
City Lights

The Cart Sharks

Ben White hauls his 1980 GMC pickup in the alley behind an apartment house in the bowels of Linda Vista. "See, look at that one," he says, hopping out and walking briskly toward a Safeway shopping cart. He lifts a plastic garbage bag filled with disposable diapers out of the cart, hurls the bag into a garbage can, and wheels the cart toward his truck. "People don't know what goes on in these damn carts," he says, lifting it onto the truck bed and shoving it into the dozen other carts he's already retrieved from gutters, porches, front yards, and canyons.

Ben White knows what goes on in these damn shopping carts. For the last five years White has been on contract to about twenty-five grocery stores for the recovery of shopping carts in neighborhoods stretching from San Ysidro to La Jolla. Different outlets for Safeway, Vons, Food Basket, and Mayfair pay White fifteen dollars every time he swings through their area to collect their errant carts. Some routes, like the one for the San Ysidro Safeway, he prowls every day. Others, like the one he's on now for the Linda Vista Safeway, he hits three times a week. He completes between ten and fifteen routes a day, six days a week, down to dusk, and on a good day he can haul back 500 carts to the stores from which they were taken.

Limos Go Home

Here's the problem's skeleton. Ken and Cynthia Erickson run a limousine service from an office on the corner of First and University in Hillcrest, and they park eight Cadillac limos on the street because of the small size of their business lot. People who live and work in the area have complained for years to the city that the limos prevent them from parking near their work or homes. So the city came up with a simple solution: amend an ordinance already on the books, and make it illegal for the Ericksons, or any other charter limousine service, to park their vehicles on the street while waiting for hire.

Here's the problem's flesh: the amended ordinance, proposed by Councilman Bill Cleator, took effect last June. The police department ticketed some of the Ericksons' limos. The Ericksons took the city to court over the tickets, arguing that the ordinance was vague and contending that it could be construed to mean a limousine couldn't even stop at curbside long enough for a passenger to check into a hotel and come out again without the limo violating the ordinance. Judge Earl Cantos saw it that way too, and ruled last month that the ordinance was vague and uncertain, and therefore

White pulls up to the curb on a street south of Linda Vista Road. In the front yard of a duplex, about a dozen Southeast Asians, half of them children, are outside watching two kids frolic in an overturned shopping cart that has been transformed into a fort. They all start laughing and chattering as White walks over to the cart, and after the children tumble out of it, White sets it on its



Photograph by Craig Carlson

wheels and rolls it to his truck. Over the twangs of country music playing low on the truck radio, White says, "Most people don't argue with you, but the paper boys get madder than hell when I dump their papers out of the carts. They say, 'What am I gonna do now?' I say, 'Do like everybody else: get a goddamn little red wagon.'"

The fifty-six-year-old White

takes his job as seriously as do the grocery stores that hire him. "I'm recovering stolen property," he says flatly. Shopping carts cost between fifty and one hundred dollars apiece, depending on the model, and all grocery stores, depending on their location, lose them at varying rates. For instance, the new Big Bear in San Ysidro opened in January with 350 carts; last week the

store had a total of 280 carts. It's well known among store managers, and especially those in the South Bay area, that carts are routinely swiped in the U.S. and sold in Mexico. "You can sell 'em for thirty or forty dollars apiece in Mexico," says White. "The manager at one of the San Ysidro stores says he goes down to Ensenada and he's sick. He sees his own damn carts, with the ID numbers and everything, in grocery stores down there, and he can't do a damn thing about it." One of White's regular stops is the border gate, where immigration officials are constantly stopping people who attempt to push carts through the steel turnstiles. White also points out, humorlessly, "Just take a look at some of the bird cages that come back across the border from Mexico."

Since shopping carts are rather expensive, White says smaller grocery stores commonly use carts belonging to larger grocery stores. He says he recently found several Safeway carts being used by the Sawaya Brothers market at Thirtieth and Ivy in San Diego. White's biggest days are right at the beginning and in the middle of each month. He theorizes that most people collect psychotics and go shopping on those days. He generally finds more carts in the poorer parts of town, but there's plenty to be recovered in the affluent areas. Says White, "People in La Jolla steal 'em the same as everybody else."

- N.M.



Ken, Cynthia Erickson

approval, were made to him by the city's zoning staff. "They suggested we grade it," says Erickson, "so we graded it. They suggested we put up a fence, so we did. Then we put in an expensive drainage pipe, and on their suggestion we planted plants around the perimeter. Then they suggested

a carport and said we'd need to get some plans drawn up." There were more suggestions, according to Erickson, and in the end he'd invested about \$12,000 in the lot. The zoning staff cannot comment on Erickson's contentions because of the pending lawsuit. But Irv Flynn, the city zoning administrator, says the permit was denied because the initial approval, which came in the form of a conditional-use

permit, is supposedly temporary, and the plans for a fourteen-car garage on the site were deemed permanent and not in keeping with the residential nature of the area. Fumes Erickson, "It's wholly unfair of the city to put me in a Catch-22: they won't let me park on the street and my own property."

- N.M.

One Flew Over The Computer Chair

Given this city's proclivity for psychologists (amateur and professional) and electronics firms, perhaps it was inevitable that San Diego would become the birthplace of computerized psychotherapy. The announcement came at a press conference a week and a half ago at the Ocean Beach headquarters of Purpose ("A Center for Mental Health and Personal Discovery"). Presiding over the gathering were Dean Sterling (Ph.D.) and Jean Sanchez (M.D.). At the back of the room a fountain of champagne bubbled softly and the smell of warm hors d'oeuvres filled the air. Sterling and Sanchez smiled a lot and uttered such statements as (Sanchez), "We feel that this modality is a really fun new thing to deal with," and (Sterling), "It's the first time that real psychological therapy has been interfaced with computer technology."

All this unveiled an invention which looked like little more than a fancy chair, a modernistic, egg-shaped chair equipped with six audio speakers and twelve colored lights, eight vibrators, four pneumatic lifting devices, and two holes through which various scents can be sprayed. The two entrepreneurs call their creation "Purpose 1," but to the untutored eye it looks like a space-age variation of the old psychiatrist's couch — one that shakes, talks to, blinks at, and squirts smells at its occupant.

However, Sterling points out that the untutored eye would overlook the microcomputer tucked underneath the chair's base, which allows the doctors to control the shaking, squinting, and so on. The chair overwhelms the relaxed occupant with a barrage of intricately orchestrated sensations, too many sensations, in fact, for the occupant to absorb all at once. Thus, while the doctors "distract" the occupant through this (individually tailored) sensory congestion, taped verbal messages — up to eight different simultaneous tracks — find their way into the subject's unconscious. Sterling and Sanchez say they "soon be adding biochemical sensors to the chair, and when they do that, the computer will know how its patient is responding — physiologically — to the blizzard of messages. Sterling says he'll ultimately be able to program the computer to adjust its stimuli accordingly."

All of which points to a day when Sterling, Sanchez, and any other interested parties will be sharing her La Jolla home with a burrowing owl that has a BB pellet in its shoulder, a Western plover with a broken wing, a scrub jay whose tail was removed by a cat, a pigeon with two broken legs, a tar-stained common loon, and several other adult birds. But spring is the egg-laying season, so these days calls about abandoned baby birds pour in. "We've been getting baby hummingbirds for the last two to three weeks. That's the Anna's hummingbird, the one with the little red head and chest that you see in San Diego all year round." Faulkner also expects to begin to hear about abandoned house finches, sparrows, scrub jays, mockings, doves, pigeons, blackbirds, goldfinches,

City Lights



Jean Sanchez, Dean Sterling

psychiatrist will oversee darkened rooms full of patients undergoing therapy. If that strikes one as production-line treatment, Sanchez shrugs. She

replies that she doesn't think society can afford the luxury of psychotherapy which preoccupies the human therapist with just a few

patients for months or even years at a time. "I think there are just too many people who are hurting," she says.

- J.D.

Wing Nuts?

Sharon Mathews doesn't like getting up at seven in the morning. It's just that when her alarm goes off she knows that the baby birds in her converted garage are bound to be hungry, so she hauls herself to the makeshift avian nursery and feeds them, orphans all. She feeds them again at 7:30. And at 8:00. And at 8:30. And at 9:00. And every half hour until seven or eight at night. Mathews downplays her devotion. "I just like birds. I really like birds." She also points out that she's only one of a group of San Diegans caring in such a time-consuming manner for the feathered foundlings.

The group is called Project Wildlife, and a research technician named Meryl Faulkner is its current vice president. She explains that the five-year-old wildlife rescue organization tends needy mammals as well as birds; sick or injured creatures as well as abandoned infant ones. At the moment, for example,

Faulkner is sharing her La Jolla home with a burrowing owl that has a BB pellet in its shoulder, a Western plover with a broken wing, a scrub jay whose tail was removed by a cat, a pigeon with two broken legs, a tar-stained common loon, and several other adult birds. But spring is the egg-laying season, so these days calls about abandoned baby birds pour in. "We've been getting baby hummingbirds for the last two to three weeks. That's the Anna's hummingbird, the one with the little red head and chest that you see in San Diego all year round." Faulkner also expects to begin to hear about abandoned house finches, sparrows, scrub jays, mockings, doves, pigeons, blackbirds, goldfinches,

Hummingbird

orioles, and occasionally, herons. "And then we have lots of people who claim they have a baby seagull, but ninety-nine percent of the time it turns out to be a baby pigeon." Project Wildlife president Claudia Grape says the organization members have tussled with the question of whether socially undesirable birds like pigeons and starlings should be passed over in favor of their more appealing brethren. "But we decided that everything has a place. Everything has a right to belong. We decided that we're not going to make those distinctions. It seems like a lot

of people make those distinctions about wildlife, and a lot of times the decision that they make is the wrong one." Grape says she and her fellow members try to encourage people who find baby birds to return them to their nests. If the nest is too high, Grape suggests getting up on a ladder and nailing a cut-down cardboard milk carton or berry basket to the tree, then depositing the baby in the container on a soft bed of tissue paper. "A lot of times that works, particularly with the more aggressive parents like mockingsbirds and scrub jays. They know where that baby is and they'll feed it if they can. Since the birds have

very little sense of smell, a gnat could handle the babies and the parents would never know." Nonetheless, Project Wildlife last year received at least 500 baby birds from would-be saviors who wouldn't or couldn't find the parents. In those cases, the babies went to the homes of surrogate parents like Sharon Mathews.

It's time now for the 9:30 feeding at the Kensington housewife's home, and Mathews starts by deftly scooping some gray-brown glop onto the tip of a wooden tongue depressor, which she circles over the head of a young mockingbird. She whistles softly, and when the "mockingbird" gapes, "tilting back its head and opening its bill, she crams in the mixture of fruits and dead insects. Next she removes the towel and plastic dish that cover the scraggly, minuscule hummingbird babies. Still partially naked, they sit in a circle of tissue atop a heating pad. (An El Cajon woman turned them over to Project Wildlife after finding them hidden within a nest being used as a foothill by neighborhood children.) After squeezing a tiny drop of Similac baby formula mixture into the delicate bills, Mathews moves on to the newspaper-draped wooden salad bowl that cradles two ungainly baby pigeons. Since wild pigeons don't gape (the babies stick their bills down their mother's throat to drink pigeon milk), feeding them is a messier proposition. Mathews must snare a tiny red rubber hose down into the birds' crops, then squirt through it a fat syringe of high-protein baby cereal, powdered milk, and water.

"Most of your day is just built around feeding those birds," Mathews says. "The matter-of-factly (All the babies sleep through the night.) The Kensington resident insists one can minimize the inconvenience of the frequent feedings, however. She says grocery shopping normally doesn't take her away from her house for more than forty-five minutes at a time, but she bundles the babies into baskets or over containers for longer excursions. "Like on Sunday, I'll feed 'em right before I leave for church. Then I leave them in the car and feed them right after the service is over. . . . Or I've taken them into the dressing room with me when I've gone shopping on clothes. Sometimes I just put 'em in my purse." Other Project Wildlife bird takers carried hers to the Veterans Administration Hospital, where she worked in a research lab. And Claudia Grape says, "I take mine everywhere." I put them in a shoe box and I just basically carry it with me like my purse. I take an empty baby food jar and mix up the food in the morning, and I'm set for the day."

- J.D.

- Jeannette DeWyer and Neal Mathews



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Not Just Whistling Beethoven

In recent Reader reviews, Jonathan Saville has been thinking hard — agonizing, in fact — about twentieth-century Western art music, but he gives the impression he's working everything out all by himself, and he just doesn't need to. For instance, he might have achieved a little perspective on Lukas Foss showing "a detachment from all audiences other than the avant-garde coterie" ("Dangerous Music," April 2) if he had merely read Donald Jay Grout's *A History of Western Music* (revised edition), an introductory college textbook in wide use. In it Grout writes: Another area of conflict involved the relationship between the composer and his audience. The transition from relatively small, homogeneous, and cultured audiences for music to the huge, diverse, and relatively unprepared middle-class public of the nineteenth century had begun already a hundred years before. That's right, Grout writes "Nineteenth" not Twentieth Century. And the process had begun a hundred years before that! Doesn't Jonathan realize that

Schubert, for instance, wrote many works exclusively for an "avant-garde coterie," consisting of sympathetic friends far smaller than any "coterie" Foss writes of? If Mr. Saville must criticize Foss for writing for a coterie, he really ought to be consistent and lash out at Schubert and Chopin for writing many piano works, and Schumann, lieder, specifically for a small group of cognoscenti. If he is going to complain about composers "losing contact" with a "mass audience," why not castigate these Romantic composers for introducing the sin — or better yet, exorcise the composers of the Eighteenth Century for germinating the "disease"? Mr. Saville probably knows that Beethoven's last quartets were not "appreciated" until many years after his death. Hans J. Jonathan ever realized that such a statement is a clear indication Beethoven's contemporaries found few melodies to which he actually addressed perspective on a body of work just because one has exerted some effort to achieve that perspective; and not all at all easy to admit that being wrong on a little point might mean one is largely wrong on the big ones. Jonathan Saville is clearly doing his level best to approach and engage and write about Western New Music, but his best is not yet nearly good enough. He asks unanswerable questions which have answers if he only knew where to look; he exercises critical prerogatives he has not earned through any demonstration of breadth or even adequacy of critical perspective; and, what is worse, he can't tell the difference between those of his questions which seem fresh to him only because he is uninformed and those which might be a real contribution to an ongoing critique of Western New Music. And someone ought to tell him that.

John Kellner
Pacific Beach

Letters

convincing him that such a massive lack of social and historical perspective in these matters is really just a type, a glimmer, of his larger ignorance. It is always easy to dismiss a point in a letter to the editor, quite easy to believe that one has actually achieved perspective on a body of work just because one has exerted some effort to achieve that perspective; and not all at all easy to admit that being wrong on a little point might mean one is largely wrong on the big ones.

Jonathan Saville is clearly doing his level best to approach and engage and write about Western New Music, but his best is not yet nearly good enough. He asks unanswerable questions which have answers if he only knew where to look; he exercises critical prerogatives he has not earned through any demonstration of breadth or even adequacy of critical perspective; and, what is worse, he can't tell the difference between those of his questions which seem fresh to him only because he is uninformed and those which might be a real contribution to an ongoing critique of Western New Music. And someone ought to tell him that.

Spud Saga

What Stephen Heffner missed completely in his pseudo-chronic caricature of Ireland ("Evening," March 12) is that St. Patrick's Day Parade was not a contrived attempt to bring year-round mist to San Diego, but a very real recognition that thousands of San Diegans trace their heritage back to that tiny island. It was a day of celebration for those and an invitation to all friends of the Irish to share in some of Ireland's unique cultural contributions. Heffner unfortunately not only

missed the significance of St. Patrick's Day, he also ignorantly, one would hope managed to offend those whose roots do go back to Ireland. Many area Irish-Americans trace their ancestors' arrival in the U.S. to the 1840s — a period when mass starvation reduced the population of Ireland from eight to four million, leaving a million dead and three million gone forever to places like California. The failure of the potato crop occurred throughout Europe and North America at that time, but only in Ireland, where English landlords had reduced the colonized people to subsistence on a single crop, did famine result. The potato is thus burned into the Irish consciousness as an element of a national tragedy.

Heffner's mocking reference to "potato-skin bimbos," then, is at best incredibly insensitive, and at worst a vicious exercise in racial humor. For the Irish it was the equivalent of what mocking references to ovens might be for Jews.

Though the "Irish Need Not Appear" signs disappeared in the U.S. years ago, Heffner's article is a clear indication of anti-Irish attitudes have not.

Kevin J. O'Connor
San Diego Committee of San Diego

Reporters And Indians

As the president of Ironworkers Local 229, I would like to congratulate you on the article entitled "27 Stories," in the *Reader* of February 26. It was a thousand times better than the article in the *San Diego Union*. Your article was on the ironworkers who live and work in San Diego, whereas the *Union* strictly felt that the Indians were the only way that high-rise buildings could be built.

Your entire report showed that it takes more than a few men coming into town to erect a high-rise building. Your photographs and personal contacts with the men were superb. When working in construction on buildings the size of Columbia Centre, ironworkers normally have many accidents. The injured men always seem to be forgotten as construction continues. I think, however, the readers of your article will now know a bit more about what kind of person an ironworker is and the dangers he encounters in his daily work. Thank you for a fine job of reporting.

Wes Young, president
Ironworkers Local 229

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The San Diego Union

Blair Says Downtown Center To Aggravate Severe Budget Crunch

City officials say that the cost of the proposed convention center will be \$225 million, but the true cost of the lower is \$25 million a year for 30 years or \$750 million. The average operating deficit of almost \$10 million a year supposedly will be made up by T.O. fees, and if not enough taxes are raised, by tapping the general fund. The tax-revenue bonds more than triple San Diego's bond indebtedness.

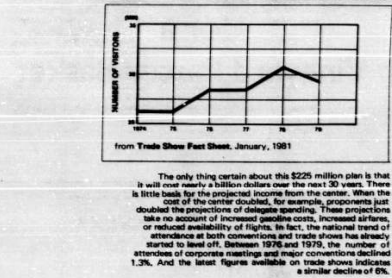
All for the purpose of bringing 20 additional large conventions a year to increase tourism by less than 1%.

The San Diego Union

Mayor Credits Taxpayer Liable On Convention Center

The politicians say the taxpayers aren't liable for the huge convention center debt, in the November 13, 1980 *Evening Tribune*, however, San Diego's bond expert, City Auditor William Sage, said that only a "legal technicality" requires the city from an obligation to support the bonds should revenues fail to do so. Said Sage, "I don't think from a practical point of view the city would ever allow the bonds to go into default... We are going to have to make those payments."

5. \$225 Million is too much—there are cheaper, more practical alternatives.



3. The \$225 Million financing scheme will seriously damage city services.

The City Manager has already predicted a shortfall of \$106.4 million for the next six years. The proposed convention center will add \$21 million to that shortfall. Not only are present city services (street sweeping, tree trimming, road repair) being cut to pay for the giant convention center, but more importantly—capital improvements are being postponed.

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SIZE AND PREPARATION OF ENTRIES
Any color or black-and-white photograph not larger than 16"x20" (including mat, if so) is acceptable. All entries must be clearly labeled and should include on the back the entrant's name, address, phone, title of the photograph, plus price for sale. "Work which will be framed by Gallery Graphics for display during the exhibition. You may enter as many works as you like.

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ENTRY FEE
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Straight from the Hip



Dear Matthew Alice:
I am wondering why the water tank to the east of Interstate 15, past the old TaVa Drive in Kearny Mesa, has seemingly been abandoned. Does the city not use an aqueduct that services that tank?

Doug Wescott
Serra Mesa

The tank was built to maintain water pressure in lines that served the military's Camp Elliot and Camp Callen, neither of which is still in use, though some of Camp Elliot's buildings can be seen northeast of the tank. About ten years ago the city sold the tank and its surrounding land to the state transportation department, which intended to build a freeway interchange there. The plan was to build Highway 52 from Interstate 5, near La Jolla, to Highway 67 in Lakeside, nineteen miles east. Three miles of the highway were finished before the department's budget for new construction was reduced, owing in part to the energy shortages that made highways less appealing than other forms of mass transportation. There is no date at present for the completion of Highway 52. The priorities of the local Caltrans district are first to maintain the existing roads, and second to finish I-15, whose record of fatal accidents was once among the highest in the state. Caltrans nonetheless was going to demolish the water tank but assented to the Navy's request to let it stand, since pilots at the nearby Miramar Naval Air Station use it as a reference point in keeping within the station's airspace. The air traffic between the Navy's station and the city's Montgomery Field, a civilian airport three miles south, is separated by Claire-

mont Mesa Boulevard. Traffic controllers at Montgomery tell pilots to keep south of the boulevard; the Navy tells its pilots to stay north. (Actually, the dividing line is a latitude that runs a few hundred yards north of the street, but the controllers use the street instead because it's easy for the pilots to recognize.) The tank stands half a mile north of the boulevard. A hundred feet high, and painted in a checker pattern of white and caramel squares, the cylinder is easy to spot in the daytime, and at night, two red warning lights blaze on top. In a circle about it stand mature, slender eucalyptuses, which looked to me like lemon gums, the trees that form the skyline in Balboa Park. You can drive to the tank by taking Kearny Villa Road north from Clairemont Mesa Boulevard. At this time of year the brush on the mesa is as green as it can be. The broom sage and the buckwheat are the color of old bottles, without a fleck of lightness, and only the

scrub oak is fully in bloom — if you can call it that. Its flowers are so small that millions of them blend to a pale citrine haze. The red dirt at the base of the tank is littered with clippings and glass, and some of the squares have been repainted to cover the graffiti. But high on the tank, nearly at its rim, someone has painted messages that Caltrans finds too troublesome, so far, to obliterate. "We're concerned that people have gotten up there," said a spokesman for the department. "And we still don't know how they did it." The caged ladder on the south side of the tank stops thirty feet short of the ground. Yet on the upper north side of the tank someone wrote "Rock-n-Stroll S.D." and on the south side, "Montage Rock-n-Roll" and "AMY I LUV U ED."

Dear Matthew Alice:
An article by the Associated Press in the March 26, 1981, edition of the Evening

Tribune states:

"Snuff, which has been proposed as a safer substitute for smoking, itself poses a substantial risk of cancer, especially for lifelong users, a federal study warns. The study, conducted by the National Cancer Institute, found that the powdery tobacco quadruples the risk of cancer of the mouth. . . . Although snuff has long been suspected as a cause of cancer, the researchers say their study is the first to show a definite link. . . . The doctors surveyed 255 women with cancer of the pharynx — the cavity leading from the nose and mouth to the larynx and esophagus — who lived in sixty-seven counties in rural central North Carolina. They compared these results with interviews of 502 healthy women. Overall, about thirty percent of the women in this part of North Carolina use snuff. The results implicate snuff as responsible for the high rate of oral and pharyngeal cancer in the southeastern United States, the study concludes. The risk of this cancer among snuff dippers are substantial."

Do you owe Randy Opincar and the rest of your readers this new knowledge, in that your reply of March 26 gave a blessing to snuff-dipping by default?

Stephen Luster

San Diego

I — ahem! — suppose I do.

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

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Bob Rockstock

NEWS EIGHT

(continued from page 1)
the station's five o'clock newscast make more money than Sloss does, yet no one else wields such power over the particular content of tonight's show. Today eight general-assignment reporters are scheduled to come in between 8:30 and 9:00 a.m.; another will report to work at three. Sloss must dream up two story ideas for each of them — and those stories will make up almost half of the hour-long broadcast. (The rest will be consumed by more than sixteen minutes of commercials and more than fifteen minutes of weather, sports, and other standard features.) Today is a Thursday, usually a hunk of day for news, but today Sloss's list is scrawny. Every time the radio squawk, he listens intently, expectantly.

He had started that list yesterday in the late afternoon. Next to the assignment editor's chair is a file cabinet which contains a drawer full of folders, one for each month plus one for each day of the current month. Into them the newscast staff deposits ideas for upcoming events. So yesterday Sloss began by checking the folder for March nineteenth. He also read through material clipped by his assistant, Barbara Lange, who spends her days reading mail, taking calls, looking for interesting stories in the *Wall Street Journal*, the *San Diego Daily Transcript*, the *New York Times*, and in smaller daily and weekly papers around the country. Sloss says he also jumps at ideas suggested by Channel 8's reporters, since the reporters tend to work most enthusiastically on their own ideas. He hates to discourage any source of inspiration, but most of the task of generating ideas falls on him.

The first idea, which he had jotted down yesterday, was something called by a viewer. The viewer had noticed bulldozers out on Fiesta Island and had contacted the station to find out what they were doing. When Sloss in turn called the city, he had learned that the dozers were creating a nesting area for the endangered Least tern. A reporter could do a story about this, he had decided. He tags the assignment "Fiesta Terns."

Next comes "French/Solar," inspired by a press release which notified Sloss that a group of French architects, builders, and developers would be visiting solar energy installations around the county this day. The next idea he nicknames "Treasure Hunter," referring to the fact that a schoo-diving treasure hunter from Florida will be speaking and displaying some of his golden discoveries at the ongoing convention organized by investment counselor Howard Ruff. Another, almost automatic, story idea springs from the scheduled annual return of the swallows to San Juan Capistrano. Sloss has also received word about three separate meetings he thinks reporters should be able to milk for some action: one a city planning commission hearing on condominium conversion at the Oakwood apartment complex in Pacific Beach, one a meeting relating to San Diego River flood control, and the third another government hearing on health.

In the "future file" he found an idea, suggested by reporter I. J. Hudson, about a conference on Japanese investment in San Diego. So Sloss assigns Rhodes to cover that, as well as a story about a South Bay company which is building equipment to be used in the launching of the space shuttle. Sloss also received notice of a press conference to be given by the Sweetwater Teachers' Association at 3:30. But that had exhausted his mine of topical ideas, forcing him to turn to a separate supply of ideas reserved from which he fishes out one suggestion for a report on a San Diego man who physically resembles Abraham Lincoln and who regularly gives presentations on the former president to local schoolchildren. "I'll have [reporter] John [Culpe] do a little feature on that because he's good with kids and he's good with features," Sloss decided. The reserve file also yielded an idea which Sloss calls "Garden Boom." "Apparently, across the country there are a lot of people starting to grow their own gardens. I guess they're even running out of seeds in some places," he explains. He'll have a reporter try to find a local angle on this — unless some better story mercifully allows Sloss to scrap it.

By the time he had left the office about six o'clock in the evening, he had assembled



Bob Sloss

bled a tentative list of enough stories to occupy almost every reporter the next day. "I don't even begin to think that I have all the best ideas. But I have to have something for them," Sloss says. "They can't just sit and twiddle their thumbs." He also knew it was likely that as many as half those stories could drop off the list as events developed. However, the morning hasn't yet obliged him much.

This day he rose at his usual hour, 5:30 a.m., and glanced through the *San Diego Union* and *Los Angeles Times* for some hint of breaking news. "But there wasn't much," Sloss says in dismissing the newspapers, "particularly not in the *Union*. Most of the stuff that was in 'em I had already read in the *Tribune* last night. No matter what Gus Stevens says, it's still the same old bullshit."

He refers to the *Tribune's* television critic, two of whose recent columns currently hang on the newscast bulletin board. (One, for example, castigates Channel 8's "brief, shallow presentations in the finest TV news tradition... five-second tip-and-run jobs.") Stevens, who says, "I wouldn't watch local news if I weren't paid to do it," elaborates about the medium: "You see a lot of faces, a lot of car wrecks, a lot of people being shoved into police cars. The newspaper attends city council meetings and meetings of the board of supervisors and court sessions because we know that important decisions are being made there that affect all our lives. But TV won't do that. If they can get in a helicopter and take some picture of a fire burning, that makes them happy."

To the suggestion that a television station should make greater efforts to pursue the kinds of stories that run in the daily newspaper, Sloss reacts with asperity. "First of all, we're a visual medium. If I'm going to put a reporter on a story, it helps if he or she can get pictures of that story. There are stories that are very visual, very action-packed that work well on television. A crash, for example, or a confrontation. The less visual 'hey become, the more they lend themselves to reading rather than television."

"You take politics and trials and things like that, something like the C. Arnolt Smith trial. You might see something like that in the paper every day for thirty days.

You'd see a lot less of it on television — because I don't have a page fifty-seven I can put it on. I've got an hour and the space is valuable."

Jim Holtzman, Sloss's boss, advances this argument even more forcefully. At thirty-three, Holtzman is the station's executive news director, the wunderkind who came to his current job at Eight three and a half years ago, and whose transformations in the station allowed it finally to reclaim the ratings lead which Channel 10 and Harold Greene had snatched from KFMB-TV back in the mid-Seventies. Holtzman argues that several critical elements differentiate television from newspapers — and thus the kind of stories that each best handles.

First, he says a daily newspaper carries far more stories than a daily newscast and has far more reporters to gather those stories. That means television news directors can't spare people to do painstaking coverage such as that of county government done by daily newspapers. Secondly, Holtzman argues that some stories are too complex to be presented well by the fleeting, electronic medium: viewers can't digest material at their own speeds or go back to reread a given paragraph, he says.

Finally, Holtzman contends that the two media simply excel in different areas. "Television is a visual medium," he repeats. "A tornado is a TV-type story. Two guys on horseback who get stuck in some quicksand up in Del Mar — that's a good TV story. But a lot of long, drawn-out court cases, or stories about Congress or city government — unless you can show what it means — are print stories. You take elections. We cannot show them everything that's being discussed. Or you take a visit by Jerry Brown to San Diego. No way is a reporter like [Channel 8's] Liz Pursell, who's very good, going to be able to go out and analyze all the nuances of what that visit means. Just as no newspaper reporter will be able to describe a tornado in a way that equals what thirty seconds of pictures on television can do."

So this morning Sloss didn't even consider assigning a reporter to do a story on the city council's deliberations over preservation of undeveloped urban canyons, which was the lead story on the *Union's*

local page this day. He admits that stories in the newspaper do, more than occasionally, inspire TV news stories, but he claims his reporters must try in those cases to gather some new material. En route to the station offices on Engineer Road in Kearny Mesa, Sloss also listened to KSDO's all-news radio, then in the newscast he checked with the producer of the *San Up* newscast, who arrived about six in the morning. She had already called the police, the coroner, the fire department.

Now Sloss also checks stories that have come in on the wires services, nothing catches his interest.

He still needs a second story for reporter Jesse Macias, who will drive up to San Juan Capistrano to cover the swallows' return, and decides to have Macias stop in at the county school-bus depot in Ocean-side to check on maintenance of some mechanically troubled buses. "Maybe I'll also have a reporter call the city school bus people to see what they're doing. Maybe they have a guy going through every morning checking for fumes or something," Sloss says, dreaming of the possible pictures.

He then begins depositing notes explaining all his various story ideas in cream-colored folders throughout the large open room. It's a warm and comfortable place, with walls of light yellow and gold and chaise longue. The mottled turquoise carpeting looks like it's consumed a few cups of deadline coffee. Glass-walled offices for the anchor people line one wall, and Holtzman occupies an enclosed office at the rear of the room. But most of the reporters work in the open central area at five banks of desks constructed from file cabinets painted, alternately, bright orange and green, and topped with slabs of brown formica.

Sloss returns to the front of the newsroom, where a magenta plastic bag dangles overhead, suspended from the ceiling. Seated directly beneath it, he faces the reporters like a teacher at the front of a classroom. Electronic equipment and maps and telephone numbers cling to every conceivable surface around his desk,

which in contrast looks naked in its lack of clutter. It's the desk of an organization addict.

Sloss got his first taste of news when he worked as a public information officer in the Marine Corps. At the same time, he attended San Diego State University's journalism program and began working for Channel 8 as an intern. He moved up the news department's organizational ladder steadily: last August he became assignment editor for the five o'clock show. He says he enjoys the job but doesn't know how long he'll last in it. "A lot of people burn out," he explains. Yet "burning" isn't a word one associates with the controlled, methodical assignment editor. He is unemotional, stolid, a committed workaholic.

The phone rings at 7:20; it's reporter Liz Pursell calling in sick. "That just put a cramp in my list," Sloss comments, reaching for his assignment sheet. He decides to send photographers alone to the health hearing and San Diego River project meetings he had planned for Pursell to attend. Writers at the station can piece together the stories. A few minutes later the phone rings again. It's a viewer asking about today's weather. "That's another of our duties," Sloss says dryly. "Also telling people what was on the news last night."

By 8:30 the first reporters begin to arrive: John Culpe, I. J. Hudson, Loren Nancarrow, Ray Wilson, who worked for more than twenty years as Channel 8's anchorman and who now handles a variety of administrative tasks, is already busy at work sorting videotapes. As more reporters trudge in, Sloss explains to I. J. Hudson the story about the South Bay space shuttle contractor. "We tried to do this several weeks ago but they didn't really have anything to photograph. Now they have some parts and stuff. It should be okay. It's a big contract for them."

"By the way, do you know that the Aero-Space Museum is dedicating a Navy Skyhawk [airplane] today?" Hudson offers. Sloss isn't interested. "We've al-

ready done something on it," he says. Now the phone is ringing frequently.

Sloss fields many of the calls from the CBS news bureau in Los Angeles, from Channel 8's news stringer down at the county courthouse. At the same time, reporters have begun racing to set up interviews and to call information for the stories assigned to them. "The earlier you can start calling, the better," explains Nancarrow, an amiable twenty-seven-year-old who came to Channel 8 from a New Mexico station about a year ago. "Even if you reach the people you need by phone, you have to remember that probably fifty percent of them won't want to go on camera — either because of their views on television news or because of stage fright or some other reason." At the moment, Nancarrow is encountering other frustrations: he's having trouble finding nurseries that can give him any information on the "Garden Boom." "A little after nine he departs with his cameraman, hoping to sniff out local seed shortages on the road."

At a nearby desk, veteran News Eight reporter Jim Gordon has hit a snag on his assignment regarding the Frenchmen's tour of the solar plants. "That's another of our duties," Sloss says dryly. "Also telling people what was on the news last night." Gordon is saying to the man on the other end of the phone line, "You know that one luncheon is the same as any other! We won't even be able to tell that they're Frenchmen. All we'll know is that they're not Africans." The publicist agrees to call back later with a location where the Frenchmen will visit later that afternoon, a site which should provide Gordon with more action.

Up at the assignment desk, one of the radios next to Sloss breaks in with the voice of a cameraman driving in one of the station's cars. "Unit X. There may be an accident that just occurred on southbound 163. I'm coming right up on it." The voice continues, "No, it's not an accident, but it may be one real soon. Car abandoned in the number-one lane on southbound 163

just north of 15." Sloss reaches for the phone and dials the highway patrol to warn them of the obstruction, a moment later the dispatcher's voice sounds over the CHP's radio frequency, sending an officer to check out the hazard.

The producer of the half-hour noon broadcast is now standing in front of Sloss's desk, waiting impatiently. For the most part, her show depends on a replay of some of the stories that ran on the previous night's eleven o'clock news, but she also crosses her fingers in hope of the morning's reporters supplying her with fresh material. Today the pickings are slim. Sloss offers her "son of a business feature on Japanese investments" (to be done by Hudson), some new pictures of a fire which burned part of the Belmont roller coaster the night before (when reporter Dave Cohen prepared a report for the eleven o'clock newscast), and something on the health hearing.

But a half hour later the cameraman assigned to shoot the health hearing calls to inform Sloss that the hearing won't take place for two more days. Now the assignment editor is really scrambling. From his file of tepid story possibilities he doggedly retrieves a notice that some San Diego Chargers will be meeting with disturbed children at 11:45 this morning. "We'll do a little voice-over. They'll be having a good time together," Sloss mutters. He also rethinks his decision not to cover the airplane dedication at the Aero-Space Museum, and assigns a photographer to the event. "I think we did it before on a Saturday, when it was delivered. But this'll help. We'll get a bit more material," he rationalizes.

By 10:05 all the reporters have left the newsroom, now relatively quiet except for the endless chatter of the radio scanners. Sloss's assistant is listening to the static-laden interchanges as she opens the morning mail, so Sloss goes off to buy a carton of orange juice and a granola bar from the station's luncheon. Then he returns to take advantage of the lull and look

(continued on page 10)



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NEWS EIGHT

(continued from page 9)

forward to the next day's stories.

"Bossy," sounds a tone on the fire department radio. "First alarm, ringing alarm at the La Valencia Hotel," the dispatcher says.

"Oh-ho!" breathes Sioos. His face noticeably brightens. But two minutes later the dispatcher announces that the alarm was false.

A third of the day is gone and Sioos is still the only person with a rough idea what local stories are likely to fill this evening's

newscasts. Usually he informs other key newscast personnel about what he's got cooking in a meeting which takes place about this time. Before that group can assemble, however, reporter John Culea calls in on the radio. He's out at the Oakwood apartment complex in Pacific Beach, where the manager has just kicked him off the premises and told him that today's planning commission hearing on the condo conversions (which Sioos has assigned Culea to cover) has been canceled. "Can you find out if that's true?" Culea implores Sioos. Before the assignment editor can do so, he gets another call from one of the cameramen. Sioos had dispatched him to the SDSU and UCSD

campuses to get pictures of local swallows in San Diego, a little detail which Sioos had thought would mostly complement the San Juan Capistrano swallows story. But the cameraman is up at San Diego State, announcing dolefully that he's found "no swallows, no nests, nothing."

The assignment editor reaches for the telephone and a directory of city hall numbers. He tries one. The respondent doesn't know what Sioos is talking about. Culea has overheard the interchange between Sioos and the cameraman about the cooperative birds, and Culea gets on the radio and interrupts Sioos again to suggest that the assignment editor try calling a particular dean at UCSD to ask if there are any

birds up there. Sioos tries a second city hall phone number, then a third. Finally, he connects up with someone who asserts that the planning commission hearing on Oakwood condominium conversion has not been canceled. Then Sioos dials a number at UCSD. "Have you or any of your people noticed if the birds are building nests up there yet?" he asks gamely. Now these technicians are fidgeting in front of his desk, as is Bob Rockstroh, the five o'clock show's producer. The technicians want Sioos to test the station's microwave link on Mt. Miguel. A game show is playing on a tiny television mounted in a panel to Sioos's right. The phones are ringing almost incessantly now.

The assignment editor's assistant interrupts. She's just heard over the radio that the police are testing a twenty-one-year-old suspect in last night's roller coaster fire. But Sioos is off to photocopy his list of story ideas for the meeting. Holtzman and Chris Saunders (the producer of the 6:30 p.m. news show) are already waiting in Holtzman's office. Sioos finally joins them, along with the five o'clock producer. So do Mac Heald and Gene Cubbin, who co-anchor the 6:30 show.

They're remarkably informal young men to be shaping the news that 180,000 people will hear six hours from now. Holtzman and Cubbin both are bearded; Saunders wears blue jeans. No man here is over thirty-three years old. Rockstroh, in fact, is just twenty-eight.

Saunders and Rockstroh, as the two shows' producers, have the job of organizing all the raw material available to go into the 5:00 and 6:30 newscasts — both the local information and pictures gathered by the teams working under Sioos's direction, and the information which has come in over the wire services (and which will simply be rewritten and read by the anchors). Saunders' presence at these meetings is relatively recent because the station just initiated the 6:30 show in mid-March. (Now Channel 8 presents an hour of news from five to six, followed by the network's half hour of

news from New York, followed by another half hour of the local reporting.) Sioos and the reporters for the most part prepare material with the thought that it might go on either local broadcast or possibly both, although hopefully in slightly different form. The producers daisy up the material at these morning meetings. But first Sioos must describe that material.

"French Solar," he reads from the top of the list. "Eighty or ninety French builders and architects are in San Diego today touring various sites where they use solar energy. Solar energy is becoming very popular in France. Fuel is so expensive that it's a cheap alternative, really."

No one questions him.

(continued on page 12)

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THURS.	Ballet	Ballet	Ballet	Ballet	Ballet	Ballet	Ballet	Ballet	Ballet	Ballet
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NEWS EIGHT

(continued from page 11)

"I've seen this clown before," Holtzman persists, but he doesn't suggest that Sioss should abandon the idea. Holtzman reads on, "Garden Boom."

Sioss says, "Uh, across the nation, particularly in the West, people are being forced by economics to grow their own gardens. There are seed shortages in some areas, and we're taking a look at our areas to see how popular gardens are. And there are a number of community gardens, a few of which we visit today."

Holtzman reads again, "Coaster Follow."

Sioss explains, "A little voice-over that we can lead into [reporter Dave] Cohen's nighttime package on the coaster fire."

"Are we going to use his package again?" Rockstroff asks with a touch of disapproval.

"Yeah," Sioss answers.

"I don't know," Rockstroff says.

"When I watched it last night it raised a lot of questions that we should really follow up on and have new information on for tonight," Barbara [Sioss's assistant] says they have a suspect."

"They don't have a suspect. They're just looking for somebody," the assignment editor says. "The thing is, I don't know where I'm going to get another reporter to do the coaster follow-up?"

"Why not hold the garden story?" Holtzman asks.

"Loren's already done it," Sioss muses. "But why don't we hold it. I'll talk to him about holding the garden story and trying to get a daytime follow-up on the coaster." Sioss moves on to explain that he's just received word about a press conference to be given at three that afternoon by some hotel employees complaining about sex discrimination. "Cohen's going to be busy then. We're going to have to send someone else. I was kind of thinking of sending Allison Ross," he says tentatively.

"Allison Ross what?" asks Holtzman.

"Send her out on the sex discrimination suit. It's at three; she should be in by then."

Someone says dubiously, "I don't know."

"Well, let me rephrase that," Sioss says. "She's supposed to be in by then."

Sioss resolves to try the assignment.



Mac Heald, Michael Tuck

then moves quickly through the items at the bottom of the list. Holtzman asks about the day's installment of the "Mac Heald's San Diego" feature.

Heald says brightly, "We're scrubbing for surgery today."

"Ah ha!" Holtzman sounds interested.

"In a veterinary clinic."

"Ah ha."

"To do a profile on this woman who is the equivalent of a physician's assistant to a veterinarian."

Dead silence. Then the news chief asks, "Is there anything more to it?" There isn't, frankly, and amidst genial chuckles, the men hurry to consider the next item.

Holtzman announces that the 6:30 show's new feature, a critique of television programs, will take a look this week at the new CBS detective series, "Riker," and how rotten it is — even though it's a lead-in to our eleven o'clock news on Saturday night," the executive news director says wryly.

Looking over the aggregate, Rockstroff advises the group that he'll have one more story than he needs to fill the five o'clock news show. "So Chris can have Living Lincoln," he offers.

Saunders says, "God, what I don't need is another feature."

Holtzman cracks, "He'll trade a surface ship for a county bus, and a Least ten for a swallow."

"That's assuming that we get the surface ship story," Sioss says with his shoulder as he rushes out to call Nancarrow and inform him of the change in his assignment.

Using one of the station's walkie-talkies, he learns that Nancarrow is already downtown at the Convention and Performing Arts Center's Golden Hall, scene of the Ruff Times convention. Things have gone well for the young reporter today.

First he and Tom Warren, his photographer (the station's nonsexist substitute for "cameraman"), had tried to ferret out evidence of the "Garden Boom" at the Gemco on Balboa Avenue in Claremont.

But the store was closed. However, at the community garden sponsored by the Cedar Community Center downtown they'd come upon several photogenic retirees who'd been delighted to talk about their new-found gardening pleasures. Nancarrow and Warren had returned to the Gemco, where the nursery personnel

failed to report any seed shortages but testified to the popularity of gardening. When Sioss calls, Nancarrow is just about to interview the "treasure hunter, who stands in a guarded second-floor room containing display cases of gleaming body."

The reporter asks the subject (a retired mailman) how he developed this offbeat hobby, and the treasure hunter, obviously accustomed to media attention, glibly launches into his story. Nancarrow quietly signals Warren to begin photographing the monologue, which continues, nonstop, for perhaps six minutes. That's a hefty chunk of uninterrupted videotape. Warren and Nancarrow will have to pare it down to about a minute and a half, the standard length of Channel 8 news "packages."

But except for the static pictures of the gold, this story offers little visual diversion, so Nancarrow figures maybe it's best to get longer "bites" of the videotaped discourse.

If he hadn't been assigned to follow up on the roller coaster story, Nancarrow would now be in splendid shape, with two stories in his pocket and even a few minutes left to the morning. Optimally, the teams try to return to the newsroom before



Gene Chubbson, Michael Tuck

between 1:00 and 3:00 p.m., allowing themselves plenty of time for the writing and editing process. But the photographer says, "You can get back as late as four, really, and still be okay for the five o'clock show."

And Nancarrow seems eager to tackle the arson assignment, the chance to try and track down information that resembles actual news more closely than his morning's end-avors.

He and Warren cross the street from Golden Hall to the building that houses the fire department's "community education department," where Bill Pitts, a sympathetic young spokesman for the department, tells them that arson investigators right down the hall are interviewing a suspect. "But I don't know if they're going to arrest him or what. It could take several hours before I've got anything definite," he says.

Nancarrow asks a few questions, then he and Warren return to the car, where the reporter radios Sioss again. Sioss tells him that another photographer has already visited the roller coaster and gotten daytime pictures of the charred sections. Relieved of that responsibility, Nancarrow and Warren catch a quick bite at a Channel 8

hangout, the Travelator Coffee Shop on Sixth Avenue near Ash downtown. Across the street from the bustling eatery is a parking lot. "That's where the station used to be before it moved to Kearny Mesa," Nancarrow explains.

"Do we have a story even if they don't arrest this guy?" asks Warren, a seven-year veteran of the station who started out as a writer, then switched to the camera work, "because I wanted to make some real money." (A nine-dollar-per-hour starting salary for photographers is not uncommon; writers, in contrast, can sometimes start at less than five dollars per hour.)

"Yeah," Nancarrow tells him. They'll just redo the story that ran the night before.

The two have returned to the station's colorful Chevy Caprice. They're itching for something — anything — to happen, so they decide to drive over to Belmont Park anyway. "Can we get inside? Maybe there are mattresses around or something we could get a picture of," Nancarrow wonders vaguely. As they drive, the two men break off talking every time an interchange crackles over their radio, which is programmed to scan ten different frequencies. "No matter how good your stories

are, you're always listening for something better," Nancarrow explains.

The seat beside him holds a book filled with the frequencies for major two-way radio users throughout the city. Warren could easily program his mobile scanner to listen in on the transmissions emanating from his employer's two competitors, Channels 10 and 39. Indeed, stories about mutual eavesdropping seem to circulate freely. Nancarrow, for example, relates a tale about how Channel 10 once broadcast a false report of a mass murder at a certain address downtown — to see crews from Channel 39 roar up and search in vain for the carnage. And whenever Sioss in Channel 8's newsroom has a hot-breaking assignment for a reporter, he always switches abruptly from one of the station's frequencies to another — or he conveys the information on the privacy of the telephone. "Some of the other stations may be monitoring directly or they may not be. But I think some of the stations may be getting tips from scanner freaks," Sioss explains. He says by his interpretation of the law, such taking of another station's information is "a form of industrial theft." As a consequence, he insists that other newsroom frequencies are "absolutely not an any of our scanners in here [the newsroom] and whenever I find 'em elsewhere, I tell 'em to stop. Not everyone agrees with me," cause I've argued it. But I find it unethical."

Apparently Holtzman is one of those who agrees. Warren says the big boss has told photographers not to monitor other stations. "And that's as strict as he needs to be," confirms Nancarrow, referring to the strength of Holtzman's authority.

They've reached the roller coaster, where city crews already have bounded up the damage. Warren doesn't even try to shoot anything new. Instead, the two men turn around and head right back downtown. It's almost two. This time they find Captain J. J. Hunter at the fire department along with Pitts. Both men look harassed and tense. Hunter explains that the San Diego city policemen who share with Metro Arson Strike Team office down the hall are being difficult. The cops have decided to arrest the suspect the team has been questioning — but they won't release his name or allow any photographs to be taken. Reporters have been pestering Pitts and Hunter, who in turn have just been boosted out of the arson office by the diligent police. "Frankly, I'm getting a little pissed," the fireman says tersely. Now the captain tells the Channel 8 crew

that the only information he can disclose is that the suspect is a twenty-two-year-old Canadian who the police think may have committed several burglaries during his week-long stay in San Diego. Hunter also says two other men and a woman were questioned but are being released. The captain apologizes, apparently sincere.

"You know I've never lied to you people and I never will," he says. "It's just that my hands are tied."

The tension in the room is palpable. Nancarrow and Warren must bring back pictures of the suspect — they'd likely be the only ones in town to do so, and the fresh information and video would clearly justify the reuse of the arson story. They're so close to the man that he'd probably hear his name if they shouted it — if they knew it to shout it. The firemen, though polite, are exasperated and the unseen police are openly hostile to the media.

So Nancarrow adopts a disarmingly soothing tone. He suggests that his photographer wait for him upstairs, and after getting a few more scanty details from the firemen, Nancarrow rejoins Warren. Their unspoken plan is to skulk just outside the open doors of the fire department garage in hope of seeing the police usher the suspected arsonist out of the building and over to the county jail. But the firemen inside the garage fix the two newsmen with dirty looks, and it's hard to tell where the arsonist man will come from. When a set of doors finally opens and several people emerge, Nancarrow and Warren scramble from one vantage point to another like actors in a slapstick comedy. The group looks like the young people who were questioned, but they are being released; only a man in plain clothes is escorting them. Running around the side of the building, Nancarrow yells to one of the scurrying looking youths, "What's your friend's name?"

The young man halts. "The one who set the coaster on fire?"

"Yeah," says Nancarrow.

"Barry Adams," the other replies, then the escort angrily pulls him into a waiting car.

Nancarrow and Warren don't know what to do. The suspect himself is nowhere to be seen. And Nancarrow is already berating himself for not asking the three young people where they are being taken so he could join them and pump them for details. He and Warren decide that the three will be released back at Horton Plaza, where they were arrested that

(continued on page 14)

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NEWS EIGHT

(continued from page 1)

morning, so the newsmen pile back into their car and cruise by the plaza. No sign of them.

"Well, that shows how much cooperation we're going to get from the Metro Area Strike Team," Warren says glumly. Nancarrow's tone is bitter. "We've done their little PR stories for them. They could have helped us out when it's real news."

They drive to the police station on Market Street and don't find anything. Then back to Huston Plaza. Then on to the bus station. The friends of "Barry Adams" could be anywhere — but Nancarrow and Warren can't find them and it's already approaching three o'clock. Finally, they give up and turn back to Kearny Mesa. Nancarrow comments that he's also failed to obtain any "stand-ups" for his two reports (videotape of him standing with microphone in hand at the scene of the story). "I'm just not in a mood to do them today," Nancarrow says. "Holtzman's gonna kill me."

Stand-ups draw attention to the station's expensive stable of reporters. One of Holtzman's goals when he took charge here three and a half years ago. Those were sadder days indeed. Although Channel 8's 5:30 to 6:30 p.m. local newscast had won top ratings for twenty years, in 1974 Channel 10's 5:00 to 6:00 p.m. evening news, led by brash young Harold Greene, finally overtook Eight. As Ten's success closely held, the management at Eight grew desperate.

One solution, they figured, was to air their show a half hour earlier, to coincide with the start of Channel 10's newscast. However, Eight's FCC license then required the station to present some news in the "prime viewing time" (which doesn't

begin until six o'clock), so the show couldn't simply move, to start at five or to expand (and run from 5:00 until 6:00). "They were attempting to do ninety minutes without microcoping their staff or their preparation," Holtzman says. "It was awful."

He says Eight's reporters in those days had grown accustomed to only preparing one report (or "package") per day. "So they were filling an hour and a half with only seven or eight packages, and they were all three to four minutes long, and terribly boring. They had Bob Dale going on for four minutes at a time, and you'd see stuff like a minute forty-five on labor strife in Yugoslavia. They were using almost the entire CBS afternoon feed."

When Holtzman quit his job as assistant news director at Ten to become executive news director at Eight in October of 1977, he says he was assured that the news would shrink back to an hour, from 5:00 to 6:00 p.m. He also changed several other things almost immediately. He dubbed the show "News Eight," and informed reporters that they would have to do two stories per day instead of one, a dictum which eventually resulted in several resignations, he says. He aimed at including only local news, if at all possible. "We were followed by Walter Cronkite and the CBS evening news, and I always felt they did as good a job as anyone in covering the country and the world," Holtzman explains. "We were here to cover San Diego, and I think it's been proven that people want to watch local news."

He also brought in new talent: the irrepressible Ted Leitner, and later, smooth, good-looking Michael Turk, both from Philadelphia; Mac Heald from Indianapolis; Allison Ross from Phoenix; Clark Anthony from KPMB radio. Holtzman shortened up the newscast's story lengths, reducing items read by the anchor from thirty to fifteen seconds, or, claiming that packages produced by reporters shouldn't exceed a minute and thirty

seconds, in length unless the reporter pleads that the story deserves exceptional treatment. Holtzman's decision for this is that it tightens up the writing. And it is a kind of formula means that the same amount of time is automatically budgeted for some hackneyed Living Lincoln-style feature as it is for a serious report of North City West — well, Holtzman says, "The only statement we can make about the relative importance of stories is where we're going to place them in the show."

Holtzman also substantially increased the number of regular features in the newscast, initiating such offerings as restaurant, movie, and television reviews, consumer news, medical reports, and commentaries (homespun philosophy by aspiring comedian Larry Himmel and sports from Leitner). The news director concedes that these additions have been aimed, in part, at breaking the long association of Channel 8 with older viewers. And the effect of all these changes seems to have been successful. In November of 1979, News Eight reclaimed the top spot, which it has held on to ever since. (February's Arbitron ratings, the most recent, put Channel 8 two points ahead of Channel 10 between 5:00 and 5:30 p.m., and three points ahead between 5:30 and 6:00.) During the last two years, the show's demographics have also shifted, attracting the much-sought younger audience. Holtzman (who has a radio and television degree from the University of Missouri's prestigious journalism school) says of the ratings, "These are sales tools. These are not news tools." He also claims he doesn't know how much money his department (whose annual budget approaches two million dollars) brings in through advertising. However, TV Guide recently estimated that local television stations earn thirty to fifty percent of their gross revenue from the early- and late-evening newscasts. And in San Diego a single ratings point on the five o'clock news show is

estimated to be worth between \$250,000 and \$500,000 per year.

At the moment, few lively thoughts are preoccupying Holtzman. The anchor people only write a tiny percentage of what they read on the air every day. The bulk of that task is handled by a number of other people, including Holtzman. (He usually writes five or six stories for the 5:00 p.m. newscast and about three for the 6:30 show, Monday through Friday.) Now he's finishing up his contributions. Throughout the afternoon several stories have materialized beyond those reviewed at the morning meeting.

One of those earlier stories fell through — J. J. Hudson's attempted report on the South Bay space shuttle contractor. Hudson had again found nothing to photograph. But fortunately, Barbara Lange, the assistant assignment editor, had heard a radio call for divers to fish a stolen safe out of the San Diego River, and when Hudson had driven to the salvage site, he'd encountered an amusing comedy of errors. Lange had also heard a report of another car crash, this one in Spring Valley just blocks from where Lange and his photographer were interviewing the Living Lincoln, and the two made it to the scene of the wreck in time to gather material on it.

Hours earlier, Bob Rockstroff, the show's producer, began organizing all these offerings, and now they fill four Xeroxed pages known as the show's "run-down." It follows a regular pattern, Rockstroff says. Each night the half-hour show at five o'clock includes eight major segments, broken up by the commercial breaks. The first, usually about ten minutes long, includes the most substantial news stories, though Rockstroff saves one or two for the time right after the half-hour mark, when he hopes that new viewers will tune in. Today Rockstroff listed the arson follow-up first, followed by a report on the arrangement of the Las Vegas Hilton arsonist, a report on a rapist's

(continued on page 16)

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hall from the studio. He's short, bearded, abrupt. Once the show begins, he'll compare the work of the two anchors of each camera going out at that instant on the cameras pictures being taken by the three cameras positioned at different angles in front of the anchors: the "chroma-key" pictures (backgrounds that can be changed at will) and many videotapes which must roll at just the right moment to synchronize with the anchors' words; occasional live "feeds" (via satellite) from reporters out in the field. It's the director's job to make sure that all of these images shoots out over the airwaves. "A good director is like a good servant," another of the station's directors says. "He's there to make sure the anchors, one should notice his presence."

"I understand the first takes are like shit," Holloway barks as he cases into his chair in the control room, which is divided into two sections. On the formal, carpeted in front of Holloway is a green carpet, the script and two stopwatches to his left. Behind him, a huge, black, shiny wall will calibrate his work. Straight ahead he faces a glass wall which allows him to look into the forward section of the room, where two more technicians sit at huge desks, their faces lit by the glow of glowing buttons, shiny chrome levers. Before them all, twenty-three television screens of varying sizes fit into the front wall. Different images dance on most of the screens, but one, simultaneous detail distracts, dominates the eye.

To Holloway's right, producer Rockstroh has settled into his chair with his own stopwatch. For all the careful markings on his script, he still doesn't know *precisely* how long it will take to shoot the scene. He begins he must note whether each item is

exceeding or falling short of its scheduled length. Too many overly long pieces will force Rockstroff to cut some story in the latter part of the newscast, too many stories will require him to instruct the anchors to ad lib more, to run slower credits at the close, or to take some other such measure to pad the excess time. Now Holloway addresses the producer flippanantly. "Okay, Bob, two things: one, I want a clean show. And two, I want to roll the credits 'cause my parents have flown all the way out here on vacation and they want to see my name."

On one of the screens set into the forward wall, Holloway catches sight of anchor Janet Zappala settling down into her chair, which is bolstered with a phone book. She wears a shiny gold shirt, and the director gripes, "Jesus Christ, is she wearing that again?" In the studio, the floor director is shouting, "Thirty seconds." The men in the control room can see Zappala on Camera 2 rechecking her

make-up; they can see Heald rehearsing his lines on the paper copy of the script on the counter in front of him. At the floor director's signal, Heald looks up and starts talking, as if to a neighbor. It's five o'clock. "Coming up next, on News Eight tonight, a suspect is arrested in connection with last night's fire at the Belmont roller coaster, and one man is killed during a trial run of the space shuttle."

Zappala says, "Residents of a Pacific Beach apartment complex speak out about plans to convert it to condos, and we'll take you to San Juan Capistrano for the annual return of the swallows."

Heald chimes in, "These stories and more up next on News Eight," then the music swells and the opening graphics flash on thousands and thousands of television screens.

Holloway is hunched over, intense, flipping the pages of his script and issuing a taut order every few seconds. "Ready [Camera] Two . . . Take Two . . . Ready

One . . . Take One." One of the multiple television screens displays only the illuminated titles which will appear on the bottom of home screens and identify reporters and speakers. As the moment approaches for each one to appear on the air, the director calls out, "Stand by to insert . . .

The stories slide past, as slick as satin: Nancarrow's arson follow-up, the Oakwood condos, recovery of the safe, the swallows. At the conclusion of the first segment, the anchors introduce three "teasers," brief hints of stories to come, prepared by the reporters who will do those stories. But what's this? Rockstroh shuts his eyes as, on the screen, I. J. Hudson appears in a shot next to the San Diego River, where workmen are fishing something out of the water. It's the safe, and there's Hudson promising to tell viewers

there's Hudson promising to tell viewers all about it "coming up on News Eight," even though the piece has just aired two minutes ago. It's too late to do anything;

there's a collective sigh when a Safeway commercial flashes on the screen and signals the first commercial break.

The next segment brings another heart stopper, however. As Jim Gordon's minute-and-a-half long package on the Fiesta Island bulldozing begins running,

Holloway exclaims, "Holy shit! I didn't put on the signature slide. He told me to and I forgot." He's referring to a slide containing the reporter's signature, which is supposed to run under Gordon's image at the end of his report. Holloway dispatches a young woman assistant to try and retrieve it, but he gives the effort up for lost. However, seconds before the end of the piece, the signature appears on one of the multiple television screens. "Stand by to insert... Insert," Holloway says with relief, as the white letters flash under Gordon's image on the sets.

Rockstroh knows that Gordon and his photographers at this moment are still working on a package about the French

solar tour. A quarter of an hour later, in the fifth segment of the show, the producers still hasn't received word of the tape's completion, and during the minute-and-a-half package on Japanese investment—which is scheduled to precede it, he gets a call on the phone mounted on the panel before him. It's the newsroom. "Pull number forty-four out. It's not going to

make it at this time. We'll do it later," he phones the floor director in the studio. Not until just before the beginning of the seventh segment, with only a dozen minutes remaining in the show, does Rockstock finally begin the "Rockstock Special."

Holloway answers, "Okay. Tell Mac he'll read French/solar just after the

[news] briefs." Rockstroh relays the word and a moment later we see Gordon in a swarm of head-bobbing, hand-gesturing, animated French speakers.

digital clock in the control room flashes "6:00," Rockstroh announces that the minute and seven second editorial won't run this evening. No time for it tonight. Then commentator Larry Himmel is spouting off on the screen and Holloway looks apenial for the first time this hour.

"Goddamn," he remarks. "We'll have speed two on the credits and everything."

"Stand by, one," the director says. "Take one," and Mac Heald is announcing. "They say we're out of time for this edition of News Eight."

"Stand by, two," Holloway orders.
 "But there's more to come at 6:30 and 11:00," Heald concludes.
 "Take two," Holloway says.

Janet Zappala's face beams at the audience. "The CBS News with Walter Cron-

"Roll Sony," says the director. "Roll credits."

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Even Fairies Get the Blues



Jonathan Saville, Plymouth Theatre, New York, 1928

JONATHAN SAVILLE

The San Diego Gilbert and Sullivan Repertory Company is not the D'Oyly Carte Opera. That is all to the good, for on the basis of their recent performances it must be concluded that the D'Oyly Carte has become paralyzed with its own tradition; its productions nowadays tend to be letter-perfect and lifeless. The San Diego production of *Iolanthe* is neither of these, and what it lacks — polished professionalism it makes up for in freshness and enthusiasm.

Everything is thoroughly in the Savoyard tradition, it is true: Judith Fein's deft staging, the feathery fairy forest and door houses of Parliament in N. Dixon Fish's sets, the nimble antics of George Weinberg-Harter as the Lord Chancellor, the massive cantabile authority of Paula Chastain's Queen of the Fairies, the deftly gaudy costumes of the chorus of Peers in the richly postcoquettish costumes designed by Janet G. Nichols. But tradition is precisely what devotees of Gilbert and Sullivan are — these operettas, in their usual treatment, are not so much musical plays to be staged as rituals to be enacted, like royal weddings. So much more to the

Outer Perimeter, Inc., New York, N.Y.

credit of the SD&S, which adheres meticulously to the past (the only voices to modernity are a few topical references to La Jolla and Mayor Pete) while at the same time making the little enterprise come unashamedly alive. Some of the singers are weak — but some always are in Gilbert and Sullivan. The style of singing often seems to be a parody of Italian opera — but that is just what the authors intended. And such performers as Mr. Weinberg-Harter, Miss Chastain, Judy Oshei (Phyllis), the Arcadian Shepherdess and her Chorus, and Carson Church (the Earl of Mountararat) sing quite as well as most of their illustrious predecessors on English and American stages. Hoflance Koman conducts the struggling little orchestra with vigor and aplomb. This may be Gilbert and Sullivan in the provinces, but that, after all, is where we are. I enjoyed the production. Having carried out my duty as a reviewer, I would now like to speculate about whether it is possible to *Iolanthe* in a different way. There are, to begin with, some effects from the original production that have fallen into desuetude and that might profitably be revived. On the first night, ninety years ago, the audience (which included Prime Minister Gladstone) was particularly impressed by the light bulbs on the fairies' heads, which, at a given moment, were spectacularly illuminated by battery packs concealed beneath their wings. Another sensational effect was the appearance, at the head of the procession of Peers, of the authentic band of the Grenadier Guards. We do not get the full flavor of the Gilbert and Sullivan operetta without something to remind us of the Victorian taste for vulgar spectacle, a taste intentionally codified and derided by these two devices of staging.

Modern productions also neglect or underplay the pastiche of Italian and German opera. In early productions, for example, the Queen of the Fairies was dressed in the chain mail and horned helmet of a Brinhielme, and one can also imagine a staging that would point up the periodic reference of the fairies' ridiculous costumes of lament ("A-lai-sh! A-lai-sh! Willahlah! Willahlah!") to the song of the Rhine Maidens in Wagner's *Das Rheingold* ("Weil! Waga! Waga! waga! Wala, wala, wala!"). (Has anyone ever noticed, by the way, that the impassioned declamation of the name "Agamemnon!" in Richard Strauss's *Elektra* (1909) is

modeled on the invocation by the Queen of the Fairies — "Iolanthe!" — as that unlucky fairy is summoned back from her twenty-five years under water in the company of frogs?)

In addition to other approaches which, although suggested by the text, have never to my knowledge been attempted in productions of *Iolanthe*. There is, for example, the strong undercurrent of sexual lust and guilt, consistently ignored by directors immersed within the D'Oyly Carte tradition. It is forbidden on penalty of death for a fairy to "marry," a mortal, and it is precisely because of her liaison with the future Lord Chancellor that *Iolanthe* is condemned the Queen of the Fairies, mitigates her sentence) to her wet quarter century. Fairies belong to a spiritual world, and since they all seem to be female, it is clear that Gilbert is alluding here to the Victorian overvaluation of female chastity, as well as to unconscious male rage at women's sexual desires. At the same time, the lushfulness of women is confined, since *Iolanthe* willfully disobeys the law, and since the chorus of Fairies subsequently falls in love en masse with the chorus of members of the House of Lords, a point of view of the law is reached, when the Queen of the Fairies senses compelled by her own law to destroy her entire following — it is the deep archetypal conjunction of sex and death. But the astute Lord Chancellor averts the peril by altering the law: "Every fairy must die who marries a mortal" to "Every fairy must die who doesn't marry a mortal," so that it is now not lust but chastity that is a crime. The infantile desire that Mother be chaste and spiritual is transcended by the adult perception of the leit motif attraction of the sexes; even the Queen of the Fairies, the erstwhile enforcer of celibacy, succumbs to the urges of the flesh and consents to marry Private Willis, the squire at the Houses of Parliament. And, significantly, for these consummations to take place the mortals must be transformed into fairies, rather than the other way about; mutual sexuality is not only affirmed but also declared to be the precondition for immortality instead of the occasion for painful death.

Gilbert's brilliant insight into the unconscious is even more strikingly evident in his treatment of young Strephon, product of the union of *Iolanthe* and the Lord Chancellor and consequently half fairy and half mortal. The distribution of these halves is precisely what one would expect, considering the evident symbolism — "He's a fairy down to the waist, but his legs are mortal" — and the second implications are spelled out when Strephon reveals to his beloved Phyllis that his mother is a fairy (the modern slang meaning of "fairy" of course plays no part here): "Phyllis, I'm half a fairy."

Strephon: The upper half — down to the waistcoat.
Phyllis: Dear me! (prodding him with her fingers) There is nothing to show it.
Strephon: Don't do that.
Strephon's description of his dilemma objectifies both the unconscious conflict between sexual desire and sexual guilt and its philosophical-theological reflection, the Platonic-Christian dualism of body and spirit.

Strephon: What's the use of being half a fairy? My body can creep through a keyhole, but what's the good of that when my legs are left kicking behind? I can make myself invisible down to the waist, but that's of no use when my legs remain exposed to view. My brain is a fairy brain, but from the waist downward I'm a glub-bering idiot. My upper half is immortal, but my lower half grows older every day, and some day or other must die of old age. What's to become of my upper half when I've buried my lower half I really don't know.

Fairies: Poor fellow!
The unconscious origin of this ambivalence toward the physical, sexual self is exposed by Gilbert in a cunning plot device. Both Strephon and the Lord Chancellor (Strephon's own father) are in love with Phyllis, and the Lord Chancellor has intervened to separate the young pair — the father wants the girl for himself. *Iolanthe* counsels her son: "LORD CHANCELLOR: The Lord Chancellor has no power over you. Remember, you are half a fairy; you can defy him — down to the waist."

Strephon: Yes, but from the waist downward he can commit me to prison for years. Of what avail is it that my body is free, if my legs are working out seven years' penal servitude? At this moment Phyllis appears, along with two Lords who are counting her, and they see and overhear Strephon and *Iolanthe* talking intimately together.

Strephon is in his midtwenties, while his mother, being an immortal fairy, appears to be an attractive teen-age girl (she is actually, some 200 years old). One of the Lords tries to reinforce the appearance of a sexual relationship between Strephon and this unknown wench by reporting, "I heard the mink remark, 'She'd meet him after dark.' Inside St. James's Park. And give him one!"

Angry reproached by Phyllis for deceiving her with another woman, Strephon protests that *Iolanthe* is his mother, but Lord Mountararat's scornful retort is devastating, both in terms of the plot and in its covert reference to the son's Oedipal strivings: "Now, listen, pray, to me. For this paradox will be carried, nobody at all contradicted. Her age, upon the date. If she's seventeen, and he is five-and-twenty! A really adequate production of *Iolanthe* would bring into relief Strephon's sexual attachment to his young and beautiful mother, as well as the significance of the triangle Strephon-Lord Chancellor-Phyllis (who might be made up to look like *Iolanthe*, of whom she is a displacement). If all the fairies were made, this effect would be enhanced. Furthermore, Strephon ought not to be acted in the traditional manner, as a bland juvenile lead, but rather as the tormented, guilt-ridden, anxiety-prone figure he really is. His concern about his split nature could then convey something of the Oedipal terror so patent in Gilbert's cruel poem "The Captain and the Mermaid," in which a manner whose legs have been sliced off by Loveless is put on half pay since he is now only half a sailor.

There is another area of meaning a truly satisfactory modern production would have to bring out. That is the savage political satire, treated in traditional productions of the D'Oyly Carte variety as mere whimsy. Yet it would be well to remember that the premiere of *Iolanthe* took place only four months before the death of Karl Marx (and in the same city), and that, in a

very real sense, it is economic imperialism, class warfare, and the international socialist movement that form the background to this attack on a privileged hereditary ruling class.

There is deep seriousness (reinforced by Sullivan's menacing harmonies in the words Gilbert scornfully puns in the mouths of the British peerage: "Bow, bow, ye lower middle classes. Bow, bow, ye tradesmen, bow, ye masses. Blow the trumpets, bang the brasses. Tantara, tantara, tantara. Tzing, boom, tzing, boom.")

Notice the acid irony in Lord Tollerol's pleas to have pity on the exploiters: "Spurn not the nobly born With love affected. Nor treat with virtuous scorn The well-connected. High rank involves no shame, We boast an equal claim With him of humble name To be respected!"

And Gilbert's political opinions are manifest in the contrast between a false aristocracy using religious mystification to legitimize its status, and a truly just society based on equality, solidarity, and work: "Blue blood, blue blood! When virtuous love is sought Thy power is sought. Though daring from the Flood, Blue blood, ah, blue blood! Is it not fear of the political consequences, of a possible uprising by the victims of capitalism to claim their rights, that has caused all modern productions, including the current one at Balboa Park's Casa del Prado, to omit the song in which Strephon, uncannily anticipating Brecht, equates rulers and underclass? Take a wretched thief. Equates the thief sneaking. Pocket handkerchief. Ever, ever looking. What is he but I Rob'd of all my chances — Picking pockets by Force of circumstances? I might be as bad — As a knave, rather — If I'd only had

Again for a father. What is needed, in fact, if the revolutionary power of *Iolanthe* is to be revealed to a modern audience, is a thoroughly Brechtian production, with an effort to alienate the audience from their traditional attitude of lighthearted amusement and to make them aware of the social injustice that lies so close to the surface in this forerunner of epic theater.

If the erotic and epic productions I have suggested seem incompatible with each other, their differences of approach might be transcended by taking a hint from what is surely the most imaginative invention in the play, the Lord Chancellor's nightmare song. There is an indelibly haunting power in its images, with that flavor of the terrifying and uncanny one associates with the spells of the shaman, the rituals of the Druid, the myths that lead back to the very dawn of the human race: But this you can't stand, so you throw up your hand, and you find you're as cold as an icicle. In your shirt and your socks (the black silk with gold checks), crossing St. Mary's Plain on a bicycle. A surreal production of *Iolanthe* would give scope to all the meanings of such lines: the enforced exile of the father figure, with hints of ritual sacrifice (figures on stilts might be used, with bloody masks), the distorted outward signs of class domination (the silk socks, the gold of money, the black of fascism, the clocks regulating production in an advanced industrial society), the phallicentric-epistemic obsession with machines and transportation (the actor might be shown clawing his way through the gears and spokes of gigantic melted bicycles), the cold, the anomie, the desperate, directionless pursuit of an unnamable goal in an absurd inhuman universe.

I'm afraid you will not find any of this in the current San Diego production. I am speaking, after all, of the Theater of the Future. But for a conventional staging of *Iolanthe*, SD&S's is a respectable achievement, and it offers a good deal of fun.

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I lived in Greece during a period of great political and social unrest, a time when Americans were regarded with resentment. Nevertheless, my memories of Greece remain pristine — the incredible skies, the seascapes, and the blueness of the water were startling, even for those who are weaned on California. Moreover, we adored the food — the stuffed grape leaves, the "peasant" meatballs, the artichokes with stems that were at least four inches in length and cooked to incredible tenderness. Just before the shops closed for the afternoon hiatus of two hours, my oldest son and I would walk to our favorite bakery and buy pastries saturated with honey, which we would eat as my youngest son napped. During those long afternoons we would snack on raisins that were the size of prunes, and on filo dough with nuts and honey. These would fortify us for the treks that we invariably took, often to ruins. My youngest son grew so tired of these ruins that months later, when I brought him to see the Empire State Building, he refused to go inside, assuring me, "I'm just sick of ruins."

One day when we visited the Acropolis, my youngest son and I walked down the steps to wait for my husband and oldest boy. While sitting on the worn steps I became engaged in conversation with a guide who prided himself on being able to identify the place of origin of all the tourists who descended from the hilltop. As my husband came into view, I asked the guide the country of his origin. Without hesitation, the guide took one glance at the sunbleached hair and the hard smile and replied, "South Africa." I then asked, "And where do I come from?" The guide made a sweeping gesture with his arms. "You, my dear, are one of us."

This bit of gaudy has had reverberations for many years, because although I am not Greek, my pursuit of matters Grecian has been unflagging. In San Diego I am always alert to Greek restaurants, and when I hear of a new one I round up a party and sally forth. I had heard of a place called Georgio's Greek Village, and

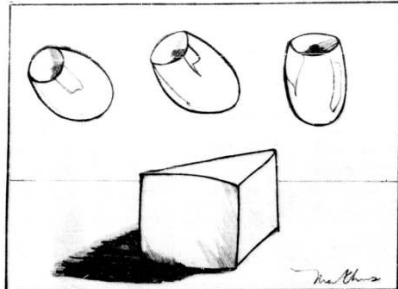


Illustration by Elizabeth Mathews

thinking that it was too new to be listed in the phone book, I called directory assistance. In ways known only to the telephone company, the operator gave me the number of a restaurant on Sixty-seventh Street and University Avenue, when I knew that the one I sought was in Clairemont. Nevertheless I phoned and was told that indeed it was a Greek restaurant, and one that served the best korn soup in San Diego. Some friends from Del Mar, my sister, and I set out for this restaurant that I had reached by phone, and after we made the long drive we discovered that it was a pizzeria where a few Greek dishes were also listed on the menu.

Now, it's always chancy to order dishes that are not the house specialty because the demand may not be great enough to warrant fresh preparation. In other words, at a pizzeria order pizza, not moussaka. My party never even bothered to sit down, and in order to retrieve the evening, we went to the Saigon (Sixty-first and University), a really superior Vietnamese restaurant where we had, among other dishes, their lovely lemon squash. Our evening was most successful, but Greek it was not.

Undaunted, some friends and I set out last Sunday to Georgio's Greek Village, and while we stayed and dined there, it does have some peculiarities that are worth noting. The owner, from Greece, barely speaks English, and he may have been incorrectly advised that what San Diegans were longing for was not an ethnic restaurant but a Greek nightclub. A fully stocked and large bar exists at one end of the room; a drinking area is in front of the bar; a bandstand is at the other end of the room.

After 8:00 p.m., when the music and a show start, the so-called dinner menu is served with escalated prices for the entertainment. This dinner menu provides steaks, fish, and some Greek dishes. The combination plate, for example is \$8.95, almost double the amount of a la carte Greek dishes that are served between 4:00 p.m. and 7:00 p.m. In other words, if you want to eat Greek food at reasonable prices, you have to take advantage of the "early hour" specials.

Fortunately we arrived shortly after six when these low prices were still available. But anyone chancing in after seven may be stuck with the "entertainment" menu. If you do arrive early, no entrée is higher in price than \$5.95, and some are as low as \$3.95. These entrées are served with either soup or salad, garlic bread, rice, and a free glass of wine. For those who are seeking bargains, Georgio's Greek Village will provide you with an entire meal, including dessert, for \$5.95 or under.

There is, however, the question of the cuisine. As it now stands, none except the stuffed grape leaves (available only Sundays) and the shish kabob, or lamb on a skewer, is worth the trip. While the cook may be Greek, everything is too dry, too dull, too uninteresting.

To be more specific, there's too much emphasis on American tastes. For example, the soup of the evening was American vegetable (the famous lemon soup was served some weekends only — you have to call to find out). We all opted for salad, but that, too, was American. It comes served in a large soup bowl, offers greens and red cabbage in great measure, but I had to

press the waitress to get some Greek dressing. In addition, I ordered feta cheese on the side so that we could crumble some of it into our salad. The cost of one slice was \$3.75 — a bit much when all the Greek restaurants in town add feta cheese to the salad without additional cost. Then there is the matter of the pasty garlic bread, an abomination. When I thought of Greek olive bread with onions and mint, or hot and crisp fried bread curls, or the basic *psomi* and its marvelous crust, I couldn't imagine who had advised the current owners. In addition, I had to press the waitress for Greek dishes. My friend aptly remarked that if I hadn't been aggressive in my ordering, we would have come away eating fillet of sole or liver and onions.

As for the Greek entrées themselves, they were plentiful in size but short on taste. On Sunday the stuffed grape leaves were only \$3.95. Although they were crisp and delicious, they were covered with a white sauce that I had to wipe off with my napkin. The moussaka, or layers of eggplant, ground beef, and egg custard (\$5.95), was much too dry; and the *pastitsio*, or "Greek lasagna" (\$4.95), was virtually inedible because it was simply a high loaf of macaroni with some glimmerings of cheddar beef in the top layer. When the owner came to our table and I told him that the *pastitsio* was dry he readily agreed with me. We were charged for it at first, but since I hadn't had but one taste, he later agreed to remove the cost from the bill.

The best dish was the shish kabob — nothing fancy, mind you, but a large serving of lamb and rice for \$5.95. This salad plus the free glass of wine makes it the leading gastronomic contender. We each had a piece of good baklava, not baked on the premises, but still good. With this, this dinner cost twenty-seven dollars for three, in part due to the extra cost of the feta cheese. Therefore, it wasn't such a low-budget meal after all.

Georgio's Greek Village is not even in the same class as Georgia's on Thirty-sixth and Madison, or Efteli's on Mission Boulevard, where the food is both tasty and inexpensive. The menu at Georgio's Village is stripped down — there are no appetizers, no variety of soups, no panoply of riches. We need all the good Greek restaurants that we can get, but in its current state, Georgio's Greek Village is neither Greek enough nor American enough. To be absolutely fair, if you are not fussy about authenticity, you will get a great deal of food plus a glass of wine between the hours of 4:00 p.m. and 7:00 p.m. But those who prefer the gourmet in Greek had best think twice. □

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Valentine's Night



Trina Cluffo, Thomas Mitchell

JEFF SMITH

"My temperature's always a couple of degrees above normal, like a dog. I can go without sleep for forty-eight hours. . . . And they say a woman can burn a man down, but I can burn a woman down." Valentine Xavier, a guitar-slinging, snake-skin-coat-wearing Orpheus figure, utters these lines shortly after descending into the Hades-like county of Two River, Mississippi — where, we are led to believe, his mere presence causes hemorrhages of passion in the hearts of the women he encounters. But prior to his descent, and prior to uttering the above boast, Val has vowed to mend his errant ways. After fifteen years of "corruption" in and around New Orleans, he is repeatedly cleansed merely by playing his guitar ("It washes me clean like water when anything unclean has touched me"). Thus when Carol Cutierre, a disillusioned liberal reformer turned decadent exhibitionist, suggests she and Val go for a little ride in her car, Val replies, "I don't go that route. Heavy drinking and smoking the weed and shacking with strangers is okay for kids in their twenties, but this is my thirtieth birthday, and I'm through with that route. I'm not young anymore."

Taken out of context, these lines — and several others in Tennessee Williams' sizzling melodrama *Orpheus Descending*, currently playing in an Old Globe production at the California Theatre — are a veritable combination of pretension, pre-

posterousness, and bull pucky, classic "keepers" of the *He Said/She Said* variety. The lines are also more than enough to encourage a re-enactment of what the Thracian women did to Orpheus when he ceased to pay them any attention. According to one version of the myth, they tore him to shreds.

Even in context, these lines startle the ear, but they are enguiled, in the current production, by swarms of feverish voices — all leading lives of vociferous desperation. The presence in *Two River County* of an Orpheus-like guitar player who is able to woo women with his lyrical dexterity results in waves of cacophonous sound and uninhibited outpourings of personal anguish. There is so much of the latter that one often has the sense, in acts two and three, that the production has been geared for an audience that is hard of hearing.

Under the direction of William R. Bruce, *Orpheus Descending* is bold, unsubtle, and sensationalistic, a big splash of a production that refuses to hold anything back. Though *Orpheus* is one of the least successful dramas of Williams' middle years (neither version of it, the 1940 *Battle of Angels* nor the 1957 revision, made much of a dent on Broadway), director Bruce has elected simply to let it play. Rather than remold it unduly or make obvious excuses for its excesses, Williams has mounted a production that is faithful to the overblown, gothic values of the original. The result is a tortured symphony of untuned, dissonant, and unrestrained

emotions, with each instrument blaring in a different key. And amid all the argu-

ment swaggers of the production, it is at times easy to overlook the fact that many of Williams' underlying attitudes in the play are more than just a hair screwball. In brief, Williams' play follows the descent of Val Xavier into a small, steaming Southern town. It parallels, to some extent, Orpheus' descent into Hades in search of Eurydice, whose death was caused by a snakebite and whose re-entry into life was guaranteed by the guardians of the underworld — if she wouldn't look back. Like Orpheus, Val is able to charm those around him, though Val's ability is more sensual than musical. The parallels between Williams' hero and the mythical singer become a little shaky, however, when Val at the very beginning proclaims his newfound innocence (even as he vaunts his sexual prowess), whereas according to the myth, it was much later, after he had lost Eurydice the second time, that Orpheus vowed to devote the remainder of his life to extreme asceticism and moral conduct. The parallels between Val and Orpheus run throughout the play, but one cannot push them too far.

The Hades into which Val descends has essentially two kinds of inhabitants. There are the hellish guardians of the status quo — a totalitarian sheriff, seedy white-trash men, and gossiping women, none of whom has a humane capillary in his or her heart. They react to anything foreign with relished violence. There are also the "fugitive kind," outcasts like Val, Carol Cutierre, Vee Talbott (a primitive painter given to odd Christian visions), and Lady Torrance (an Italian-American woman isolated by her nationality and by her husband who is dying of cancer). Val's entrance into this community and his subsequent affair with Lady Torrance (Eurydice) function as catalysts for the savagery that follows.

The excellent scenic design by Kent Dorsey creates an evocative atmosphere for the play's many parallels with the Orpheus legend. The interior of a two-level dry goods store, the set is characterized by a number of elongated, vertical lines, each of which forces the eye downward, onto the stage itself. Dorsey's lighting designs, with burgundy tones casting various outer shadows from above, have the same subterranean effect. The set and lighting create the impression that, although the dry goods store is supposed to be in Mississippi, it may actually be located in the underworld of ancient Greek mythology.

Trina Cluffo's Lady Torrance is a woman whose long-repressed hopes and latent passions spring forth in "torments" of vital urgency when she encounters her potential "savior" (an implied pun on Val Xavier), who appears able to lead her out of the pit in which circumstances have left her. Cluffo commands the stage with her presence and with the plight of her character. Though Williams has crafted his Eurydice with some Medusa-like qualities, as he has done with several of his female characters, he has nonetheless made her a sympathetic being. Exhibiting a wide range of emotional power, Cluffo

earns that sympathy throughout. Her performance is a sight to behold.

Actor Thomas Mitchell's portrayal of Val Xavier, however, has problems. Some of these, like Val's warring between high-toned idealism and potty and equally high-toned boasting about his inherent sexuality, are due to the autobiographical nature of the character — a character whose role the playwright revised, off and on, over a period of seven years. But other difficulties are due to Mitchell's performance itself. Though he has recently renounced his previous ways, Val is basically a product of them. Mitchell, though, makes it seem as if Val has spent the last fifteen years in an Ivy League college rather than playing down-home jazz gigs in New Orleans. Where Williams describes Val as deficient in articulation, Mitchell — with a Southern accent that slips in and out — enunciates his lines in a precise, intellectually serious manner. And it is also difficult to draw the parallel between Val and Orpheus when all Mitchell can coax out of his guitar are discordant chords strummed across bar chords. Mitchell's characterization, in short, is a rigid, excessively moral, and ultimately un-funny rendering of one of the original

The rest of the cast is in keeping with the bold, unrestrained quality of the production, though the script limits these other characters to stock types, with only one dominant character: the sheriff. Melody Rae is appropriately shrill as Carol Cutierre, the disillusioned liberal reformer turned decadent. Barry Messer has the stereotypical sheriff down to a T (including an unnerving accuracy in directing his chewed tobacco projectiles at the spittoon). Chip Heller and Pagan Neil share Messer's ability to affect the expected, menacing sneer. Peter Smith is singularly unfeeling as Jabe Torrance, Lady's dying husband and Pluto-like watchdog over her private hell. Patti van Rooke, Jerrie P. Watson, Millie Rankin, and Shirley McLaughlin are more than sufficiently snooty as the local gossipers. And Mary Qualls does well with her curious role as Vee Talbott, the primitive artist whose strange religious visions, one suspects, were included by Williams to provide comic relief. Qualls manages to keep her role crazy enough without playing it for the derisive laughter Williams may have intended. The entire cast, dressed correctly in Diane Holby's 1940s costumes, performs as a consistently sound — and decidedly hysterical — ensemble. They are a raucous chorus at the bottom of hell.

Director Bruce and the Old Globe have taken Tennessee Williams' gloomy, over-written, allegorical melodrama of the playwright's youth, and they have staged it for all it's worth. If one can regard David Mamet's *Sunset Boulevard* in Chicago, a subtle, intimate short play now completing its extended run at the Marquis, as a species of tight dramatic chamber music, then the current production of *Orpheus Descending* at the California Theatre is a Wagnerian extravaganza with all the stops pulled out. What it does, it does very well. And if Wagnerian extravaganzas are your particular cup of Darjeeling, then this one you'll enjoy. □

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Off the Cuff

What makes you feel nostalgic?



Nancy Goss
Teacher
North Park

Movies can remind you of periods you lived through. *Ordinary People* reminded me of some of the things I went through with my father. After the movie was over, I sat in the theater and I cried for half an hour. Definitely songs. Joni Mitchell songs make me think of winter. Loggins and Messina songs make me think of summer. Weather can really put you in a nostalgic mood. A warm windy day can evoke a whole scene: the beach, hot sand under your feet, cocktails, sunsets . . . sharing it with friends or just alone. Smells can do that too. Summer has that suntan smell, not necessarily Coppertone. It can be a kind of skin smell — warm and wet and salty. It makes you feel a sort of longing. It makes you feel good.



Robby Hinkle
Retired Military
Hillcrest

The sounds of nature. Vegetation. Tall palm trees. I spent my time in the rat race. I tell my brother, "You've got to get out of the Midwest, see the movie was over, I sat in the theater and I cried for half an hour. Definitely songs. Joni Mitchell songs make me think of winter. Loggins and Messina songs make me think of summer. Weather can really put you in a nostalgic mood. A warm windy day can evoke a whole scene: the beach, hot sand under your feet, cocktails, sunsets . . . sharing it with friends or just alone. Smells can do that too. Summer has that suntan smell, not necessarily Coppertone. It can be a kind of skin smell — warm and wet and salty. It makes you feel a sort of longing. It makes you feel good.



Miranda Frensko
Occupational Therapist
Mission Valley

Music. There are certain songs that make me think of those final moments. The emotion is too much. I just get carried away with it. Just thinking of Tag-a-roo picking out of a jam and getting carried off the field by his team brings tears to my eyes. The U.S. hockey team victory. The Muhammad Ali defeat. The last Chargers' game. I cried like a baby. I'm a sucker for mass hysteria — good or bad. The men leading on the moon, the hostage crisis . . . even the Miss America pageant. I can sit in front of the television set all day long with a box of Kleenex. I keep switching the stations until I see every little detail twenty or thirty times. I called in sick just to see a replay of Walter Cronkite saying, "And that's the way it is" for the last time. You can't blame me, can you?



Karle Kirkpatrick
Psychiatric Nurse
Mission Beach

Instant replays. Any replay of any sporting event during those final moments. The emotion is too much. I just get carried away with it. Just thinking of Tag-a-roo picking out of a jam and getting carried off the field by his team brings tears to my eyes. The U.S. hockey team victory. The Muhammad Ali defeat. The last Chargers' game. I cried like a baby. I'm a sucker for mass hysteria — good or bad. The men leading on the moon, the hostage crisis . . . even the Miss America pageant. I can sit in front of the television set all day long with a box of Kleenex. I keep switching the stations until I see every little detail twenty or thirty times. I called in sick just to see a replay of Walter Cronkite saying, "And that's the way it is" for the last time. You can't blame me, can you?



Stanley F. Campton
Vice President, Sales
Old Town

Nostalgia is the mood of the moment. I don't know if you've ever heard of the "skip effect," but on any given night you can have radio waves bounce off of the ionosphere and travel much further than they normally would. I was in the Air Force. It was during the war, just before Christmas. It was a long, long night, thinking about home — family. I was flying a C-54 from Kwaialein to Honolulu. The co-pilot and the crew — they were all in back asleep. I picked up an AM radio station out of Baton Rouge. I listened. Clear as a bell. We were 5000 miles away, easy. They were playing the song. "I'll Be Home for Christmas." I'll never forget the feeling. It unguled me.

— Lin Jakary

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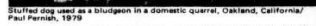
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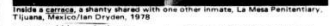
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Section 2



Photographs of atrocities injure us deeply. Susan Sontag is able to divide her life into a *before* and an *after* on seeing, at the impressionable age of twelve, photographs of the concentration camps at Bergen-Belsen and Dachau. She writes, "Nothing I have seen — in photographs or in real life —

While only a few of Paul Pernish's photographs are pictures of atrocities, the image he displays at Gallery Graphics shown for the first time to the public, are cousins to that category because they depict police work which, by nature, has the implicit possibility of violence. The other, smaller group of photographs on display are by Ian Dryden: pictures of prisoners in the La Mesa Penitentiary in Tijuana, Mexico. Pernish's work is in



color, Dyden's in black and white. Fernish took his pictures in Oakland, California; Dyden made his at various state and correctional institutions strikingly different from those in the United States. Both groups are well known for their use of not only about police work and prisons, but also about the utility of photography and about the role they play in an art gallery.

Dyden spent three months in Oakland prison in their cars two, three, or more times a week for six years, usually during the middle of the night or early morning hours. He learned that police work is not as glamorous as it seems, unpleasant, and occasionally dangerous. In this respect his images are ironic and humorous. They do not reflect actual experience, for they are interesting, often riveting photographs. They are few—especially one showing a dumbered and decapitated torso, are gruesome, lurid, and disturbing. The point of view, in the absence of a painted point of social context, is clearly that of a viewer who has experienced as demoralizing

emotional bones. Is there a relevant context? In the wake of yet another attempted presidential assassination, of the black children killed in Atlanta, and of the recent robberies, burglaries, rapes, and murders in the newspapers, it is necessary to ask the question: As John Berger says, photographs such as these "are put in the black curtain which is drawn across what we choose to forget or refuse to know." [The photographer] serves society as can be said. Perhaps less society must know what is going on in urban

Surfing can never be a popular sport, in the sense that soccer is played by the populace everywhere, and so it ranks with such regional diversions as pike-throwing in the Scottish Highlands, or diving from the cliffs of Acapulco. What's odd about surfing is that it's the only regional sport of international scope — the contradiction being that since there are beaches throughout the world, it's a regional sport that is practiced in Japan as it is in California. Also, the sport is not traditional. It's k-eps changing, often in a matter of months, depending on styles that evolve from new designs and materials in the basic pieces of equipment: surfboard, wetsuit, and skateboard.



eliminated the need for long, heavy boards and substituted a board that maneuvers on a wave as a skateboard does on a bank of concrete. Boards became so light that children could use them. In the old days, a surfer practically

needed a wood-paneled station wagon to drive his board to the beach in style; now you see a fourth grader with his board and wetsuit under his arm, pushing himself to the beach on a skateboard. The wetsuit is

standard these days because the short boards ride so low in the water that a surfer is wet to his chin while paddling. In the days of the long boards, only a kook — an inept surfer — would wear a full-length wetsuit anywhere

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Tibetan stories about the world have been a mixture of history and legend since the Thirteenth Century. One version tells of Sirab Lhunpo, great four-sided mountain that rises "eight times ten thousand *pagas*" (one *pagasa* equals 500 arm spans) above the ocean, with its southern side looking upon the Tibetan world that is called Dambu Lying. Dambu — the sound made by a ripe fruit as it falls from a tree growing in the middle of a river — is the source of the name. Eating the fruit of that tree turned one's excrement to gold. The north side of Sirab Lhunpo looks upon Dra Minven, a land whose beings are born with wealth but that speaks of death, for it is a

land without religion.

In several respects the history of Buddhism in Tibet is the only history of Tibet. Tibetans had no written language prior to the 7th century, and Sanskrit texts on Buddhism and a secular written language never developed. Similarly, all art was religious, which for many centuries meant it was Buddhist. Tibetan medicine was founded by masters known as the Medical Tantras, based on the teachings of Buddha; Western doctors are currently studying the diagnostic methods of Dr. Ye Shengyan, a Tibetan monk and doctor who is the Dalai Lama's personal physician.

Buddhism was introduced into Tibet in the Seventh Century by Śākyamuni, the founder of the religion, and a reincarnation of Chenresig, the protector whose arrival was prophesied by the Buddha hundreds of years before. At that time the ancient, animistic, and polytheistic Tibetan people (est. 4000 B.C.) were nomadic.

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READER'S GUIDE TO THE THEATER

understanding of the pride, defiance, vulnerability, and ambivalence that get in the way of mutually gratifying relationships between men and women. The series of scenes depicting the love affair is virtually a paradigm of what can go wrong with such relationships, and Scott Ashe and Madsen McGuire play these scenes with great naturalness and poignancy. The performances have an emotional truth and a perfection of timing for which the actors and director Tavis Stone deserve the highest praise. There are a few weaknesses in this production, most of them due to the technical limitations of the playing space. But the weaknesses are far outweighed by the strengths. (B+) Marquis Gateway Theatre, through April 11; Thursday at 8:00 p.m.

THE SHADOW BOX
The San Diego State University Theatre presents Michael Cressler's Pulitzer Prize and Tony Award-winning drama about three terminally ill patients. Sheltered in separate cottages on the grounds of a hospital — and thus severed from the pressures of everyday life — the three patients express their fears, their anger, and finally their acceptance of death. One predominant force carries that patient through his crisis, that of hope. Wendy Bled, as part of a Master's thesis project, directs the drama. The cast includes Tim Irving, Timothy Jones, Mary Hoffman, Lois Wentzel, Robert Fahrenman, Susan

Thompson, Tracey Johnson, and John Davies. The scenic design is by Tina Zala, and the lighting is by Paul Beguech. (S+) Experimental Theatre, Dramatic Arts Building, San Diego State University, Friday, April 10 and Saturday, April 11 at 8:00 p.m.

THE SOUND OF MUSIC
The Lyric Dinner Theatre presents the popular musical by Rogers and Hammerstein about the Von Trapp family and their efforts to escape the increasing oppression of Nazi Germany. Don and Bonnie Ward, whose recent direction and choreography of the Lyric's *Dances at Sea* was most impressive, direct and choreograph the production, which features such songs as "Edelweiss," "Do Re Mi," and "Climb Every Mountain." Katherine Brydson, an operatic soprano, plays the lead role of Maria Von Trapp. Other cast members are Chris Schaeffer, Peggy Wilkerson, Vanessa Newkirk, Kathy Ward, and Von Schauer, the latter memorable for his work in *Grease*. Lyric Dinner Theatre, through May 3; Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m.; Matinee Sunday, brunch at 1:30 p.m., curtain at 2:15 p.m.

STALOG 17
In the recent past, the Coronado Playhouse has presented a series of plays with its own self-doubts, form force, entertaining stuff, for the most part, but hardly the kind of theater that threatens to intrigue too heavily into one's emotions. Their current production of Donald Bean and Edmund Trzcinski's drama about American prisoners of war in Nazi Germany, however, breaks their recent pattern. And although their attempt to do serious drama is a crime for celebration, the successes they have achieved with this production are cause for an even greater one. The excellent direction of Tom McCarty is ever present in the orchestration of this project. From the large, group blockings to the specific details, McCarty's efforts are striking — smooth, logical, and effective. All of which he has achieved with a relatively young cast. Relatively young, but very solid. Marcus Pisk and Peter Burnett — as Booth and Animal, two different emanations of the impulse to be as mad as the lunatic — the tandem efforts of these two talented actors, both of whom can shift readily from humor to seriousness, are a show in themselves. Other fine characterizations are those by James Pascalella, as Corporal Schultz, by Peter A. Tamm, and Gary Wright, by Dennis S. McDougall (as an SS officer who engages challengingly close on the REAL THING), and by Lenora Davis, as Horsey, a brain-burned character who merely goes — "huh-huh" — at the wall. And actor Mike Pocarano merits special mention. He plays Seltzer, the nut of the story who refuses to acknowledge the dictates of his peers. This is a demanding role, since Seltzer begins the play with a contained — and annoying — ferocity and gradually evolves into a sympathetic being. Pocarano's performance, with impressive control and concentration, shows modeling from an enormous jerk to a lovable, believable person, evokes these subtle changes beautifully. And Glenn R. Field's set design — in *Burned Child* at the Lyric and in *Working at the Shop*, were both excellent. Admission is free. (B+) Coronado Playhouse, through April 11; Thursday at 8:00 p.m.; Friday, April 12 at 8:00 p.m.; Saturday, April 13 at 2:00 p.m. For information call 282-5972.

TOM PAINE
The initial production of the Bear State Theatre is Paul Foster's surreal study of the American pastiche who, at the end of his life, was attracted by the country he helped to create. The play is in the form of a nightmare, during which all of Paine's memories come back to haunt him. Christopher R. to be remembered for his excellent direction of *The Lady Cross Murder* at the San Diego Repertory Theatre last year, directs the production. Roberts is Tom Paine. Other members of the cast are Phillip Frederick, Rick Pickett, Kim Flanders, Michael Detmold, Amy Frank, Susan Lee, Mark H. Thompson, and David. Paine's life is a journey, and Joseph McGinley, the set designer, by John David Peters, is continued by Terry Tubbs, and the lighting by William R. Franklin. (S+) Bear State Theatre, 900 Tenth Avenue, San Diego, through April 9 through May 10; Thursday through Sunday at 8:00 p.m.; Matinee Sunday April 19 and Sunday, April 26 at 2:30 p.m. For information call 231-2919.

TWILIGHT AT 6:30
Charm, glee, intellect, aplomb, versatility, consummate technique — these are the qualities of acting demanded by *Twilight*. *Twilight* is a three-episode, nine-play anthology. It should come as something less than a surprise to discover that the current production at the Galtzup Theatre Theatre is a masterpiece of acting. The performances are of quite a level. But the most impressive is the performance of Dennis S. McDougall, as Horsey, a brain-burned character who merely goes — "huh-huh" — at the wall. And actor Mike Pocarano merits special mention. He plays Seltzer, the nut of the story who refuses to acknowledge the dictates of his peers. This is a demanding role, since Seltzer begins the play with a contained — and annoying — ferocity and gradually evolves into a sympathetic being. Pocarano's performance, with impressive control and concentration, shows modeling from an enormous jerk to a lovable, believable person, evokes these subtle changes beautifully. And Glenn R. Field's set design — in *Burned Child* at the Lyric and in *Working at the Shop*, were both excellent. Admission is free. (B+) Coronado Playhouse, through April 11; Thursday at 8:00 p.m.; Friday, April 12 at 8:00 p.m.; Saturday, April 13 at 2:00 p.m. For information call 282-5972.

TO CHANGE THE STATE OF THINGS
An original drama by local playwright Vicki B. Neal, presented by Centric Productions. The story concerns a son who returns to visit his father after an absence of ten

years and discovers that the parent is a homosexual. His attempts to cope with this revelation, while coming to grips with his own self-doubts, form the basis of the play. Directed by Neal, the cast members are John Newlow, Terri Simmons, Robert Joseph Harvey, Walt Starr, and April Magnusson. The set designs are by Jim Stan. (S+) Second Avenue Theatre, through April 18; Thursday through Saturday at 8:00 p.m.; Matinee Sunday, April 12 at 2:00 p.m. For information call 469-8119.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

When Jim Hendrix quietly intoned, "May you never hear surf music again," over a dense swirl of "tachetelle" guitar on his debut album fourteen years ago, it was good for a chuckle, even after repeated hearings. Since surf music had long since ceased to be a force on the popular music front, Hendrix seemed to be using the term as a humorous metaphor for the throwaway, innocuous mind-set of youth in the early '60s. But whatever his intentions, the implications of the remark were clear: rock had been born. Hendrix, a model for his revolutionary musicians, could afford to be smug. From his perch atop his rock heap, he could see no reason for youth — which was barely experimenting with drugs, marching against the war, and generally focusing America's self-vestigation through new, high-powered lenses — to ever again celebrate a time when the ultimate symbol of rebellion was a pack of Marlboros bulging from one's shirt pocket. Surf music? Too bad, that was it.

But the same could be said once performed in red-and-white striped shirts and white Levi's. It's becoming harder to pick of the surf music, but it's still there. In this country, surf bands are once again popping up at parties and in clubs, where they are generally well received. In Japan, where the gods of American rock have always been



THE VENTURES

developed into magpies (and profited) phenomena, Southern California is currently the rage. And the hearse of the revival? The Ventures. Literally one of the oldest surf music groups in existence. Born, growing, or dying, the Ventures look like they'd be more at home in a museum of old-timey Americana than in a club. Nevertheless, their recent, rousing success

appears in some of L.A.'s major rock venues somehow places them in the category of "hot new bands," though they've been the top-selling instrumental rock group in the world for twenty years now. This is the music of "Walk, Don't Run," "Tearin' and Howlin' Five O' Clock," and "Beach Boys (Beach Man)" continue to draw well with virtually

(which they influenced). On the surface, this stuff may appear to fit seamlessly into the present post-punk scene of things. And yet the fact that the Ventures' new single, "Surf and Spin," was penned by none other than L.A.'s all-girl group, the Go-Go's, and the recurring sight of punks stomping to the "Theme from Goldfinger," would indicate that the new motion picture given the Ventures the thumbs up.

Supposedly, there is even the possibility of a new recording contract with a major label. If they do commit to new vinyl, I wonder if they'll be tempted to show "May you never hear surf music again" in the mist of the howling and hawking. The Ventures, their original crew virtually intact, will appear tonight, Thursday, at the Beachland.

In today's bottom-line-conscious music biz, being called a "classic" is a compliment, and the Ventures, their original crew virtually intact, will appear tonight, Thursday, at the Beachland.

FOURTH ANNUAL MIME MANIA



Max Wenzel, "The Great White Face" Gray Quilt Mime Company

EASTER WEEK
April 15-19
Wednesday thru Sunday
8:00 P.M.

OLD TOWN OPERA HOUSE
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| CALIFORNIA THEATRE
1112 Fourth Avenue, downtown
236-2205 | LANGLIFFS COMPANY THEATRE
Box Office First Arts Center
6203 University Avenue, La Mesa
464-4298 | SAN DIEGO HERA COLLEGE
7220 New College Drive, San Diego
279-2300 x236 |
| CALIFORNIA PACIFIC THEATRE
234-7638 | LEMON GROVE PLAYERS
Lemon Grove, Junior High School
3148 School Lane, Lemon Grove
466-5578, 466-1403 | SAN DIEGO REPERTORY THEATRE
1500 South Avenue, downtown
231-3580 |
| CARTER CENTER STAGE
Balboa Park
236-2205 | LICHTEN THEATRE
1147 Street, downtown
235-4662 | SAN DIEGO STATE UNIVERSITY
San Diego and Experimental Theatre
265-6884 |
| CIVIC THEATRE
212 C Street, downtown
236-6110 | LYRIC DINNER THEATRE
1775 Island Way, Coronado
435-4856 | OPERA AMPLIFIER
265-4947 |
| CORONADO PLAYHOUSE
1775 Island Way, Coronado
435-4856 | LYRIC DINNER THEATRE
1775 El Capitan Boulevard, La Mesa
464-1196 | SAN DIEGO LITTLE THEATRE
750-7598 |
| C.R.A. THEATRE
9115 Cleveland, Main Boulevard, San Diego
271-8900 x111 | MARQUIS GALLERY THEATRE
Marquis Gallery Theatre
298-8111 | SECOND AVENUE THEATRE
983 Second Avenue, downtown
233-3865 |
| EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
442-2271 | MARQUETTA COLLEGE
Loma Theater
One Barnard Drive, Oceanside
737-2121 x236 | SCRIPPS RANCH COMMUNITY THEATRE
Wargamaster Junior High School
Auditorium
9230 Gold Coast Drive, Vista
596-7500 x218 |
| EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, Southwest San Diego
234-7638 | NORTH COUNTY COMMUNITY THEATRE
Yale
234-3421 | SOUTHWESTERN COLLEGE
Yale Theater
900 One Lake Road, Chula Vista
421-1180 |
| FIESTA DINNER THEATRE
9660 Camino Real, Spring Valley
467-8877 | OLD GLOBE THEATRE
Fiesta Theatre, Balboa Park
239-2225 | SPEECHES THEATRE
121 Broadway, downtown
233-4541 |
| FOX THEATRE
720 B Street, downtown
233-6331 | OLD TOWN OPERA HOUSE
9660 Camino Real, Spring Valley
467-8877 | STALOG 17
Stalag 17, Balboa Park
233-3865 |
| GALTZUP THEATRE
547 Fourth Avenue, downtown
234-9983 | WALGUNA COLLEGE
Palmar College Theatre, San Marcos
446-4890 | UNITED STATES INTERNATIONAL UNIVERSITY
Zeller Theater
10655 Pomodoro Road, Scripps Ranch
1131-1511 |
| GROSSBRIGHT COMMUNITY COLLEGE
Southwestern Theatre
8800 Grossmont College Drive, El Cajon
456-1202 x110 | WINE HILLS LODGE
2060 La Presa Drive, San Diego
765-1100 | UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, John Muir Theatre, Studio Theatre
402-4574 |
| JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Fifth Avenue, San Diego
583-3300 x26 | PORT LOMA COLLEGE
Salmon Theatre
3900 Lomaland Drive, Point Loma
424-4414 | UNIVERSITY OF SAN DIEGO
Carmichael Theatre, Vista Park
Univ. Vista Road, San Diego
251-4480 |
| LA JOLLA BRIDGE COMMUNITY
Riviera Theatre, La Jolla High School
Thousand and C Street, downtown
470-3819 | SAN DIEGO CITY COLLEGE THEATRE
Thousand and C Street, downtown
239-7854 | |
| LANIER PLAYERS THEATRE
5016 E. Ninth Boulevard, National City
474-6542 | SAN DIEGO JUNIOR THEATRE
Caseville Plaza, 15, Camino Balboa Park
239-8355 | |

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Rodgers & Hammerstein's

The Sound of Music
Directed By Don & Bonnie Ward

FRIDAY & SATURDAY
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YOUNG AMERICANS perform
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Dance & show 8-10

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April 11th
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Concert: 8:00 & 10:00
with DANIEL JACKSON (pianochair)
TAUMBU (percussion) BOB DOLF (bass)

Thursday, April 18
PHAROAN SANDERS
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JOHN HICKS
WALTER BOOKER
Two shows 8:00, 10:00

Friday, April 19
PHIL WOODS QUARTET
featuring: HAL GALPER (piano)
BILL GOODIN (drums)
STEVE GILMORE (bass)

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April 17th
April 25th
Every Sunday (12-6)
Boogie Blues with
7:30 Open Mic for Jazz

FRIDAY & SATURDAY 17:00-8:00 PM
CIVIC THEATRE
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STRANGE DAZE

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CONFUNKSHUN April 24
JIMMY BUFFETT April 28

TED NUGENT - HUMBLE PIE May 15
KOOL JAZZ FESTIVAL June 5, 6
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* FRANKIE VALLE * BROTHERS BROS. * UFO *
* OZZIE OSBOURNE * HERBIE HANCOCK *
* COMING IN JULY *
* STONES * HEART * TOM PETTY * CHUCK MANGIONE *
* JANE OLIVOR * ZZ TOP * RUNDMON *
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* AIR SUPPLY * LEO SAYER * EMMYLOU HARRIS *
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* OCTOBER *
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Charlie Musselwhite: Berry Up
Town, Thursday, April 9, through
Sunday, April 12, 7:30 p.m., 142 South
Savannah Avenue, Suite 200, 441-9022

Four Eyes and the Strangers:
Spit, Thursday, April 9, 7:30 p.m., 1130
Buena Avenue, 772-3653

Gabor Szabo: The Blue Planet
Thursday, April 9 through Saturday,
April 11, 7:30 p.m., 1298 Prospect
Street, 444-4541

The Penetration, Fingers, and
Land Previews: Spit, Friday, April
10, 7:30 p.m., 1130 Buena Avenue,
278-3993

The Penetration and the Zippers
(L.A.): Spit, Saturday, April 11, 9
p.m., 1130 Buena Avenue,
278-3993

Super Stars of Jazz featuring Roy
Ayers, Stanley Turrentine,
Lonnie Liston Smith, Bobbi
Humphrey, and Jean Carr:
Civic Theatre, Wednesday, April
15, 7:30 p.m., Community
Concourse, downtown, 565-2865

Al Jarama: Civic Theatre, Friday,
April 17, 7:30 p.m., Community
Concourse, downtown, 565-2865

Don McLean: Bacchanal,
Wednesday, April 22, 7:30 and
10:30 p.m., 8022 Clairemont Mesa
Boulevard, 560-8009

Rush: Sports Arena, Tuesday, June
9, 7:30 p.m., Sports Arena
Boulevard, 224-4711

Black Angus: 5247 Kearny Villa
Road, Kearny Mesa, 278-1000
Monday, Tuesday, Thursday
through Sunday

Chuck's Steak House: 1250
Prospect Street, La Jolla, 454-5325
Friday, Saturday, Sunday
through Sunday

Black Angus: 707 E Street, Chula
Villa, 426-7200, 7:30 p.m., top 40,
Monday through Saturday

Black Angus: 10370 Friar Road,
Mission Valley, 563-5802, Summer
Breeze, contemporary, Monday
through Saturday

Black Angus: 1000 Groves
Avenue, El Cajon, 440-5255
Feeling, contemporary, Monday
through Saturday

Black Frog Restaurant: 4672
Federal Boulevard, East San
Diego, 264-5797, Jimmy Noone,
jazz, Wednesday and Thursday
Salsa, Friday, Friday through
Sunday

Blaney Stone Pub: 5017 Balboa
Avenue, Clairemont, 279-1033,
Irish traditional folk music,
Wednesday through Sunday

Blue Parrot: 1208 Prospect Street,
La Jolla, 454-9131, Gabor Szabo
Salsa, jazz, Tuesday through
Saturday, Musica Flamenca Iro,
Trombones, Sunday, Trombones,
salsa, reggae, Monday, Gary Music
Co., Latin jazz, Tuesday, Jose
Morris Juarez, jazz, Wednesday

Bobbi's 45: 485 First Street,
Encinitas, 436-7397, Jerry McCann
and the Gigajazz, jazz, Wednesday
through Saturday, Mark Lesman
and the Johnny Almond Band,
jazz, Sunday through Tuesday

Bombay Bicycle Club: 2806
Shelter Island Drive, Shelter Island,
224-2483, The Marguerita Page
Quartet, jazz, Wednesday through
Saturday

Bowling Hunter: 135 North Highway
101, Solana Beach, Dik DeBorane
and the Bad People, rock/new
wave, Thursday through Saturday

Bull and Bear: 690 North Second
Street, El Cajon, 440-5757, Porfy
Cloudy, contemporary, country
western, and country rock,
Wednesday through Saturday,
David Alan Chai, contemporary,
Monday, Nightrunner,
contemporary, country western,
and country rock, Tuesday

Burn Silver Saloon: 2045 East
Valley Parkway, Escondido,
743-6422, Richie, Gary, and
Sundown, country western,
Wednesday through Sunday

Burnaby's: 2606 Mira Mesa
Boulevard, Mira Mesa, 578-8666,
Steve Voss, contemporary,
Thursday through Saturday

Cabaret Supper Club: 2223 E
Cajon Boulevard, North Park,
598-8686, Holly Babal and The
Backstage Kids, musical
revues, Wednesday through
Saturday, and Sunday afternoon

Cafe Del Rey Mesa: 1549 E
Paco, Balboa Park, 234-8611,
Phon Bridget, piano bar,
Thursday through
Saturday, Jodela, jazz,
goodtime/entertainment/grooving,
Sunday, Two Tones, remote
contemporary and original,
Tuesday and Wednesday

Cafe in the Valley: 91 Camino
del Rio South, Mission Valley,
295-5829, Night Wing featuring
Delana Lathrop and Sue Proulx,
contemporary, Thursday through
Saturday, Delana Lathrop,
contemporary, Wednesday

The Carriage House: 7945
Balboa Avenue, Clairemont,
279-2997, Jim Moore,
contemporary, country rock and
originals, Wednesday through
Saturday

Cash and Cleaver: 140 South
Serra Avenue, Solana Beach,
481-8238, Pelican Alley, jazz,
Wednesday through Saturday

Catbirds: 10757 Woodside
Avenue, San Jose, 449-5700, Muffs,
rock and roll, Tuesday through
Saturday

Celebration: 3999 Mission
Boulevard, Mission Beach,
488-1081, Wild Rose and the Silver
Dollar Band, country rock,
Wednesday through Sunday

Chateau: 3623 College Avenue,
College Grove, 582-9870, Bode,
Friedrich, jazz, jazz, jazz,
Thursday through Sunday

Chuck's Steak House: 1250
Prospect Street, La Jolla, 454-5325
Friday, Saturday, Sunday
through Sunday

Chula Vista: 143 South
Cedros Avenue, Solana Beach,
481-9022, Jerry Ruppelle, rock and
roll, Thursday through Sunday

Clairemont: 3999 Mission
Boulevard, Mission Beach,
488-1081, Wild Rose and the Silver
Dollar Band, country rock,
Wednesday through Sunday

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Wednesday through Sunday

Clairemont: 3999 Mission
Boulevard, Mission Beach,
488-1081, Wild Rose and the Silver
Dollar Band, country rock,
Wednesday through Sunday

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Dollar Band, country rock,
Wednesday through Sunday

Chula Vista: 143 South
Cedros Avenue, Solana Beach,
481-9022, Jerry Ruppelle, rock and
roll, Thursday through Sunday

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Wednesday through Sunday

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Wednesday through Sunday

Two It's and Alan Hayman Present
The Super Stars of Jazz Fusion
ROY AYERS



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BOBBI HUMPEREY AND JEAN CARL

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San Diego City College • Stanley Andrews Sports,
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JIMMY BUFFETT VAN HALEN
APRIL 28 JUNE 19, 20, 21

A small refundable deposit guarantees choice seats to
JUDAS PRIEST **TED NUGENT**
w/UFO w/HUMBLE PIE
May 25 May 15

AC/DC **SPRINGSTEEN**
WHO **MCCARTNEY**

James Taylor • Moody Blues • Bad Co. • Kinks • Tom Petty
Rolling Stones • Rod Stewart • Journey • ZZ Top • Lower Boy
David Bowie • Toto • Warren Zevon • Blondie • Pat Benatar
Michael Schenker • Genesis • Clash • J. Geils • Triumph • Krokus

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24-hour phone information

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#1 COUNTRY BAND

COUNTRY CASANOVA
TUES-SAT • 8-45 PM • 1:30 AM

COUNTRY WESTERN
DANCE LESSONS
Nite by the
ALAMO COUNTRY
KICKERS
7-845 PM
DOORS OPEN
7 PM

THE ALAMO COUNTRY WESTERN WIT CLUB

3093 Clairemont Drive • 276-2240

King Biscuit Blues
Thursday - Friday - Saturday
Seven exciting guys doing it all!

Auditions
Tuesday & Wednesday

The Untouchables
Some of our best customers are people who came here looking
for good food at reasonable prices, personalized service, and a
cozy atmosphere - AND FOUND IT ALL!

The Mandolin Wind Restaurant
308 University Hillcrest 297-3017

Donato's Steak House • 3039
San Marcos Blvd. • 440-1500 • Call club for information

Dookies, 2025 E. Caden Boulevard,
East San Diego, 265-6881 • Chef
Gould, contemporary, country,
and show tunes, Monday through
Saturday.

Driftwood, 5286 Baltimore Drive,
La Mesa, 462-5533 • Dan Gies and
Quadrant, contemporary,
Wednesday and Thursday, Carl
Simmons, country western, Friday
through Tuesday.

Eagle, 1445 San Marcos
Boulevard, San Marcos, 744-7100
Call club for information.

Elmore's, 7556 La Jolla Shores
Drive, La Jolla, 459-0541 • Peter
Spargue with Dancers of the
University Orchestra, jazz,
Wednesday through Sunday.

Fat City, 2137 Pacific Highway,
downtown, 232-0882 • Melissa
McGowan, contemporary,
Tuesday through Thursday, Keith
Nettel and Jordan Call,
contemporary, Friday and
Saturday.

**Firestone Restaurant and
Lounge**, 755 E. Caden Boulevard,
La Mesa, 462-1500 • Veeva's Dues,
top 40, Monday through Saturday.

**Firestone Restaurant / Lone Star
Lounge**, 437 West Washington,
Escondido, 745-1031 • Terry Dyer
Brothers, country rock, Wednesday
through Saturday.

Fish House West, 2633 South
Highway 125, Cardiff, 753-6438 •
Puff the Jazz Continuum, jazz,
Tuesday and Wednesday.

Flanigan's, 5373 Mission Center
Road, Mission Valley, 291-8635 •
RPM, top 40, Tuesday through
Sunday.

Flynn Springs Inn, 15005 Old
Highway 80, El Cajon, 443-9568 •
Andy and Donna, country western,
Wednesday through Saturday;
open jam session, Sunday.

Fogcutter, 2858 Carlsbad
Boulevard, Carlsbad, 720-3189 •
Edgar, rock and roll, Wednesday
through Saturday; Inaugural, new
wave, Sunday through Tuesday.

Franchise's, 939 North Hill Street,
Oceanside, 722-7123 • Woaz, top
40, Wednesday through Sunday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 297-7131 • Soft
Touch, contemporary, Tuesday
through Saturday.

Haji Baba, 104 Mission Valley
Center West, Mission Valley,
296-2010 • Live Arabic music and
 belly dancers, nightly.

Haley's, 4258 West Point Loma
Boulevard, Loma Point, 225-0526 •
Max Badger, rock, Thursday
through Saturday.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach,
274-3474 • Ron Bolton,
contemporary, Thursday through
Saturday; Steve Voss,
contemporary, Sunday and
Monday.

Hamburguesa, 405 Wallace
Street, Old Town, 295-0584 • Donny
Rose, contemporary and country,
Friday and Saturday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
234-8242 • Partners, contemporary,
Tuesday through Saturday.

Hill House, 2730 Via de la Valle,
Del Mar, 755-6514 • Partners, light
country and contemporary,
Tuesday through Saturday; home
Cunningham, country rock and
contemporary, Sunday and
Monday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
274-4300 • People Movers,
contemporary, Tuesday through
Saturday; Guadalupe,
contemporary, Sunday and
Monday.

EAST/WEST BAND

Now Appearing
Tuesday-Saturday through April 18
at the

East West
Drink Social-
\$1.00 Shooters.

MONTEREY

**The Trojan Horse
Cocktail Lounge**

Ram Band
Rock & Roll
Pajama Party, Tuesday the 14th

Monday
Tuesday
Wednesday

Thursday
through
Sunday

Rock & Roll

Krazy George's
Located next door to the Trojan Horse presents
Country Leather and Lace
Friday & Saturday, Country Western Swing

M.B. Sound
Sunday, 7:00 - 11:00 p.m.
Free Country Dance Lessons by Sylvia
Friday, Saturday & Sunday
6179 University (College & University)
582-1070

THE OLD TIME CAFE PRESENTS

THE BOYS OF THE LOUGH
Music & song of Ireland, Scotland, Shetland
Sunday, April 26 9:00 p.m.
First & D Sts.
Encores

La Paloma Theater
Britain's most outstanding traditional band. This band draws together
four virtuoso musicians, each firmly rooted in the musical traditions of his
own area. Featuring Alf Barr, master Shetland fiddler, Cathal MacConnell,
cello, and mandolin, and Ted Richardson on guitar.

Charge line & information **436-4030** \$6.00 & \$8.50 in advance
Multi check or money order to:
Old Time Cafe, 1848 N. Hwy. 101, Leesville, Ga. 32024

Halligan's, 5373 Mission Center
Road, Mission Valley, 297-7131 •
Kings, contemporary, Thursday
through Saturday.

Lamplight Station, 943 Grand
Avenue, San Marcos, 744-8014 •
The Thunder Train Band, country
rock, Friday and Saturday.

Lorenz's, 596 Broadway, El
Cajon, 442-9696 • Justice,
contemporary rock, Tuesday
through Saturday; Frisburgh
Preservation Band, rhythm and
blues, Sunday and Monday.

Macho's, 2066 Midway Drive,
Loma Point, 224-2401 • Wild Rose
and the Silver Dollar Band,
country, Thursday through
Saturday.

Magnolia Mulvaney's, 8861
Magravia Avenue, SanTEE,
448-6550 • Tall Cotton, country
western, Wednesday through
Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-5673 •
MAGA, Latin jazz, Friday and
Saturday evenings; Estaban,
contemporary, Sunday through
Saturday.

Mark V, San Marcos Boulevard at
Freeway 78, San Marcos,
744-3520 • Harmony, country,
Wednesday through Saturday.

Meadow's Club, 2231 El Camino
Real, Oceanside, 757-1191 •
The Jon Sandval and Kathy
Mitchell Group, contemporary,
Tuesday through Saturday.

McFadden's, 3455 Grossmont
Center Drive, La Mesa, 465-3464 •
The Jon Sandval and Kathy
Mitchell Group, contemporary,
Tuesday through Saturday.

The Mexican Restaurant, 861
West Harbor Drive, Seaport
Village, 232-7581 • Estaban,
traditional Spanish and Mexican
music, Wednesday and Thursday;
Estaban and Kristina, traditional
Spanish and Mexican music,
Friday and Saturday afternoon;
MAGA, Latin jazz, Friday and
Saturday evenings; Estaban,
contemporary, Sunday through
Saturday.

Monterey Jack's, 10401 Bernardo
Plaza Drive, San Diego, 293-5596 •
Country rock, Thursday through
Saturday.

My Rich Uncle's, 6205 El Cajon

Blues, Southern soul and country,
Thursday through Saturday.

Lamplight Station, 943 Grand
Avenue, San Marcos, 744-8014 •
The Thunder Train Band, country
rock, Friday and Saturday.

Lorenz's, 596 Broadway, El
Cajon, 442-9696 • Justice,
contemporary rock, Tuesday
through Saturday; Frisburgh
Preservation Band, rhythm and
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Saturday.

Monterey Jack's, 10401 Bernardo
Plaza Drive, San Diego, 293-5596 •
Country rock, Thursday through
Saturday.

My Rich Uncle's, 6205 El Cajon

Mandarin Wind, 308 University
Avenue, Hillcrest, 297-3017 • King
Biscuit Blues Band, blues, Thursday
through Saturday.

Mark V, San Marcos Boulevard at
Freeway 78, San Marcos,
744-3520 • Harmony, country,
Wednesday through Saturday.

Meadow's Club, 2231 El Camino
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contemporary, Sunday through
Saturday.

Monterey Jack's, 10401 Bernardo
Plaza Drive, San Diego, 293-5596 •
Country rock, Thursday through
Saturday.

My Rich Uncle's, 6205 El Cajon

**Old No. 7
DISTILLERY**
Thursday, Friday & Saturday, April 9 thru 11

Moving Targets
Sunday & Monday
Dance music with
D.J. Felix

Tuesday, April 14
Splinters
Kamikaze night 7:30

Wednesday, April 15
Tweed Sneakers
with special guests
Strangers

**Escondido's
DISTILLERY EAST**
Rocks San Diego County
Ages 17-25

Nyrvana
Rockin' Stevie W.
Nyrvana

Nyrvana
Special Edition: April 15
Special Edition: April 15

Penetrators
**Mission & Metcalf,
Escondido**
741-9394
Every Wednesday-Sunday 8:00 to 1:35 a.m.
Ages 17-25
Further concert information
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Entertainment by the sea
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Le Happy Hour 5-7 Mon.-Sat.
Wide Screen Cable Sports

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LIZARDS**
Tonight only

the '60s
sound returns

Friday and Saturday

AMBER
Sunday, Monday, Tuesday

MS. B. HAVEN
4 to 7 p.m. Sunday afternoon
Margarita litre special \$3.00

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Wednesday, Thursday next

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PAUL McCARTNEY & WINGS IN JUNE
TOM PETTY IN JUNE
ROLLING STONES IN LOS ANGELES JULY 4
DAVID BOWIE AUG. 4
★ **ROD STEWART** SEPT. 10

★ **NAZARETH** IN MAY
★ **JUDAS PRIEST** SAN DIEGO MAY 25
★ **U.F.O.** IN JUNE
★ **BAD CO.** IN JUNE
★ **VAN HALEN** S.D. IN JUNE
★ **AC/DC** IN JULY

★ **R.E.O. SPEEDWAGON** IN JULY ★

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April 9th through May 10th at

STALLION OAKS RANCH
For your dancing pleasure we present

THE ORGANIZATION
Fri. & Sat., April 10th & 11th
THE FULL MOON
Sun. April 12th

Mexican Dinner Special
Sun. April 12th, 2 p.m. to 7 p.m.
Mexican Dinner \$4.25
All You Can Eat \$6.00
Call now for information & reservations—445-4179
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Drink • Dine • Dance
Motel & Camping

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Thursday-Saturday
David Bradley...
Don't forget to call Dave-Brad 270-8018

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Come Early
Happy Hour Thurs.-Fri. 4-8 p.m.
25c draughts
50c well drinks
50c domestic beer

Sunday-Wednesday
Nomads
Rock n' blues

4302 Mission Blvd., Pacific Beach 270-3270

Boulevard, San Diego
281-1332. Rock, jazz, blues, Thursday
through Sunday. Highway 163A
Wednesday

Nashville West, 5267 West Point
San Marcos 445-1730. Jimmy Neutron
224-8787. Southern country
rock, Tuesday through Saturday

Navajo Inn, 8410 Navajo Road
San Marcos 445-1730. Jimmy Neutron
Down Home Country and Rock
Band, Tuesday through Saturday
Nashville, country rock, Sunday and
Monday

The Normandy, 210 North Hill
Street, Oceanside 722-2828. Ultra
Violent rock and roll, Tuesday
through Saturday

Ocean Playhouse, 691 El Cajon
Boulevard, El Cajon 442-8542
Musical, contemporary, rock show,
Thursday and Friday

Ocean View Room, Hotel Del
Coronado 435-0611. Blue Steel,
contemporary, Tuesday through
Saturday. Mr. Lucky,
contemporary, Sunday and
Monday

O'Hungry's, 2547 San Diego
Avenue, Old Town 298-0333. Jim
and Theresa Heron, Irish folk,
Tuesday through Saturday. Pat
Rice, contemporary, Tuesday
through Saturday

Old Bonita Store Restaurant,
4014 Bonita Road, Bonita
479-3537. Gary Sheppard,
contemporary rock, Friday and
Saturday

Old Time Cafe, 1404 North
Highway 101, Lucasville 436-4030
Jill Stolberg, Woodmen Hotel,
contemporary, folk, country, and
blues, Thursday, Saturday
traditional Scottish music, Friday;
the Tray Shells, "cable music,"
Saturday. Hedge Capers,
songwriter, Sunday. Old Time Hot
Nine, Tuesday. Benefit for
Community Resource Center.

One Night Stand, 4970 Voltaire
Street, Ocean Beach 222-2140.
Call club for information.

Orange Tree, La Jolla Village
Square, La Jolla 435-0044. Jeffrey
Kenton Proctor, songs of the 70s,
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Our Favorite Place, 8546 Mission
Gorge Road, San Marcos 445-0242
Country Comfort, country rock,
Friday and Saturday

Padre Gold, 7345 Linda Vista
Road Linda Vista 277-8881. The
Bar Stars with Mitz Turner, country
western, top 40, circles, rock, and
boogie, Friday and Saturday

Pat Joey's, 5147 Waring Road,
Allied Gardens 286-7873. Pat
Brigham Preservation Band, circles
and swing, Friday and Saturday;
Dick Liberatore,
circles-and-goodies, Sunday

Palomina Cocktail Lounge,
5821 Mission Gorge Road, Mission
Valley 280-4628. C.B. Martin and
the Whiffles, country rock, Thursday
through Saturday

Palomina Star, 3008 Main Street,
Chula Vista 427-5887. Soundown,
contemporary, Tuesday through
Saturday

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

Pelican Pub, 7828 Broadway,
Lemon Grove 464-9284. Tom Cat,
blues, Friday. MFM, country rock,
Saturday

Portofino Lounge, Holiday Inn,
1355 North Harbor Drive,
Imperial Beach 232-3861. Rag
Shrugs, contemporary, Tuesday
through Saturday

Posedon, 1670 Coastal Boulevard,
Del Mar 765-0546. Air Base,
contemporary, Wednesday and
Thursday. Thursday the
Wondercot, rock and roll, Friday
and Saturday

Prophet Vegetarian Restaurant,
4461 University Avenue, East San
Diego 263-7466. Lori Bell and
Pam Soper, mellow jazz, Lori Bell
and Carl Campbell, classical fute
duets, Thursday, Saturday, and
every other Sunday. Meisner

the ALBATROSS
Fine Food & Spirits
Live Jazz

Tuesday through Saturday

MANZANITA
featuring **ROB SCHNEIDERMAN**
with special weekend guest
ROLAND VASQUEZ from L.A.

Dinner served nightly
Sunday-Thursday 5:30-10 Friday & Saturday 5:30-11
We take reservations! Credit cards welcome.
1308 Camino Del Mar, Del Mar 755-6744

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Thursday, Friday, Saturday
MAX BADGER
Sunday, Monday
Poison Ivy
Starting Tuesday, April 14
TAXI
Great rock and roll
No cover charge when dining at the Halcyon

b.b.c. bombay bicycle club
Restaurant, Indian Cuisine
proudly presents
Live Jazz Entertainment
Wednesday & Thursday starts 8:00 p.m.
Friday & Saturday starts 9:00 p.m.

The Marguerita Page Quartet
featuring
Andy Espinoza, bass
Bob Pitt, guitar
Dennis Sedillo, drums

Sunday and Monday starts 7:00 p.m.
The Raoul Romero Quartet
featuring
Bill Coleman

Every Friday & Saturday, starting April 17 & 18
b.b.c. features
The Charles McPherson Quintet
2806 Shelter Island Dr. 224-2483

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Midway & Roscreans 224-2401

Tonight through Sat., April 9-11
WILD ROSE
and the Silver Dollar Band
Special added attraction Sat., April 11
TRAVELIN' COWBOY DANCE TEAM
T.C.D.T., San Diego's finest dance team,
will perform during intermissions

Free Country Dance Lessons
every Tues. and Thurs., 7-9 PM

TALL COTTON
every Sun. and Mon. through April 20

Tues. through Sat., April 14-25
WFO'S DRIVING

Barbecue Buffet LUNCH \$3.25
Served 11:30 a.m.-3 p.m., Mon. through Fri.

Midway & Roscreans 224-2401

ROCK 'N' ROLL IS BACK
7 nights a week at **MY RICH UNCLE'S**
287-7332
6205 El Cajon Blvd. • 1/2 E. side of College

THURSDAY, APRIL 9-MONDAY, APRIL 13

WEDNESDAY, APRIL 15-SUNDAY, APRIL 25
AN UNCLE'S MUST
FLYWHEEL
BACK BY POPULAR DEMAND

APRIL 14, TUESDAY NIGHT
KGB-FM CARD SPECIAL-JIM McINNES PRESENTS
THE UNKNOWNs,
CLAUDE COMA & THE IV'S
NUTRONS

HAPPY HOUR MONDAY-FRIDAY 3-8:00
10¢ BEER
FROM 3-4:30 AND FROM 6-6:30
FREE CHIPS, SALSA, POPCORN

MY RICH UNCLE'S
DINNER ENTERTAINMENT PACKAGE
Dinner for two, 2 margaritas, free entrance to My Rich Uncle's
for \$10.00 any night of the week.

The Jolly Roger
RESTAURANTS
presents
For Your Dancing Pleasure

The Mike Sanders Duo
San Diego Seaport Village
807 West Harbor Drive

Tony Soraci
Oceanside
Oceanside Marina
1900 Harbor Drive North

Nightly Wednesday thru Saturday
Jolly Hour daily, 4 to 7 PM

BIG OAK RANCH
proudly presents

ED BRUCE
SINGER, SONGWRITER, GUITARIST
SUNDAY, APRIL 12TH
TWO SHOWS: 2:00 PM & 4:00 PM
GATES OPEN AT 10:00 AM
ADDED ENTERTAINMENT

Southern Freight
California Country Band
-BEER & FOOD AVAILABLE
-KIDDIE RIDES
-SWIMMING
-COWBOY SHOW

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BIG OAK RANCH
TACK ROOM, LAKEVIEW
ALL TICKETRON OUTLETS

1723 HARBISON CYN. RD.,
EL CAJON 445-3047

TICKETS AVAILABLE NOW FOR DON WILLIAMS SHOW MAY 17

Morgan, harp, Tuesday. Orion, guitar duo, Wednesday, Friday, 9:15 every other Sunday. Melissa Morgan, harp, Friday afternoon.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1811. Call club for information.

Red's Place, 308 El Camino Real, Encinitas, 942-1676. Hot Land Inc., country rock, Friday and Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880.

John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-5330. Guilelines, contemporary, Tuesday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Claremont, 278-7373. Airborne, contemporary, Thursday through Saturday.

Rio Coge, 5550 Highway 160, Road, Kearny Mesa, 277-7937. Emmons and Hyatt, contemporary, Friday and Saturday.

Royal Vista Inn, 632 E. Sheer, Chula Vista, 426-2500. Eric, Live, day listening, Tuesday through Saturday. Al Jones, easy listening, Sunday through Wednesday.

Rudy Garcia's, 1433 Garnet Street, Pacific Beach, 270-8090. Douglas Gates and the Duo.

Tones, light jazz, Saturday. David Cheney, flamenco, Sunday.

Sandpaper Lounge, Sheraton Inn, Airport, 1590 Harbor Island Drive, Harbor Island, 291-0400. Jacki, contemporary and Jerry Woo, top 40, Thursday through Saturday.

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

Classical to contemporary, Monday through Friday. Jeffery Proctor, folk guitar, Tuesday afternoon and Wednesday evening. Alan Cruz, Spanish guitar, Saturday afternoon. David and Maynard, soft rock, Saturday evening. Peter Sprague, jazz guitar, Sunday afternoon. David Potter, old-time piano, Sunday evening.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Bunkerfield Stage Saloon, Stoner's Throw, variety, Tuesday.

ZEBRA CLUB
560 5th Avenue (at Market)
239-4222

Thursday, April 9
Nudes
at
Constant Spring
(trippin')

Friday, April 10
Streamers
(recruiting artists)

Saturday, April 11
Cartunes
Trowers
(solamente, all night)

Thursday, April 23
Claude Come & the IV's
Must be 21. \$3 cover charge.
Booking information
445-5151

MUSIC FOR APRIL AT SAN DIEGO STATE

Bay area rock and roll
GREG KIHN BAND
Monday, April 20, 7 shows 7 & 9:30 at the Backdoor

Country rock from a former member of "The Band"
LEVON HELM & THE CATE BROTHERS
Friday, April 24, 2 shows 8 & 10 p.m. at the Backdoor

Mellow rock
AL STEWART
with
SHOT IN THE DARK
Sunday, April 26, one show only 7:30 p.m. in Montezuma Hall

Tickets available through Aztec Center box office (265-6947) and all Select-A-Seat outlets. Presented by the Backdoor Concerts and the Associated Students/Cultural Arts Board

Dixieland Jazz
Ira Cobb
Jazzbo
Friday, 8 p.m.

Live Bluegrass Hardtimes
Saturday, 8 p.m.

TUBA-MANS
Grand Slam & Sports Nostalgia

Giant screen T.V.
Cocktails, beer and fine food.
Families welcome.
—FOOD TO GO—
2551 University, 255-9426
(just east of Texas St.)

ROCK N' ROLL BLOWOUT!!

The first rock 'n' roll festival since the **B-52's** at Golden Hall

Coming:
Saturday, April 25 8:00 p.m.

MOM'S SALOON

Night Flight
April 9-19

Mon. April 20
Telstar

April 21-26
Shadow

Happy Hour Till 9 Every Night
All Drink Doubles at Regular Price
Beer Pitchers \$1.05 / Glasses 25c
\$1.05 Drink Specials Mon.-Fri.
LIVE MUSIC EVERY NIGHT
425-4123 • 518 Garnet P.B.

STIFF COMPETITION

Records
1146 Garnet Ave.
Pacific Beach
272-8209

Rock 'n' New Music Buttons • Magazines
Great selection of quality used L.P.s.
Import albums & singles.
All new, 8" Int. L.P.s. 5" always.
Local music headquarters.
Cash or credit for your records.
Mon.-Sat. 11 a.m.-6 p.m. Open on Sunday

Through Saturday, Sundowner Lounge, Magic II, variety, Tuesday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest, 291-1551. Female impersonators, Wednesday through Sunday.


Soleidad's, 425 West 8 Street, downtown, 232-7588. Sedaway, contemporary trio, Thursday through Saturday.

Split, 1330 Bureno Avenue, Bay Park, 276-3993. Four Eyes, The Strangers, and guests, new wave, Thursday; The Penetrators, Finger, and Land Pianos, new wave, Friday; The Penetrators, the Zippers, and Actual Day, new wave, Saturday; I'm a Boy and guests, new wave, Tuesday; the Penetrators Carnival of Values Party with the Unknowns plus special guests, Wednesday.

Springfield Wagon Works, 5255 Laurel Valley Road, Kearny Mesa, 565-2272. Homefolk, contemporary, Thursday through Saturday.

Taming of the Shrew, 441 University Avenue, Hillcrest, 299-1980. Steve Seiden, classical guitar, Friday and Saturday.

Thot Pizzo Place, 2622-B El Camino Real, Carlsbad, 434-3171. Dressed jazz, Friday; John & Julia Moore with Dennis, bluegrass, Saturday.



THUNDERBOLT THE WONDERCOLT
now appearing
Sunday and Monday 9 pm-1:30am

Windrose
Marina Village, Mission Bay Park
1935 Quivira Road, 223-2335

LARRY PAGE
Contemporary piano and guitar
Wednesday through Saturday

BILL BRACKETT

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

Aspen Mine Co.
—presents—
Michael Joseph and Friends
—Easy listening music—
Sun., April 12 & Tues., April 14

Dark Debonaire
April 15

Yeah Yeah Yeah
April 9-11 & April 16-18

Becky & the Blu-Tones
April 22-25
5880 El Cajon Blvd. 582-1813

THE POSSESSION
a del mar tradition

Wednesday—Saturday
Live entertainment
+
Wed. night—Kamikaze Special 75c

WED. & THURS.
The band in town to hear
Rock & Roll

FRI. & SAT.
Thunderbolt

*OUR ENTIRE MENU SERVED DAILY 'TIL 9:00 P.M.
We've become your place for Sat. & Sun. brunch—why not try us for dinner.
*Featuring fresh fish specials daily.

1670 COAST BLVD.
across from train station, ON THE SAND
DANCING ALL NIGHT in Del Mar 755-9345

THE LOADING ZONE

Friday, April 10
The Loading Zone is proud to announce an evening of uncompromising Rock 'n' Roll with
Jerry Roney and the Shames
with special guests
The Push Band
Two great bands together for one insane night!

Saturday, April 11
JENITE
Special engagement—one night only
Monday & Tuesday, April 13 & 14

TELSTAR
Just back from an extended road tour

Great Rock 'n' Roll—No Cover—Incredible Drink Specials

Wednesday & Thursday, April 15 & 16
Red Hot Southern Rock with
Dark Ryder
No Cover—Drink Specials
Tonight—Thursday, April 9
The Push Band
50c Kamikazes—No Cover—Wild Party
NEXT WEEK—Get ready for the Easter Blitz
4198 Convey
277-9869
Just south of Balboa in the Convey Plaza

Flash Gordon — Much fun, when not too much. With a little help from his friends, Flash Gordon (Burt Lancaster) saves the world. **The 400 Blows** — The first feature by American filmmaker François Truffaut, this is a masterpiece of modern cinema. **Bobby** — Berni's trained orangutans, called and directed by George, the



The Man Who Fell to Earth — An international sci-fi thriller with a cast of stars. **Melvin and Howard** — Director Jon-
THE DAY THE EARTH CAUGHT FIRE,

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APRIL 9 1981 25

CURRENT MOVIES

fine sense of balance and proportion despite the appearance of top-heaviness. 1980.

*** (Cinema Plaza 5, Fashion Valley, U.A. Cinema 2, University Towne Center, Village, from 4:10)

The Nude Bomb — With Ed Platt dead and Barbara Feidon unable or unwilling to take part, there have been no compelling reason to resurrect the GET SMART television show. Don Adams is his old self again, and there are pretty nearly as many laughs and war smiles per minute as during one of the TV episodes, but at three times the length, it takes a more sustained effort on the viewer's part than is reasonable to ask. With Vittorio Gassman and Sylvia Kristel, directed by Clive Donner. 1980.

*** (Avo, from 4:10)

Ordinary People — Robert Redford's

directional debut, an adaptation of the Dutch-Guest best-seller, comes out with an emotional plea in a story of a family that practice, especially if done in the hands of a director, is a difficult task. The psychological scars of a painful accident (a boat) are the focus of the movie, and the director's use of the camera is a beautiful study in the human mind. The movie is a masterpiece of its kind. The director's use of the camera is a beautiful study in the human mind. The movie is a masterpiece of its kind.

Phantom — Self-conscious and silly horror movie tells about a Pandora's box which contains the first being who knifes her lovers in a graveyard, a gangster undertaker who walks in slow-motion, hooded devils skittering around as if on skateboards, a creepy-crawly severed finger doing yellow blood, battle creatures with bright red eyes, and a flying silver sphere that pumps the blood out of human heads. This surrealistic messengers and the incomprehensible story it takes part in are ultimately explained, as in William Cameron Menzies' *TRAVELERS FROM MARS*, as a child's nightmare. (This explanation, test it be taken as too down-to-earth and dull, is immediately contradicted in a final flash of nonsense which leaves the spectator saying "What?") The music is plagiarized from John Williams' *HALLWATERS*, and the crude jack-in-the-box shock tactics are roughly summed up in the line, "There's this door down there, and I'll bet there's something behind it." Produced, directed, written, photographed, and edited by Don Coscarelli. 1979.

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THE BALLOON MAN PRESENTS HELIUM BALLOONS

BIG BALLOON MESSAGES
CLOUTIER'S BALLOON RECORDING
CLOUTIER'S BALLOON RECORDING
CLOUTIER'S BALLOON RECORDING

Long Song Samples: 7:11, 7:13, 7:15, 7:17, 7:19, 7:21, 7:23, 7:25, 7:27, 7:29, 7:31, 7:33, 7:35, 7:37, 7:39, 7:41, 7:43, 7:45, 7:47, 7:49, 7:51, 7:53, 7:55, 7:57, 7:59, 8:01, 8:03, 8:05, 8:07, 8:09, 8:11, 8:13, 8:15, 8:17, 8:19, 8:21, 8:23, 8:25, 8:27, 8:29, 8:31, 8:33, 8:35, 8:37, 8:39, 8:41, 8:43, 8:45, 8:47, 8:49, 8:51, 8:53, 8:55, 8:57, 8:59, 9:01, 9:03, 9:05, 9:07, 9:09, 9:11, 9:13, 9:15, 9:17, 9:19, 9:21, 9:23, 9:25, 9:27, 9:29, 9:31, 9:33, 9:35, 9:37, 9:39, 9:41, 9:43, 9:45, 9:47, 9:49, 9:51, 9:53, 9:55, 9:57, 9:59, 10:01, 10:03, 10:05, 10:07, 10:09, 10:11, 10:13, 10:15, 10:17, 10:19, 10:21, 10:23, 10:25, 10:27, 10:29, 10:31, 10:33, 10:35, 10:37, 10:39, 10:41, 10:43, 10:45, 10:47, 10:49, 10:51, 10:53, 10:55, 10:57, 10:59, 11:01, 11:03, 11:05, 11:07, 11:09, 11:11, 11:13, 11:15, 11:17, 11:19, 11:21, 11:23, 11:25, 11:27, 11:29, 11:31, 11:33, 11:35, 11:37, 11:39, 11:41, 11:43, 11:45, 11:47, 11:49, 11:51, 11:53, 11:55, 11:57, 11:59, 12:01, 12:03, 12:05, 12:07, 12:09, 12:11, 12:13, 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