC SCENE

Monterey Whaling Company
887 Camino del Rio South, Mission Valley, 291-1638. On Ridge, contemporary. Tuesday through Saturday.

Moonlight, 4615 Claremont Drive, Claremont 273-1022. Contemporary. Thursday through Saturday. Jim Nien Tso, country western. Sunday and Monday. Sandy Stewart and Co., contemporary. Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escondido 741-0935. Rich Hunt and Dale Beeden, contemporary. Wednesday.

Mustang Club, 3595 Sports Avenue, Boulevard, Loma Portal 223-5596.

Gerry Baze and a Touch of Country, country. Wednesday through Saturday. The Ochs Band, progressive country. Sunday and Monday.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal 224-6262. Bramble, country western. Wednesday through Sunday. Richie Gray and Sundown, country. Monday and Tuesday.

Navajo Inn, 6515 Navajo Road, San Carlos 465-1730. Jimmy Nelson Down Home Country and Rock Band, Tuesday through Saturday. NiteLife, country rock. Sunday and Monday.

The Normandy, 210 North Hill Street, Oceanside 722-2828. Riff, dance rock. Monday through Saturday.

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-6611. Blue Sails, top 40. Tuesday through Saturday. Also appearing, Mr. Lucky, piano. Tuesday through Saturday.

O'Hanley's, 2547 San Diego Avenue, Old Town 298-0133. Jim and Theresa Hinton, Irish folk, Tuesday through Saturday.

Old No. 7 Distillery, 140 South Street, San Marcos 735-6733. Call club for information.

Old Time Cafe, 1644 North Highway 101, La Jolla 435-4030. Timmons and Diane, folk. Thursday. Gabe Ward, original hokey hokey, Friday. Saddleback Mountain Bluegrass, bluegrass. Saturday. The Twelves, folk, country, bluegrass, and old-time music. Sunday. Al Star Revue, Wednesday.

One Night Stand, 4770 Voltaire Street, Oceanside 222-2140. Tom Cat blues, Thursday. Pete Arnes, folk rock. Friday. Mike Turner, folk rock. Saturday. Karen, folk singer. Wednesday.

Orange Tree, La Jolla Village Square, La Jolla 455-0066. Joyceann Damon, folk. Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista 277-5661. The Bar with Little Turner, country western. Top 40, oldies, rock, and boogie. Friday and Saturday.

Pat Jerey's, 5147 Waring Road, Allied Gardens 286-7073. Dick Liberators, oldies and goodies. Thursday. Big Brother Preservation Band, rhythm and blues. Friday and Saturday. Jam session. Sunday.

Pedro's, 280-4696. Gabe Silver, country western. Friday and Saturday.

Pedro's Bar, 3008 Main Street, Chula Vista 427-5889. Sundown, contemporary. Tuesday through Saturday.

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

Pelican Pub, 7828 Broadway, Lemon Grove 464-9284. Call club for information.

Portofino Lounge, Holiday Inn, 1305 North Harbor Drive, Escondido 741-0935. The Ochs Band, country. Tuesday through Saturday.

Posidon, 1670 Coast Boulevard, Del Mar 755-9345. Red Grommer Band, contemporary. Wednesday through Saturday.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego 283-7448. Lori Bell and Pam Soper, melodic jazz. Lori Bell and Cal Cranfield, classical flute quartet. Thursday, Saturday, and every other Sunday. Melissa Morgan, pop. Tuesday. Ochs, guitar duo. Wednesday. Friday, and every other Sunday. Melissa Morgan, pop. Friday.

Reuben E. Lee, 680 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Conspiracy, contemporary. Tuesday through Saturday.

Reubens Harbor Island, 680 Harbor Island Drive, Harbor Island

291-5030. Ted King, piano and guitar. Monday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, San Diego 435-1730. Larry Rothman, contemporary. Sunday. Donna Cole, contemporary. Tuesday and Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-1910. Duty, contemporary.

Rob Gage, 5550 Kearny Mesa Road, Kearny Mesa 277-7937. Homefolk, contemporary. Tuesday through Saturday.

Royal Vista Inn, 432 S. Street, Chula Vista 426-2500. Mike Sanders, contemporary. Tuesday through Saturday.

Santa Fe Bar and Grill, 656 First Street, Encinitas 753-2578. Cross Cut, rock and roll. Thursday. Riffy Spurs, country. Friday, special guest band. Saturday. Talent night. Wednesday.

Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley 291-5720. Call club for information.

Shepherd Cafe, 1256 South Highway 101, Encinitas 753-1124. Peter Sprague, jazz. Saturday and Sunday morning. Paul Johnson, Mandolin. Monday morning.

Sherron Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2000. Sundown Lounge. Magic 1, variety. Tuesday through Saturday. Butterfield Stage Saloon. John Sandoval, contemporary and originals. Tuesday through Thursday. John Sandoval, Kiko Cornejo, and Paul Bickus, contemporary and originals. Friday and Saturday.

Show Biz, 1421 University Avenue, Hillcrest 291-1521. Ramona impersonators. Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley 291-7170. Call club for information.

Split, 1130 Buena Avenue, Bay Park 276-3993. Sen Bro, rock. Thursday. Brat, rock. Friday. Jerry Ramey and Shames, Rock Star Band, and Beckley and the Bluejays, rock. Saturday. Color TV, Claude Coma and the IV's, and Lige, rock new wave. Wednesday.

Springfield Wagon Works, 5555 Kearny Mesa Road, Kearny Mesa 265-2272. Wild Kat, contemporary. Tuesday through Saturday.

Springfield Wagon Works, 670 North Second Street, El Cajon 440-5757. Amber Band, melodic rock and originals. Thursday through Saturday.

Strillion Oaks Beach Bar, Boulder Creek Road, Desereno 445-4179. Call club for information.

Stratford Restaurant, 1660 Coast Boulevard, Del Mar 755-2002. Rick Fagan, contemporary guitar and vocals. Tuesday through Saturday.

Su Casa Restaurant, 6736 La Jolla Boulevard, La Jolla 454-0369. Esteban Roman, guitar. Paraguayan harp, and flute. Tuesday through Saturday. (occasionally by Christina Roman, guitar. Friday through Sunday).

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7402. Call club for information.

Taming of the Stee, 441 University Avenue, Hillcrest 299-1980. Dwyer-Rader Duo, classical chamber music for flute and guitar. Thursday through Saturday.

Thai Plaza Place, 2622 E. Camino Real, Carlsbad 434-3171. Doreen J. J. Friday. John & Julie Moore with Dennis Bluegrass. Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley 280-0944. Ed Moreno, jazz guitar. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-1910. Duty, contemporary.

Triton, 2530 South Highway 101, Wednesday. Duty and Melissa, contemporary. Wednesday through Saturday. Duty, contemporary. Sunday. Donna Cole, contemporary. Tuesday and Wednesday.

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perform for all these kids in the Lucky Greens' reunion show, I met the DFX's. These guys always make their secret appear from the back door that leads into the alley of trash cans or from the band's dressing room. I was a little nervous, but tonight was no exception, they fell through the top. Saturday, while looking for "The Encore," the Colorado-generated Dog Face brought all the

READER'S GUIDE TO THE MUSIC SCENE

Concerts

Melissa Manchester: Universal Amphitheatre, Thursday, September 11 through Saturday, September 13, 8 p.m. Universal City (213) 980-0421.

Al Stewart and Shol in the Dark: Universal Amphitheatre, Monday,

September 15 and Tuesday, September 16, 8 p.m. Universal City (213) 980-0421.

Konnie Roff and Spillie Wallace: Universal Amphitheatre, Wednesday, September 17 and Thursday, September 18, 8 p.m. Universal City (213) 980-0421.

Airford and Simpson and Ray Goodman, and Brown: Greek Theatre, Thursday, September 18 through Saturday, September 20, 8 p.m. 2702 North Vermont Avenue (213) 660-6400.

Paul Simon: Universal Amphitheatre, Monday, September 22, 8 p.m. Universal City (213) 980-0421.

Teddy Pendergrass and Stephanie Mills: Greek Theatre, Thursday, September 25 through Sunday, September 28, 8 p.m. 2702 North Vermont Avenue (213) 660-6400.

Clarke/Duke Project: Long Beach Queen Mary, Saturday, September 27, 5 p.m. (213) 436-9804.

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1601 to 1650 words are 3.40. 1651 to 1700 words are 3.50. 1701 to 1750 words are 3.60. 1751 to 1800 words are 3.70. 1801 to 1850 words are 3.80. 1851 to 1900 words are 3.90. 1901 to 1950 words are 4.00. 1951 to 2000 words are 4.10. 2001 to 2050 words are 4.20. 2051 to 2100 words are 4.30. 2101 to 2150 words are 4.40. 2151 to 2200 words are 4.50. 2201 to 2250 words are 4.60. 2251 to 2300 words are 4.70. 2301 to 2350 words are 4.80. 2351 to 2400 words are 4.90. 2401 to 2450 words are 5.00. 2451 to 2500 words are 5.10. 2501 to 2550 words are 5.20. 2551 to 2600 words are 5.30. 2601 to 2650 words are 5.40. 2651 to 2700 words are 5.50. 2701 to 2750 words are 5.60. 2751 to 2800 words are 5.70. 2801 to 2850 words are 5.80. 2851 to 2900 words are 5.90. 2901 to 2950 words are 6.00. 2951 to 3000 words are 6.10. 3001 to 3050 words are 6.20. 3051 to 3100 words are 6.30. 3101 to 3150 words are 6.40. 3151 to 3200 words are 6.50. 3201 to 3250 words are 6.60. 3251 to 3300 words are 6.70. 3301 to 3350 words are 6.80. 3351 to 3400 words are 6.90. 3401 to 3450 words are 7.00. 3451 to 3500 words are 7.10. 3501 to 3550 words are 7.20. 3551 to 3600 words are 7.30. 3601 to 3650 words are 7.40. 3651 to 3700 words are 7.50. 3701 to 3750 words are 7.60. 3751 to 3800 words are 7.70. 3801 to 3850 words are 7.80. 3851 to 3900 words are 7.90. 3901 to 3950 words are 8.00. 3951 to 4000 words are 8.10. 4001 to 4050 words are 8.20. 4051 to 4100 words are 8.30. 4101 to 4150 words are 8.40. 4151 to 4200 words are 8.50. 4201 to 4250 words are 8.60. 4251 to 4300 words are 8.70. 4301 to 4350 words are 8.80. 4351 to 4400 words are 8.90. 4401 to 4450 words are 9.00. 4451 to 4500 words are 9.10. 4501 to 4550 words are 9.20. 4551 to 4600 words are 9.30. 4601 to 4650 words are 9.40. 4651 to 4700 words are 9.50. 4701 to 4750 words are 9.60. 4751 to 4800 words are 9.70. 4801 to 4850 words are 9.80. 4851 to 4900 words are 9.90. 4901 to 4950 words are 10.00. 4951 to 5000 words are 10.10. 5001 to 5050 words are 10.20. 5051 to 5100 words are 10.30. 5101 to 5150 words are 10.40. 5151 to 5200 words are 10.50. 5201 to 5250 words are 10.60. 5251 to 5300 words are 10.70. 5301 to 5350 words are 10.80. 5351 to 5400 words are 10.90. 5401 to 5450 words are 11.00. 5451 to 5500 words are 11.10. 5501 to 5550 words are 11.20. 5551 to 5600 words are 11.30. 5601 to 5650 words are 11.40. 5651 to 5700 words are 11.50. 5701 to 5750 words are 11.60. 5751 to 5800 words are 11.70. 5801 to 5850 words are 11.80. 5851 to 5900 words are 11.90. 5901 to 5950 words are 12.00. 5951 to 6000 words are 12.10. 6001 to 6050 words are 12.20. 6051 to 6100 words are 12.30. 6101 to 6150 words are 12.40. 6151 to 6200 words are 12.50. 6201 to 6250 words are 12.60. 6251 to 6300 words are 12.70. 6301 to 6350 words are 12.80. 6351 to 6400 words are 12.90. 6401 to 6450 words are 13.00. 6451 to 6500 words are 13.10. 6501 to 6550 words are 13.20. 6551 to 6600 words are 13.30. 6601 to 6650 words are 13.40. 6651 to 6700 words are 13.50. 6701 to 6750 words are 13.60. 6751 to 6800 words are 13.70. 6801 to 6850 words are 13.80. 6851 to 6900 words are 13.90. 6901 to 6950 words are 14.00. 6951 to 7000 words are 14.10. 7001 to 7050 words are 14.20. 7051 to 7100 words are 14.30. 7101 to 7150 words are 14.40. 7151 to 7200 words are 14.50. 7201 to 7250 words are 14.60. 7251 to 7300 words are 14.70. 7301 to 7350 words are 14.80. 7351 to 7400 words are 14.90. 7401 to 7450 words are 15.00. 7451 to 7500 words are 15.10. 7501 to 7550 words are 15.20. 7551 to 7600 words are 15.30. 7601 to 7650 words are 15.40. 7651 to 7700 words are 15.50. 7701 to 7750 words are 15.60. 7751 to 7800 words are 15.70. 7801 to 7850 words are 15.80. 7851 to 7900 words are 15.90. 7901 to 7950 words are 16.00. 7951 to 8000 words are 16.10. 8001 to 8050 words are 16.20. 8051 to 8100 words are 16.30. 8101 to 8150 words are 16.40. 8151 to 8200 words are 16.50. 8201 to 8250 words are 16.60. 8251 to 8300 words are 16.70. 8301 to 8350 words are 16.80. 8351 to 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are 23.30. 11601 to 11650 words are 23.40. 11651 to 11700 words are 23.50. 11701 to 11750 words are 23.60. 11751 to 11800 words are 23.70. 11801 to 11850 words are 23.80. 11851 to 11900 words are 23.90. 11901 to 11950 words are 24.00. 11951 to 12000 words are 24.10. 12001 to 12050 words are 24.20. 12051 to 12100 words are 24.30. 12101 to 12150 words are 24.40. 12151 to 12200 words are 24.50. 12201 to 12250 words are 24.60. 12251 to 12300 words are 24.70. 12301 to 12350 words are 24.80. 12351 to 12400 words are 24.90. 12401 to 12450 words are 25.00. 12451 to 12500 words are 25.10. 12501 to 12550 words are 25.20. 12551 to 12600 words are 25.30. 12601 to 12650 words are 25.40. 12651 to 12700 words are 25.50. 12701 to 12750 words are 25.60. 12751 to 12800 words are 25.70. 12801 to 12850 words are 25.80. 12851 to 12900 words are 25.90. 12901 to 12950 words are 26.00. 12951 to 13000 words are 26.10. 13001 to 13050 words are 26.20. 13051 to 13100 words are 26.30. 13101 to 13150 words are 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14701 to 14750 words are 29.60. 14751 to 14800 words are 29.70. 14801 to 14850 words are 29.80. 14851 to 14900 words are 29.90. 14901 to 14950 words are 30.00. 14951 to 15000 words are 30.10. 15001 to 15050 words are 30.20. 15051 to 15100 words are 30.30. 15101 to 15150 words are 30.40. 15151 to 15200 words are 30.50. 15201 to 15250 words are 30.60. 15251 to 15300 words are 30.70. 15301 to 15350 words are 30.80. 15351 to 15400 words are 30.90. 15401 to 15450 words are 31.00. 15451 to 15500 words are 31.10. 15501 to 15550 words are 31.20. 15551 to 15600 words are 31.30. 15601 to 15650 words are 31.40. 15651 to 15700 words are 31.50. 15701 to 15750 words are 31.60. 15751 to 15800 words are 31.70. 15801 to 15850 words are 31.80. 15851 to 15900 words are 31.90. 15901 to 15950 words are 32.00. 15951 to 16000 words are 32.10. 16001 to 16050 words are 32.20. 16051 to 16100 words are 32.30. 16101 to 16150 words are 32.40. 16151 to 16200 words are 32.50. 16201 to 16250 words are 32.60. 16251 to 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words are 35.80. 17851 to 17900 words are 35.90. 17901 to 17950 words are 36.00. 17951 to 18000 words are 36.10. 18001 to 18050 words are 36.20. 18051 to 18100 words are 36.30. 18101 to 18150 words are 36.40. 18151 to 18200 words are 36.50. 18201 to 18250 words are 36.60. 18251 to 18300 words are 36.70. 18301 to 18350 words are 36.80. 18351 to 18400 words are 36.90. 18401 to 18450 words are 37.00. 18451 to 18500 words are 37.10. 18501 to 18550 words are 37.20. 18551 to 18600 words are 37.30. 18601 to 18650 words are 37.40. 18651 to 18700 words are 37.50. 18701 to 18750 words are 37.60. 18751 to 18800 words are 37.70. 18801 to 18850 words are 37.80. 18851 to 18900 words are 37.90. 18901 to 18950 words are 38.00. 18951 to 19000 words are 38.10. 19001 to 19050 words are 38.20. 19051 to 19100 words are 38.30. 19101 to 19150 words are 38.40. 19151 to 19200 words are 38.50. 19201 to 19250 words are 38.60. 19251 to 19300 words are 38.70. 19301 to 19350 words are 38.80. 19351 to 19400 words are 38.90. 19401 to 19450 words are 39.00. 19451 to 19500 words are 39.10. 19501 to 19550 words are 39.20. 19551 to 19600 words are 39.30. 19601 to 19650 words are 39.40. 19651 to 19700 words are 39.50. 19701 to 19750 words are 39.60. 19751 to 19800 words are 39.70. 19801 to 19850 words are 39.80. 19851 to 19900 words are 39.90. 19901 to 19950 words are 40.00. 19951 to 20000 words are 40.10. 20001 to 20050 words are 40.20. 20051 to 20100 words are 40.30. 20101 to 20150 words are 40.40. 20151 to 20200 words are 40.50. 20201 to 20250 words are 40.60. 20251 to 20300 words are 40.70. 20301 to 20350 words are 40.80. 20351 to 20400 words are 40.90. 20401 to 20450 words are 41.00. 20451 to 20500 words are 41.10. 20501 to 20550 words are 41.20. 20551 to 20600 words are 41.30. 20601 to 20650 words are 41.40. 20651 to 20700 words are 41.50. 20701 to 20750 words are 41.60. 20751 to 20800 words are 41.70. 20801 to 20850 words are 41.80. 20851 to 20900 words are 41.90. 20901 to 20950 words are 42.00. 20951 to 21000 words are 42.10. 21001 to 21050 words are 42.20. 21051 to 21100 words are 42.30. 21101 to 21150 words are 42.40. 21151 to 21200 words are 42.50. 21201 to 21250 words are 42.60. 21251 to 21300 words are 42.70. 21301 to 21350 words are 42.80. 21351 to 21400 words are 42.90. 21401 to 21450 words are 43.00. 21451 to 21500 words are 43.10. 21501 to 21550 words are 43.20. 21551 to 21600 words are 43.30. 21601 to 21650 words are 43.40. 21651 to 21700 words are 43.50. 21701 to 21750 words are 43.60. 21751 to 21800 words are 43.70. 21801 to 21850 words are 43.80. 21851 to 21900 words are 43.90. 21901 to 21950 words are 44.00. 21951 to 22000 words are 44.10. 22001 to 22050 words are 44.20. 22051 to 22100 words are 44.30. 22101 to 22150 words are 44.40. 22151 to 22200 words are 44.50. 22201 to 22250 words are 44.60. 22251 to 22300 words are 44.70.