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VOLUME 10, NO. 16, APRIL 23, 1981 **SAN DIEGO'S WEEKLY**

Photographs by David Covey

Wait! sitting, standing, stretching, eating an orange, talking quietly or with animation, trying not to be nervous. A least some of them had not been able to sleep the night before. It's a familiar locker-room scene but the teen-agers in it are not athletes, though they train for strength, endurance, and speed; nor are they waiting to compete in a game. They are potential, hopeful baller dancers at an audition where they'll be competing against other young dancers they won't even see. Their chance for success will be one in a hundred.

The audition is for the five-week sum-

New York three times a week and one on the weekends. The company has performed at the Winter-Sales to Seattle, during February and March; and there are plans to begin holding auditions in Europe next year. "We don't have a lot of auditions," says Hendl, "but we do not imply admission to the winter season, it is virtually the only hope for a young dancer who lives outside New York." Hendl says that the company is "a good idea, in fact, something like an extended audition, for the best summer students are invited to stay on."

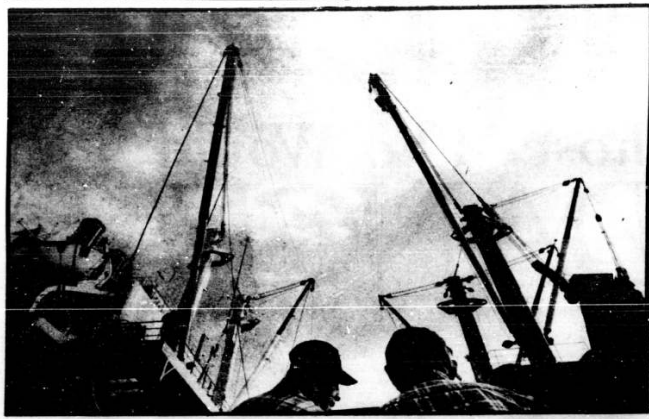
Gabrielle, a thirty-seven-year-old character of the faculty of the school, ballet master and choreographer of the company, and the man who is universal in the company, says that the company is "New York City Ballet, used to conduct the auditions in New York himself, and some of those outside New York. In recent years, the company has been able to attract dancers from the company, teachers at the school, and dancers - to 'be his eyes' and find the future dancers among the students." Hendl, a City Ballet dancer who is recovering from knee surgery, has conducted the bulk of the regional auditions for the past two years. Last year, he was

Continued on page 16

(continued on page 16)

By Amy Chu

City Lights



So's Your Old Man

On practically every working day for the last decade, the same scene has played itself out in the longshoremen's union hall above Bernie's Cafe at Harbor Drive and Broadway. It's seven in the morning, the regular union members have been assigned to their particular jobs at the five merchant ships in port, and the "casual workers" — who are trying to get into the union — are lined up before the glass windows of the dispatcher's office. The work left over after the regular members have been taken care of goes to the casual workers, and usually just a few of the men who have lined up get their numbers called. When the dispatcher says, "That's it," the thirty or forty men still in line are visibly let down, and as they wander out the door, the casuals headed for jobs that day rush past them. More often than not, the ones who have gotten work are young sons of the regular union members, and the ones who haven't are older men, some of whom have accumulated ten, fifteen, twenty years of wandering out that door. Some have had enough of it.

Next Tuesday a hearing will be conducted by the Equal Employment Opportunity Commission (EEOC) in response to a complaint filed by four of the casual workers who charge that the longshoremen's union (local 29) uses favoritism and nepotism in choosing which casual workers get jobs every day. Between fifteen and twenty other casuals, who have been meeting regularly in strategy sessions, are ready to file formal grievances with the National Labor Relations Board, depending on the

outcome of the EEOC complaint.

The preferential assignment of work to relatives of union members isn't anything new and it certainly is not contested by the relatives themselves or the union officials. "Everybody's always known the rules," says John, a son of a union member. "The work goes to A-men [union members], then B-men [also union members], then to the sons of A-men." John says he gets two or three days of work a week; casual workers who aren't related to union members say they're lucky if they get one day of work a week.

According to Rick Flores, the work dispatcher, fifteen years ago, when the union was at its peak of 150 members and 150 regular casuals, nobody complained about the relatives getting a lot of work. That's just the way it was done, and still is in many unions, and it was the best way for a father to hand his livelihood down to his son. (It's still an unwritten rule in the local here that when a father dies or can no longer work, his place in the union reverts to his son.) But fifteen years ago there was enough work for everybody who wanted to be a longshoreman in San Diego; now there's barely enough for the union members themselves. The whole West Coast membership has dwindled from 16,000 as its peak in the early Sixties to about 9500 today. The San Diego local now has about thirty regulars and fifty or sixty casuals. The last time it took in new members was 1969. Rick Flores is now faced with a problem of grave proportions. "It's not easy," he says. "I got a hundred guys out there on the line and I gotta pick six of them who get to work." One man who's been a casual for seventeen years, and who can count on two hands the number of days he's worked in the last year, puts it another way. "The dispatcher,

if you're a casual, has assumed almost Godlike: 'You eat, you don't eat, you eat, you don't eat.'"

The problem has been brought about by the lack of shipping through the Port of San Diego and by the increased amount of mechanization in dock work. Where it used to take twenty men to load or unload a ship, now it takes six. Manual labor has all but disappeared; now longshoremen have to be crane operators and heavy-equipment drivers. Part of Flores's rationale for picking the sons to work often is that they have learned how to operate the sophisticated equipment, while most of the other casuals have not. "Of the four guys who've filed that complaint, only one has any talent," says Flores. "The rest are laborers, and strictly manual labor is almost obsolete here."

And so are longshoremen. Contract negotiations are underway now, and Flores says there is one major strike issue: the reduction of manning. The West Coast shippers' organization, the Pacific Maritime Association, which pays the longshoremen more than ninety dollars for a day's work (the foreman makes between \$170 and \$180 a day), is proposing to cut the number of men required on a work crew. The association says only four men are needed; the union says the work can't be done with less than six men per crew. If there is not a strike and the shippers have their way, there will be even less work for the casuals, standing at the work line, waiting hopefully for Rick Flores to call their number.

— N.M.

Walking Group Stretches Legs

Gale Fox, one of the leaders of the local "Walkabout" organization, tells about the experience of science-fiction writer Ray Bradbury. One evening Bradbury ventured out of his Beverly Hills home for a stroll, an activity so unusual in that community that police arrested him for suspicious behavior (the writer had taken no identification with him). Bradbury subsequently channeled his adventure in a short story called "The Pedestrian." So Fox says it's only fitting that Walkabout should choose Beverly Hills for



Larry Forman

the site of its first effort to spread beyond San Diego the gospel of organized urban walking.

Fox explains that, in the past, San Diego members of the informal pedestrian group have rented buses and journeyed en masse up to the Big Orange for walks, but she says the Beverly Hills stroll (scheduled for the evening of May 29) represents something new — an attempt to found a separate Los Angeles chapter of the organization. "We don't want this to be for San Diego people," she says. "Los Angeles can be a wonderful place. It has hidden staircases, just like we do in San Diego. . . . It has neighborhoods that are very distinctive."

The recruiting of L.A. pedestrians will begin in the same manner that Walkabout started in San Diego, according to Fox. She says she'll use Los Angeles publications to announce both the Beverly Hills walk and a daytime walk through downtown L.A. At the conclusion of each, Fox will ask if any participants want to lead future excursions. She says some enthusiastic San Diego walkers are prepared to travel to L.A. to lead the groups themselves for a few months if need be. (They'll do so without compensation, since Walkabout walks are open to the public free of charge.)

Fox and her husband, Larry Forman, led the first San Diego walks four years ago, and their organization has grown considerably since then. Last year alone, more than 15,000 walkers participated in more than 450 different outings. Among them have been such varieties as culinary strolls (on ice cream and frozen-yogurt parades in La Jolla, another has La Mesa pizza parades), games

walks (participants in one flipped a coin to decide whether to turn right or left), poetic walks (like the one in which walkers ambled down the Point Loma streets named after poets and stopped periodically to read the namesakes' works), cardiovascular walks, historical walks, and even an historical walk (held on April Fool's Day) in which the walk leaders concocted phony history as they proceeded.

Fox and Forman have also begun teaching walking (theory and practice) at a number of local colleges, and Walkabout recently bagged a \$2000 grant to mount a formal historical walk through Hillcrest. Despite these accomplishments, however, the Walkabout leaders say the L.A. expansion is the most significant step they've taken in some time. Fox says the group has received requests from all over the country for help in starting Walkabout offshoots. "It's been a big issue for us, the issue of how to establish other groups while maintaining the control, the spirit, and the identity that we had here. . . . What we want to do with the L.A. walks is to develop a kind of starter kit. We're going to be documenting every step."

— J.D.

The Baja Pipeline

It's coming up on four years since Father Henry Vetter, a Passionist priest who did extensive missionary work among the poor people of Baja, died in a car crash just outside La Paz. And it's coming up on one month since the realization of Father Henry's long-time ambition: the establishment of a thrift store from which to help the needy of Baja. But were it not for the unwitting complicity of the city zoning administrator, Father Henry's ambition might not have been fulfilled.

The store, located in North Park across from the Safeway at Thirtieth and Howard, is run by Terry Rhea. In August of 1978, Rhea had revived the local chapter of Aid to Baja California, which was founded by Father Henry and fourteen others in 1968, and which is still based in Pasadena. Rhea began collecting clothing and other articles to be brought down to Baja, and what couldn't be given away down there she started selling at frequent garage sales from her home in University Heights, near Washington Street and Highway 163. The money brought in by the garage sales (sometimes \$1000 in two days) was spent on food, clothing, and medicine, which Rhea and her husband transported to Mexico. Since Father Henry had taken particular interest in the Indian tribes of Baja, the Rheas and their friends also concentrated on taking the goods deep into the hills behind Tijuana and Tecate, and down near Ensenada, to the impoverished tribes of the Cocopa, the Kuyamal, the Cochimi, and the Paipai, all of which are nearly extinct.

The garage sales went fine until a neighbor of the Rheas complained to the city about them, and the city issued an order last fall to stop the sales. The city saw them as a commercial enterprise operating in a residential zone, but after much haggling with the Rhea's attorney, it was decreed that three garage sales a year could be held on the property. Also, they could no longer use their garage as the main storage shed for the donated goods.

A benefactor came forward and offered Rhea the money to open a thrift store just when she was beginning to think Father Henry's ambitions were about to expire for good. And even though the store just when she was beginning to think Father Henry's ambitions were about to expire for good. And even though the store just when she was beginning to think Father Henry's ambitions were about to expire for good.

Weinglass Gets Tipped On Potential Jurors

When jury selection began Tuesday in the trial of the three former NASCO workers charged with attempting last September to bomb the local shipbuilding plant, the defense team relied on more than simple intuition to assess which potential jurors would hear the case with an open mind. In an attempt to pick the fairest jurors, the local Committee to Defend NASCO Workers spent an estimated \$3000 to \$5000 to survey San Diego County residents.

Los Angeles attorney Tom Ono, who's a member of the defense team being headed by Leonard Weinglass (famed for his defense of the Chicago Seven and other political activists), was in charge of the "jury project." Ono explains that the committee devised a lengthy questionnaire which asked respondents about their attitudes toward communists and trade unionists; about their exposure to publicity surrounding the case; and for basic demographic information such as age, sex, income and education levels, and so on. About thirty volunteers phoned more than 650 randomly selected telephone numbers and asked respondents if they would participate in the twenty-minute interview. Although the committee originally hoped to do 300 to 500 such interviews, Ono says the response rate was only fifteen percent, lower than normal. As a result, the committee only got 112 interviews, but Ono says that's enough to give the sample some scientific accuracy. He

City Lights



Terry Rhea

somewhat from having to pay rent and utility bills out of its proceeds, and has lost some of the regular customers from the garage sales. Rhea is determined to make it work. "I'm too bullheaded," he says, "to see go this down in defeat."

— N.M.

Case Of The Staircase

February 10, 1981: The city council held a meeting to reconsider the design of the Belden Street project, which is to be a publicly owned, 242-unit development for the low-income elderly. It will be located on Kearny Mesa, just off Interstate 805 near Montgomery Field. The meeting was scheduled in

response to public protest, mostly from the San Diego Housing Coalition, regarding the design of the buildings as two-story walk-ups. The Housing Coalition, consisting of several community groups, laid out many arguments against making elderly residents (some will be younger than sixty-two) negotiate stairs to get in and out of their homes. The city's housing commission, responsible for the development of low- and moderate-income housing in the area, argued in favor of the two-story walk-up scheme, asserting that it allowed the construction of the most units at the cheapest price. The commission gave estimates of eight million dollars as the cost of building 242 units using two-story walk-ups; and \$10.4 million to build the same number of units within a three-story design that would include elevators.

The city council could see both sides, so a compromise was suggested: Why not modify the project's design (fifteen buildings, each serviced by four outdoor stairways) by installing chair lifts on the stairways? Chair lifts are contraptions that transport upstairs one person at a time by means of a chair sliding along a rail. Nobody on the housing commission or the city council knew much about chair lifts, and neither did anybody spending in opposition to the walk-up design. It wasn't until a few days later that it was discovered that chair lifts would be illegal if used at the Belden Street project.

February 20, 1981: The city's housing commission, despite opposing testimony from elderly people, social service organizations, a physician, and the Housing Coalition, decided to design chair lifts into the project. Though it was pointed out to the commission that the devices were prohibited by the state in "places of employment" (and there will be employees on the premises of the project), the commission unanimously approved the inclusion of chair lifts in the plans.

March 5, 1981: Informed by the Housing Coalition of the illegal status of their lifts, Councilman Dick Murphy presented a memo to the city's commission asking if the project would be brought back before the city council for review.

April 2, 1981: Ben Montijo, executive director of the city's housing commission, replied in a memo to Murphy that the chair lifts were indeed prohibited but that the state's approval of their use "has not been unreasonably withheld. In fact, installation has been approved . . . for San Diego businesses." The memo also pointed out that new regulations were being processed through the state that would allow the use of chair lifts in places of employment, and that these new regulations were expected to be in effect before the Belden Street project

(continued on page 26)



After several attempts to come up with something prosaic and meaningful about your cover story on Dewey Taylor ("The Final Days of Dewey Taylor," April 16), let me just say thank you for a sensitive and understanding treatment of a personal tragedy. Your story is one of the finest pieces of journalism I have ever read.

Thanks again.
Barbara Stevens
San Diego

I pick up a *Reader* every Thursday, usually to read the ads and the entertainment section. Rarely do I read the cover story or any of the "news," not that I am not interested but it seems "film at eleven" is enough news for me. However, today I read the cover story, "The Final Days of Dewey Taylor." Not only did I read the first page, and the second, but I read all the way to page eighteen. Neal Matthews is to be given a round of snaps for this story. Never before has the *Reader* run a more sensitive, in-depth, real life-and-death story as this one. It was another *Brian's Song*. Or

perhaps, *Love Story*. I just can't praise Matthews enough for his contribution.

My heart goes out to all those who knew and loved Dewey

Keep up the magnificent writing and thank you for a great story.
Linda Fox
San Diego

I cried and got angry for Joani Taylor's personal loss. What a beautiful, beautiful love story, and what aousy damn ending. I only hope that the ability to exchange love like Joani's and Dewey's will give Joani something, anything she wants in the future. Her shoes have walked millions of miles and her man's are too big to fill. Where does she go now? I am so sorry.
P.S.

In this day and age of heightened sensitivity, had *Reader* published an article captioned "The Three Jewels" about, for example, three Jewish businessmen operating a used-car scam in San Diego, referring to them as "the Jews" in the text, there would have been cries of outrage. It would have been the Jewish Federation, and others. But for some reason it was okay for *Reader* to print an article substituting "Greek" for "Jew" in the caption and text ("City Lights," February 19).

Many in the San Diego community are outraged by this excrement of troglodytic racism and bigotry against Jews — or individuals — in this community or elsewhere should be subjected to this type of pejorative treatment on the basis of race, ethnicity or Greek or Jewish.

We are respectfully requesting a retraction and an apology.

George Karapanos, president
San Diego Jewish Community Center
San Diego.

Thank you for your enlightening feature, "Coming Up Next On News Eight" (April 9). Unfortunately, the Reader seems to pack all the punch of the 6:30 edition.

Bill Davies
Jeffrey K. Smith
Gail Takahashi
Patricia A. Weir
Hillcrest

I am once again inspired by one of Duncan Sheppard's incredibly stupidly capable reviews ("Current Movies"). This time, I am referring to his capsule review of *Hardly Working*, a Lewis and Clark biopic.

I saw the film several weeks ago and I must say that I don't think I've ever been so inspired to hazzle! The art of con on film is one which takes a great deal of finesse and expertise to carry off successfully. In my opinion, Jerry Lewis is the greatest con man of all time and has still not reached his artistic peak as a screen comedian.

The slapstick routines in *Hardly Working* (for the most part) brought back to me the spirit of my success, thanks to some timely film editing. I particularly enjoyed the restaurant scene, and the one in which Lewis and his partner escape on a wild and wacky aerial voyage.

I was strongly reminded of two other comedy classics as I watched *Hardly Working*: it's a *Black Mad*, a *Black Mad* and a *Black Mad*. Kramer's 1963 madcap comedy, and *Scenes from a Marriage*, a recent film not here in San Diego on a low

Anyway, the point is this: comedy is a difficult thing to carry off successfully on film. It takes a good sense of timing on the part of the director and the film editor to carry off the sight gags successfully. I think that Jerry Lewis does it as well as, if not better than, any of them. Jerry — keep up the good work!

Tom Condelles
San Diego

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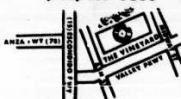
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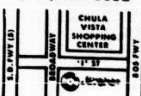
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Why were the murals that depicted California highway themes inside the Department of Motor Vehicles on Normal Street painted over?
Jon Douchack
Hillcrest

As the pictures had been damaged by flaking paint, and as the walls themselves were dirty and needed cleaning, the office managers reasoned that the least expensive thing to do was to cover the walls with a fresh coat of paint — tofu-white. Only one of the murals — the least damaged one — remains. It is in the northeast corner of the room and it shows a 1932 Deussenberg automobile against a backdrop of mountains, snow, and mist. The mural is signed: Lee Kromschroeder '75. A spokesman for the office said that Kromschroeder was notified before the other murals were obliterated. One was on the wall at the back of the office, by the manager's desk, and it showed a view of the Hotel del Coronado. The other, on the northern wall by the waiting area for vehicle registration, showed a Hudson floating over the Grand Canyon. The opposite wall, and a few other spaces in the office, have been given a color resembling that of a fresh Band-Aid.

Dear Matthew Alice:
I have often noticed that some of my favorite AM radio stations seem to have less power after 5:30 in the evening. On one occasion I recall driving home (some distance from San Diego) while listening to KCBQ, the country music station. At exactly 5:30 I could no longer hear the station. Am I crazy, or do some (or all) of

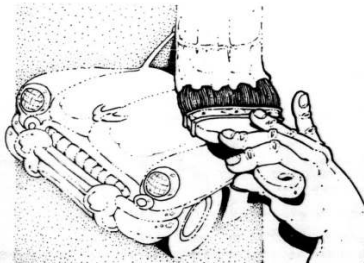


Illustration by Rick Gray

the local stations cut their broadcast power at night? In the evening at home I often receive stations in San Francisco and Salt Lake City, but not in San Diego. What goes?

H. Hadley Butcher
San Diego
All commercial stations licensed by the Federal Communications Commission are required to reduce their broadcast power each evening, at a time that the FCC specifies monthly, and that corresponds roughly to the setting of the sun. Technically, a radio station needs less power to operate at night, owing to changes in the ionosphere. It happens, though, that a radio station actually does decrease its broadcast range when it cuts its power. These occasions are caused by atmospheric conditions — sun spots, for example — which act beyond the control of the

government. In 1902, an Englishman, Oliver Heaviside, and an American, A.E. Kennelly, independently surmised the existence and effects of the ionosphere, a layer of charged atoms that ranges from fifty to 340 miles above sea level. Radio frequencies emanating from the earth strike these particles and bounce back to the ground; this effect made possible the first transmission of long-range, wireless communication. In the daytime, the ionosphere heats to 320 degrees Fahrenheit at its lowest level (the E layer) and up to 2100 degrees F at its uppermost level (the F layer). The heating occurs as the enormous energy of the sun begins to rub its way into the matter that surrounds our earth. So great is the force of this assault that the atoms that constitute the upper atmosphere cannot hold their electrons. The sun's radiation, particularly the

ultraviolet rays and the lower frequencies of x rays, bounces into the atoms and jars them to the point where their outer electrons start jumping out of place — in somewhat the same way that heat, when applied to the bottom of a water kettle, makes steam that causes the lid to wobble. Atoms in this state are said to be ionized, and they make an excellent sort of mirror for reflecting high-frequency radiation, such as radio waves. Since this mirror is actually a mixture of gases (hydrogen and other light gases that constitute the air we breathe), this collective gas expands when it's hot and contracts when it's cold. In the same way, the ionosphere makes a dense, heavy mirror at night, and a thin, diffuse mirror in the day; therefore less power is needed at night to transmit signals to the ionosphere and back. The FCC has determined that KCBQ shall reduce its power ten times — from 50,000 watts to 5000 — when it switches from daytime to nighttime operation. The strength of signals from San Francisco or Salt Lake City depends on a number of variables in addition to the condition of the ionosphere. Some of the more important would be the directions in which their broadcast antennas are pointed, and the direction and strength of your receiver.

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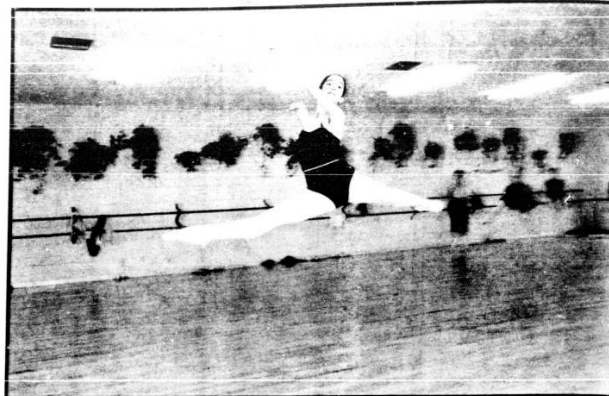
DANCE

(Continued from page 1)
The 3500 young dancers who auditioned for the 320 places in the summer program. This year, during a three-week span in which she will hold thirteen regional auditions, she will see about 1500 potential dancers. Los Angeles in the recent past has been the nearest audition site for dance students from San Diego, but after 250 students from all over Southern California showed up in a drenching rain last year and it took nine hours to complete the audition, the school decided to schedule an audition in San Diego as well. It was held on a sunny Saturday afternoon in February at Ballet Society on Washington Street in Hillcrest, and thirty-five young dancers came.

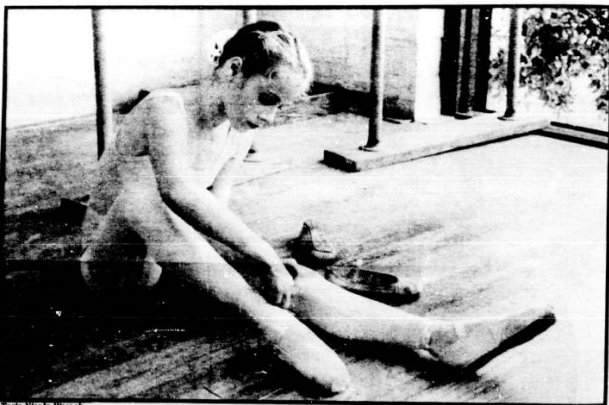
A few days before the audition the director of Ballet Society, Jackie Hegner, had no idea how many would come. "There are probably a hundred young dancers in San Diego who could — should — be here," she said. "So far I've received six phone calls asking about the audition." By an unfortunate coincidence, the audition for SAB was scheduled for the same time when Edward Villela, former principal dancer with the New York City Ballet and presently on the board of directors of SAB, was giving an advanced master class at Stage Seven in downtown San Diego. Estelle Mahy, director of Stage Seven, told me on the telephone, "It is not a coincidence." She referred to a master class that had been taught at Ballet Society by Patricia Wilde, another former City Ballet dancer who is currently ballet mistress at American Ballet Theatre, the week before the audition. "That was advertised as an audition but the dancers who went to audition were charged ten dollars and given a class." Mahy implied that the "audition" with Susan Hendl would also be a class and not a real audition.

None of this background bickering is in evidence as the first group of girls leave the crowded waiting room and walk into the large, empty studio at Ballet Society. The room is washed with sunlight that comes in through a bank of five plate-glass windows. The light reflects off the white walls and ceiling, making the hardwood floor look soft and warm. There's a piano, an oscillating wave of small potted ivy plants along one wall, a double railing — the ballet barre — that runs under the ivy and around a corner along the next wall, a narrow wooden bench against the wall opposite the plants, and a wall of mirror behind the bench. In their turquoise and aquamarine and magenta leotards, their pink tights and soft, pink ballet shoes, the girls look like exotic flowers who could be blown over in a breeze.

As they line up along the barre their steps are light and the sounds of their voices, if they speak, are inaudible, but the room is filled with their energy and tension. They seem oblivious to the eavesdroppers and noses appearing around the sheets of paper that have been put up to cover the window into the adjacent waiting room.



Dana Stackpole



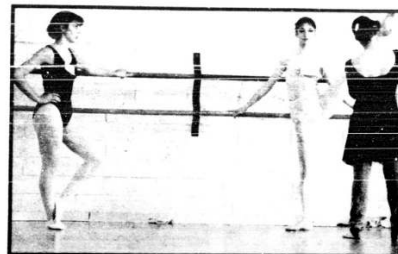
Nicole Hancock

and to the heads peering in through the plate-glass windows. They don't hear the streams of cars driving past on Washington Street, or see the RVs parked at the curb and the tall red letters that spell Food Basket in a parking lot across the street — distant and incongruous signs of the world that is outside the world of ballet.

Pinned to their chests are squares of

paper with handwritten numbers from one to eleven. Susan Hendl, a pale brunette who looks both fragile and sturdy in a black leotard and diaphanous black dance skirt, pink tights and maroon leg warmers, and battered pink toe shoes, introduces herself and asks them to relax, to warm themselves up. As the girls stretch, bend, and practice their extensions, she reads the

cards detailing their height, weight, and training. Meanwhile, Mary Porter, a tall, blond woman who is director of development for the school and who acts as assistant during the audition, leaves the room saying with exasperation, "No one is supposed to be watching the audition. Usually they're held in a totally closed studio. But" — waving at the plate glass — "this



Allison Hinton



Mary Porter



Allison Hinton

is California." The sharp tip-up of her high-heeled shoes reverberates as she walks across the floor. A few minutes later the heads of anxious parents and waiting dancers disappear from view and Porter returns. Then Hendl approaches the girls at the barre and tells them she will be looking at the feet and extensions of each one. She begins with number one, sixteen-year-old

Allison Hinton. Allison is "almost five feet three and three-quarters inches" tall and weighs ninety-eight pounds. Her long blond hair is braided and coiled in a tight bun for dancing and tied with a pink ribbon. She has a baby face and a small, high voice but a poised, confident manner and well-developed thighs. When she smiles her

big, sunny smile or laughs, she looks like the kid next door. She has been dancing since she was seven. "I loved it from the beginning," she says of ballet. "My mother took me to ballet class the way lots of mothers do. I used to look at toe shoes and think about being a dancer. It really is my whole life right now. If I can't be a dancer it will be hard to think what else to do. Sometimes I get tired. I worry about having a broken leg. I have no social life. If I knew I was going to make it, it would be much easier. But I love to perform, and when I'm dancing it all seems worth it."

Standing with her feet in first position, back to the barre, Allison tends to the side, right and left, demonstrating the shape and flexibility of her feet in arched position. Then she raises first one leg and then the other, allowing Susan Hendl to lift them to front and side and then, while Allison faces the barre, to the back, testing the amount of extension from the hip socket and the elevation that each leg is capable of. Soundlessly, Hendl whispers comments about Allison's feet and extensions to Mary Porter, who records these observations. Then it is on to number two, fourteen-year-old Dana Stackpole.

Dana is five-foot-three, weighs ninety pounds, and wears braces on her teeth. She has dark hair and strong dark eyebrows, a narrow, long-limbed body, and a delicate exoticism that may come from her Austrian and Chinese grandmother, who toured in China as a prima ballerina. "When I was little," says tiny Dana, "my mom used to teach me and my sister ballet steps in our family room every day. I started class when I was in third grade, when I was nine. I always wanted to go on toe, but I never thought about ballet seriously. I just went to class and had fun. When we moved to San Diego about two and a half years ago and I started classes at Ballet Society, because it's more professional here, I really thought about being a dancer. My family has always supported me but it was my decision. I only went to the San Francisco Ballet [summer] school and last year I went to Houston. New York isn't the only place but, yes, I would most like to go to SAB and if I'm accepted I'll go."

After the individual tendus and extensions, the audition proceeds en masse, beginning with exercises at the barre just as a class would. The body has to be warmed up slowly and thoroughly before it can jump and leap or pirouette without damage. These exercises are explained more quickly than they would be in a class, however, with Hendl demonstrating them even more quickly, in shorthand fashion. This is part of the audition process: testing how fast and how well a dancer can absorb information and respond to it. Two demis-plis in first position, grand plié, change to second position, repeat everything in second, then fourth position, repeat everything, and fifth position repeat everything. The pianist plays Chopin and the girls bend their knees, bend deep, change their feet, open their arms. Demi-plié, grand plié, relevé, tendu battement jeté, rond de jambe, passé attitude to the back, frappé, adagio développé, saut de basque, arabesque, ecarté. There are a few

corrections: "The knees should be higher than the foot in attitude." The grands battements are a sea of legs lifting and lowering at different times, in different directions. Then everyone is summoned into the center, to do combinations unsupported by the barre. Tendu croisé, effacé, pas de bourrée, single pirouette, arabesque ("In arabesque your hand should be in front of your nose"), promenade, waltz, balance, piqué, plié, double pirouette, échappé ("Stretch your feet each time"). Again the combinations are given quickly, faster than I can write them down. Divided into two groups, the girls do each variation in one side and then the other, for classical ballet is always symmetrical, right and left, front and back.

Sometimes the girls do everything together and it looks very nice, though some ankles tremble while others are firm. But sometimes there is difficulty remembering or executing the steps in time ("You have to finish in time to the music — unless you're lucky enough to have a conductor who will wait for you, which is rare in America. You have to anticipate"). A few are chronically ahead or behind the music. Those who are lost, at a standstill, have expressions that vary from the blank to the concentrated, from embarrassed grins to mild dismay. The combination that proves to be the great leveler throughout the audition involves a jeté, brisé, assemblée, brisé back, and entrechat. Scarcely anyone is able to do it correctly and during those moments the dance floor resembles a battlefield, interred with helpless, stranded bodies.

Once again everyone lines up in their original places at the barre. Hendl and Porter sit on the bench while their eyes travel along the line. Hendl whispers and Porter writes. Finally Susan Hendl, who as a New York City Ballet dancer represents what most of these girls long to be, says simply, "You know, that's all. You will be notified by mail at the end of March or beginning of April. Thank you for being patient." The girls clap as they file out of the room, just as they would at the end of a class. Their audition, after an hour, is over. If they fail this time, and most, perhaps all, of them will, they can try again next year.

In a few minutes the second group, numbers twelve through twenty-three, will come in for their audition. The girls in the first group go into the narrow dressing room, leaving behind the solemn poise they brought into the audition. They discuss their experience ("It was so fast..."). "The combinations were so long..." "We didn't get to dance!", reassurance and commiseration ("I know you'll be chosen..."). "You looked fine, I could tell she liked you!", or just sit there subdued or dazed, perhaps fearful. Allison tells me, "They took one look at me and didn't look again. You can tell, I'm not what they're looking for." And to Dana, "They corrected you, I know they're going to take you." Dana demurs, but they both agree that a third girl certainly will be chosen. I remember an observation Allison made earlier. "Last year ABT [American Ballet Theatre] took

(continued on page 12)

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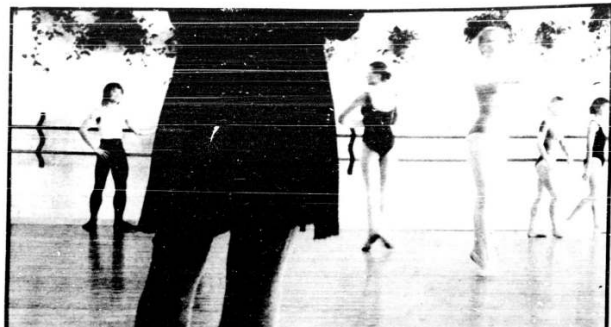
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Practicing Ballet (for left)

DANCE

(continued from page 11)

all blue-eyed blonds. After the audition we peeked and saw all these white-blonds." Both Allison and Dana stopped attending high school at the beginning of the school year last fall and are continuing their education with a tutor. This enables them to take ballet class with Jackie Hegner and other teachers at Ballet Society six to eight hours a day, six or seven days a week. When she was a child, Hegner attended the School of American Ballet for several summers, and as a dancer she performed with Ballet Russe de Monte Carlo; the New York City Ballet and its precursor, Ballet Society ("That's why I named my studio Ballet Society. I'm hoping some of the luck will rub off"); and the Washington Ballet. As a teacher, she says, "It's difficult to predict whether someone will be selected. I've seen dancers selected at auditions who I wouldn't have given a second look to. And I've seen dancers I thought were exceptional not be selected. It depends on what they're looking for. I have suggested to promising twelve-year-olds at the lower levels that they audition because it is a necessary part of their education. I always tell them beforehand not to go with the idea that if they are rejected that means they should give up the hope of a career. They should look at what the others, the ones who were selected, did that they did not, and see what they need to work on. An audition is an opportunity," she adds, "whether they are aspiring to a professional career or not."

A mob scene. Cattle-call auditions.

That's how some dancers refer to the large, impersonal auditions, the ones where people are asked to leave immediately, just on the basis of how they look. The elimination process continues throughout the audition. Numbers are called out: thank you very much, please leave; other numbers are called out: thank you very much, please stay. You wait without breathing to know if having your number called is bad or good. "Auditions can be ego-shattering," according to Lynda Youniss, a former New York City Ballet dancer who started the Academy of Dance Arts on Sixth Avenue in Hellgate a few years ago. "One of my students auditioned for the San Francisco Ballet summer program when she was thirteen. I thought she would be accepted. She wasn't and she was crushed for about six months. She wanted to give it up. I told her she had to learn, that rejection is part of it, and that you never know if you'll make it or not, whether you'll be what they are looking for."

Youniss attended the School of American Ballet from the age of twelve, completing her high school education in between ballet classes, at the Professional Children's School in New York City. She was apprenticed to the company and became a soloist, but her performing career was cut short—twice. "Balanchine's style is very angular, neoclassical. It's not the kind of dancing I feel most suited for. I would look at tapes of me dancing and I would say, 'I look terrible,' and he would agree. I would look at other dancers in those roles and I could see they looked good, they looked better than me. Yet he kept putting me in those roles and I didn't get much chance to dance the roles I wanted. After four years I felt I wasn't progressing in the direction I

George Balanchine himself denies. Balanchine dancers have been called pinheads, for the obvious reason, and bees, for their big thighs, nipped-in waists, and pinheads. Tall, lean, long-legged, and loose-limbed, with a small, neat head, long neck, no hips. Young enough to be molded in the Balanchine style and not to have learned bad or unsuitable habits. Willing and able to make dance their entire life, preferably not married, and best not have children.

Ask Susan Hendt what she is looking for in an audition and she will say: talent—not a stereotype. "I'm looking for a potential, for a technique, a level of vocabulary in terms of dance, for someone who's musical, for someone who's attractive, for someone who has a nice body, a facility with everything, absolutely everything." She and the others who conduct auditions for SAB use a numerical system of evaluation, rating from one to ten. Below seven, one is not even considered. "There's never been a ten and I at least have never given a nine. So far this year, out of 800, I've given two eights." She has definitely selected twenty-five students and perhaps more: the final decisions are made when all the evaluations are in, by the faculty and administration of the school. "I have the sense that where we find the most talent," she says, "California, Texas, North Carolina School of the Arts."

"The Sun Belt," Mary Porter adds, "produces the very best dancers. They've done everything outside until they're right and then they come inside for ballet. There are dancers from all over the world in the company, but a lot of them come from California, Texas, and Florida."

An unusually large number of the 320 summer students at SAB last year were invited to stay and receive scholarships for the winter terms: eleven. Others stayed on a trial basis, as paying students; and others are auditioning again for another summer. Of the 450 full-time students, thirty are employed each year "when they finish—we never say graduate," says Porter. They join such companies as American Ballet Theatre, the Joffrey, Pennsylvania, Houston. An average of seven or ten are taken into the New York City Ballet.

Obviously, as Porter points out, in the summer session "the competition is fierce. To be kept, or to be noticed... it is much more tense than in the winter." She believes the competition is a primary asset of the school. "Most of these students have been big fish in a small pond and they come here and see the best. It's important at that age to realize that you have talent and to see how professional it is. The school is absolutely professional from the lowest levels. It may give you the impetus to go home and work so much harder. If so, we see that the next summer and you may be invited to stay after that. Or it can kill you and you may never want to come back."

A Balanchine dancer. Nearly everyone concurs in their assessment of what a Balanchine dancer is, and that SAB is looking for that dancer, whose existence

Cecile Stuart at fifteen was one of five young dancers from San Diego who went to the SAB summer session in 1979. The summer before she had been at the San Francisco Ballet school. Today she remembers how surprised she was to be accepted by SAB, how excited when she went to New York, and that she was "fairly depressed" when she came home—and she hasn't gone back. She's decided that she's "not that dedicated" and, while she still intends to be a dancer, no longer is interested in ballet only. She found the competition at SAB hard to take.

"It's incredible," she says. "The best dancers from the best schools from all over are there. It was a great experience because ballet was a whole way of life there; you lived the whole thing every day. But only the top few dancers were singled out in class, everyone else was just there and it felt inferior. I took classes outside and had more individual attention. I felt I had learned more in San Francisco. I don't regret going but I'm not the New York City Ballet type of dancer. I'm not tall enough and not emaciated enough." Cecile is five-foot-two and weighs ninety-six to ninety-eight pounds. She admits that "weight becomes an obsession, it's almost

the most important thing in my life because it makes such a difference. I was more conscious of that in New York, which was hard, with all that food around."

Weight is a constant concern of dancers, for the stage adds eight to ten pounds or more to the appearance of any body; and, moreover, the pathological loss of appetite that is increasingly common among pubescent girls, is not unknown among ballet dancers. Dieting is "a lifelong habit," according to Lynda Youniss, who ignores the Reuben sandwiches and BLTs on a menu and orders cottage cheese and tomatoes. Allison Hinton says, "I sometimes go through phases where I look at myself and think I'm really fat and then I go on a diet. I used to weigh 104 and then I went through one of those phases and went down to ninety-one and looked really sick. I know it's in your mind. You see yourself every day, you analyze every part, and you think you're really fat." And Jackie Hegner says, "When some students don't come to class, I know it's because they've looked in the mirror and think they're so fat, they can't stand to see themselves or be seen." Chronic malnourishment in combination with the immense energy and endurance that are required in ballet affects

the hormonal processes of some young dancers and arrests their sexual development: they don't menstruate, their breasts and hips don't develop. In a way those are the fortunate ones, for breasts and hips are past the curtain into the audition, "so naturally I volunteered to come out to the West Coast. I loved coming out to the sunshine. We did it differently in those days. I went to four or five different ballet schools all in San Diego."

In an echo of Jackie Hegner she says, "Students should take every chance to audition. It's easier to learn the lesson of rejection when you're young." Easier or not, it's almost imperative, for the career expectancy of a professional dancer is clearly limited, both at the beginning and at the end. While physiologically a girl may start to train as late as in her teens, and often boys are in their middle or late teens when they begin, it's a better idea to start at eight or nine, simply because it takes so long to develop the technique, the stamina, and the style. On the other hand, it is generally foolhardy and dangerous for girls to go on pointe before they are about ten, and after a few years of training and strengthening the feet. And

dance students to the SAB audition. For about ten years, in the sixties, she conducted auditions for SAB, some of them in San Diego. "I had lived in New Jersey and New York," she said while trying to look past the curtain into the audition, "so naturally I volunteered to come out to the West Coast. I loved coming out to the sunshine. We did it differently in those days. I went to four or five different ballet schools all in San Diego."

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(continued on page 14)

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DANCE

(continued from page 1)

turnout, the ability to turn the legs outward from the hip sockets that is vital in ballet, is natural and can only be trained to a certain extent, although it is often pushed from an early age. SAB's winter term admits eight-year-olds, but the summer program, for practical considerations, starts at twelve. "We look at eleven-year-olds," Hendi explains, "but usually they're too young." There is no official upper age limit for admission to SAB and, remarks Hendi, "We've had twenty-five-year-olds who want to come to the school. That's ridiculous. I assume the limit is about seventeen, unless you find someone who's nineteen and absolutely incredible, especially a boy because lots of boys don't have much training before then."

Jackie Hepper is rufel when she mentions a boy she taught who was exceptional but already twenty-one, a student at Grossmont College, when he began his ballet training. After nine months he ac-

ditioned for SAB's summer program, telling them he was seventeen. He was accepted and at the end of the summer was asked again how old he was. He looked fourteen and told the school once again that he was seventeen but, Hepper thinks, that was still too old for them. He wasn't asked to stay. After another year in San Diego, he auditioned and was accepted by ABT, Harkness, and Jeffrey, and is at ABT now, where they think he is younger than he really is.

In ballet, male dancers are always boys, not men, just as female dancers remain girls forever. Larry Kramer is a San Diego dancer who was eighteen when he auditioned for SAB in San Francisco. He is certain when he says, "I was not accepted because my ballet teacher at the time, in San Jose, was somebody that they don't like. I saw them take one look at the name of the teacher and throw the card in the trash." He also emphasizes that SAB is looking for raw material, not a finished, trained dancer, but someone who will go through the school and become their kind of dancer. Kramer is twenty-five now, and has danced with the Boston Ballet, the Maryland Ballet, and the Egilevsky Ballet in New York, where he lived for two years.

Kramer's ultimate goal is to choreograph, but first, he says, he wants to dance. He is back in San Diego, where he grew up and where he started his ballet training, and performing with the California Ballet. He may miss the daily classes with excellent teachers in New York, many of them with dancers from City Ballet and Ballet Theatre. "You never go beyond being a student in dance," he explains. But "being a dancer in New York is twenty-four hours a day. There are many frustrations because there are so many dancers and so much competition. In some companies dance has become more of a product than an art form, more Pepsi-Cola than ballet." Still, he adds, referring to the hazards and hassles of living in New York City, "If I were anywhere else but New York, I would probably still be there."

"Physically catches up with you and you have to be realistic," says Edward Villala in between his classes at Stage Seven the day after the SAB audition. He is speaking of the end of a dance career, any career. His own career was spectacular, though plagued by injury: he was the best-known male dancer in America at a time when dance was not yet popular; in 1969 he was featured in *Life* magazine

with this headline: "Is this man the country's best athlete?" Now forty-five and only very occasionally dancing a mostly acting role such as Puccini, he is the official spokesman for the New York City Ballet and one of ballet's most articulate members. He was unaware that Susan Hendi had been in San Diego for the SAB audition, and when I tell him, he is bemused. "I'll tell you how interesting this is: Susie and I used to live together, about five or six years." Of the selection process of auditions, he says, "I hate it. It's awful." He elaborates, "All you're trying to be is realistic. You hope that your eye is trained enough that you can pick out an ability and a talent, but it's more than that. If you audition for the School of American Ballet there's a particular series of things that one is looking for: length of line, muscle tone, musculature, sensitivity, intelligence, prior training, taste—all of these things go into it. You look for certain lines and a quality of movement, an attack. It's really movement in relation to everything else."

Of SAB he says, "There are other schools who will take anybody, and there aren't many schools as finely selective as SAB. We don't wish to encourage some-

one unless the potential and the possibilities are there." He pauses and summarizes, "You should train for what you want to dance—and be prepared to dance it all."

And of dance: "Dancers are far better these days, twenty times better than I started. Every ten years there seems to be another level, the standard raises and that is the beginning for the next generation of dancers. That's what's exciting about American dance." In 1966, when Villala was appointed to the President's National Council on the Arts, there were about eighty professional dance companies in the U.S.; today there are more than 300. About the future, he says, "I foresee a weeding out. The key word of the charter of the National Endowment for the Arts was quality, but right away a lot of political strings got attached. We began to fund a lot of things for regional, political reasons, not for quality in the art form. In the early days most of the dance companies came out of New York, so the government said, 'This is a governmental, federally funded program, how can we deny Utah, Iowa, Illinois, monies?' I said, 'They are denying themselves because they're not good enough.' You can't fund welfare out

of an arts program. We have social and welfare programs for that. The money shouldn't be taken away from quality organizations just because it's a democratic idea."

If dance were democratic, perhaps anyone could become a dancer. In San Diego there are more than a hundred schools that teach ballet to thousands of dance students. Not all of these students want to become dancers, but only a small fraction of those who do will actually make it. Ultimately, for most of them, that means leaving San Diego. Lynn Hodgkinson, an Englishwoman who teaches the Royal Academy of Dancing syllabus and who is a former director of the San Diego Ballet school, says, "It's frustrating in San Diego. If you have talented pupils, what do you do with them? They've got to be sent away. The parents don't like to hear that. But the environment here is so wrong, they're not in contact with other people who are doing what they're doing, who feel about dance the way they do. Their peers here don't understand why they can't go to the slumber party on Friday night or why they don't play softball and soccer. A child has to be willing to give up almost everything else. And even

then you can't be sure. All you can do is offer them hope. You just feel it's a good possibility and if it's not taken advantage of, if they stay here, there's no hope."

Lynda Youth describes San Diego in dance terms as "very backward," adding that "it's because there's no paying company here, so good dancers don't stay. It's also the mentality. I hear my students say, 'I'd rather go to the beach or go sailing.' And the mothers want to know if there are recitals, that's their first question. When I see students come in from other schools with ill-fitting shoes and I tell the mothers, even offer to go with them to buy properly fitting shoes, they get upset." Jackie Hepper speaks disparagingly of the audience for ballet in San Diego. "We brought [Natalia] Makarova here and couldn't fill the Civic Theatre. With Alicia Alonso it was the same." Several years ago American Ballet Theatre stopped coming here after their annual Los Angeles tour because they never sold enough tickets in San Diego.

Furthermore, talk to any ballet teacher in San Diego and you'll eventually hear something like this: "I could name names... other ballet schools in this town... irresponsible... unqualified... there's

nothing you can do about it." It's not only in San Diego that young dancers may be afraid of letting one teacher know that they also take classes from another teacher, but it just might be worse here because of the overall insecurity of the local dance scene. Lynda Youth is probably right when she says of some of the other dance schools, "When they get notices like Jackie's for the audition, most schools won't even put them up because of the rivalry and jealousy."

It's also not surprising that those in the world of dance should have some of the bitter feelings of competition in a measure at least the equal to that of their *esprit de corps*. No one wants to be in the corps, after all; everyone wants to be a demi-soloist, a soloist, a principal dancer. "Every dancer has an ego problem," says Lynda Youth. "When you're sixteen it's hard to make the right choices and react well to the competition and the pressures." But that's when—if you're lucky—you have to start making hard choices for ballet, or else feel that it's beginning to pass you by.

Before the audition, I said to Susan Hendi, "I wish I were here to audition," (continued on page 16)

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(continued from page 17)

accurate to say that the image of destruction this building presents is not the violence of mania or political terrorists, but the innocent violence of small children in hysterics from having knocked down a tower of playing blocks? Probably, hope fully, the last, although this interpretation, which is corroborated by the humorous reaction of most people, never quite erases a lingering, surreal threat. Despite its simplicity and concreteness, the building evokes complex narrative images and can be read at several levels of meaning. SITE offers us buildings that, by provocation, return us to a childlike state of wonder. As novelist/photographer Wright Morris observed, "When we are under the impression that the world is new, we are inclined to look at it closer."

Morris correctly points out that "American experience lends an enhancement to all that vanishes." Everything is in constant change, appearing and vanishing almost as soon as we fix it in memory. The Houston showroom, in SITE's own statement, is "a structure arrested somewhere between construction and demolition."

This concept is extended in the (yet un-built) Forest Showroom in which a structure which must be cleared to make room for the building, traverses the structure and, as it grows over the years, will eventually claim back the land. Paraphrasing SITE's statement in the exhibition catalogue (a bargain, by the way, at three dollars), just as architecture invades and consumes the natural landscape, in this design the process is reversed, and it is nature that invades and consumes architecture.

SITE's love affair with the automobile, a love affair readily understood, if not shared, by the great majority of Americans, is most strongly portrayed by the Ghost Parking Lot in Hamden, Connecticut. The catalogue describes it best: "Twenty discarded automobiles, acquired locally, were placed in a series of prepared excavations along the property and were enveloped by the paving surface on various graduated levels, from full exposure of the body contours to complete burial.



Ghost Parking Lot/Hamden, Connecticut

Contrary to the prevalent use of object art as a decorative accessory to buildings and public spaces, this project cannot be isolated or exhibited apart from its environment without a total loss of meaning.

Another proposal in this vein is equally insightful and delightfully shocking: "When constructed, the Parking Lot Showroom will appear as though it is segmented into four separate parts: a pavement, suggestive of a building consumed by its environment. The entire surface of both parking lot and showroom roof will be covered with asphalt poured over a concrete supporting structure. The resulting relationship between what is traditionally regarded as building and space around the building would become integrated to a degree where it would no longer be possible to discern where one begins and the other stops. This suggests that architecture need not necessarily be an object distinctly identifiable as separate from its context."

Just as SITE architecture has been consciously designed with the moving automobile as the predominant vantage

point, so also does it seem to have been influenced by the camera eye. SITE facades are like photographs in that they appear to be not so much like three-dimensional objects, but more like a succession of two-dimensional planes. This is most evident in the Cutler Ridge Showroom in Miami, where the facade has been segmented into four separate parts. Viewed from a distance, at a precise, monocular, camera-like vantage point, these segments fuse together visually to form an integral facade. The camera-eye analogy also finds a direct link in the (un-built) proposal for 341 Madison Avenue in New York City. The plan was to enclose the first floor facade of a high-rise building in glass panels, and to place within the glass a series of cut-out, life-size photographs of people in the act of walking up and down the street. The life-size images would mingle with real people walking on the sidewalk.

Most of SITE's projects so far are facades. The building for their first project already existed. The owners of the Best Company, which is a chain of retail stores,

art lovers Sidney and Andrew Lewis (father and son), asked James Wines to do something with the facade, and SITE came up with the peeling project. Inside, SITE buildings are very conventional. It is though SITE were working with a found object, and this object is modern architecture itself: square, undecorated, functional. SITE designed Best Company buildings are hugely successful, drawing large crowds. Unfortunately, the Best showrooms nearby are not SITE designs.

The gallery installation at UCSD disappoints by comparison to the real stuff. Architecture is always difficult to show in a museum. All you can do is display photographs, drawings, and models. In an attempt to bring the energy and vitality of the construction site into the gallery space, SITE appropriated a graffiti-covered plywood fence from a construction site in Brooklyn to use as exhibition panels for the handsome, illuminated color transparencies of the buildings. Within the enclosure created by the panels, a brick wall is in the process of being built. It is fun but tame compared to buildings that peel, crumble, come apart, tilt, and do some other strange things.

SITE's position in the avant-garde of architectural design stems, to a large degree, from a desire to communicate with the lay person. In this, they have reversed the customary strategy in art, where, in order to make out a more advanced position, you address a more reduced coterie. Is this part of what critic Hilton Kramer meant when he wrote that the idea of the avant-garde has come to an end? SITE's architecture reflects a desire for a democratic art which is, like photography, at the same time radical and uncompromising.

In a film on SITE's work made by Howland Silver, people come up to the buildings, stare in wonder, loom, lean, and knock as if checking their solidity. The nature of SITE's message is to pose a question, not to deliver an answer. This is SITE's triumph: no one goes away without having to think about the building. □

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SIZE AND PREPARATION OF ENTRIES Any color or black-and-white photograph not larger than 16" x 20" (including mat, if any) is acceptable. All work must be submitted by mail by Thursday, May 17, and must be accompanied by the Center for Photographic Arts, Gallery Graphica, and the San Diego Reader do not accept any liability for damage to or loss of entries.

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PLACES AND DATES All entries will be received between 10:00 a.m. and 6:00 p.m., Tuesday through Saturday at Gallery Graphica, 1847 Fifth Avenue, San Diego. Sunday, May 2, 10:00 a.m. to 6:00 p.m. is not accepted for exhibition but may be received by mail by Thursday, May 17, and must be accompanied by the Center for Photographic Arts, Gallery Graphica, and the San Diego Reader.

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In matters of English usage, I am an avowed conservative. Not only do I rarely assimilate trendy phrases, but I remain locked in a losing battle with my students, whose clichés pepper their papers as if these abused and true words had fresh significance. For example, I grit my teeth when anyone says or writes, "I know where you're coming from" or "I know where you're at." Where I'm coming from might signify arrival and departure, but as for where I'm at, I'm at Gertrude Stein was correct in saying, "There is no there there."

The worst casualties by far are the words "really" and "neat." Real means actual, as in the sentence, "This is a real table." Really is the adverb, one of whose definitions is "indeed." Now, I can hardly expect people to say, "This is indeed fish," but when I hear "real neat" a hundred times a day, I begin to have gloomy thoughts about the breakdown of civilization.

A well-known local television news personality, when asked for her impending marriage, replied, "Being in love is real neat." In this context, does "neat" mean tidy, well organized, lacking in disorder? If so, the person can't be talking about love, because real, that is, actual love carries with it an element of ambiguity as well as pleasure.

During conferences with my students, I chide them for describing virtually everything in the universe as either "real neat" or "a real bummer," and during their brief moments with me they've learned to say "really" or even "very." But the second they are out of my office I hear them advising fellow students: "That was a real neat conference." I am almost always in despair because TV plays upon societal grammar in the hope of sounding folksy. General Electric has an ad for dishwashers in which a small female child says, "Us mommies have a lot of work." Now, at people know better, but they think it's too tedious to say, "We mommies." Why? It takes no more effort than saying, "Us have a lot of work to do," which no one really says, even when he is telling us that the dishwasher is "real neat." During the moment of apocalypse, I can hear everyone screaming, "a real bummer!" and my voice, rising like a mushroom over the sky, "Really, really, truly, indeed."

Having aired my thoughts about "real," I come to my real feelings about O.K. According to one story, an illiterate proofreader once wrote on some copy, "oll korrekt" for "all correct," and thus the initials O.K. were born. Another source claims that the term derives from the O.K. Club, formed in 1840 by the supporters of Martin Van Buren, and alludes to his birthplace, Old Kinderhook, and whatever its origins, O.K. implies approval or endorsement, though admittedly of an innocuous sort. If someone asks, "How's the love life?" and the answer you get is "O.K.," then it's hardly a rave notice. But if you ask someone how they're doing after income taxes and the answer is, "O.K.," then it means that the person is surviving, like the rest of us.

One of the most interesting uses of O.K. relates to restaurants. Often I stand outside restaurants after I've had my meal and ask the diners who are leaving what they thought of the food. "It's O.K.," if the voice rises, it means the diner will return; if it falls, O.K. means, "I wasn't cheated but I don't know if I'll ever come back." And just to prove to you that I'm human, I'll summarize my attitude toward Ocean Fresh — it's O.K.

Ocean Fresh has had a difficult time in recent months because one of its employees had hepatitis. Although the owners cooperated fully with the county's public health department, the restaurant was deserted long after the diseased employee was gone and everyone else had a perfect bill of health. I heard rumors that for weeks on end the staff hung on, waiting for the public to reverse itself. Once, someone even told me that Ocean Fresh, which serves only fish and seafood, had closed. Well, last week I dined there, thinking that I would check out all of these rumors. To my surprise, the room was full of customers; it was as noisy as ever, busi-

Restaurants Say It With Fish



Illustration by Elizabeth Widmer

I come to my real feelings about O.K. According to one story, an illiterate proofreader once wrote on some copy, "oll korrekt" for "all correct," and thus the initials O.K. were born. Another source claims that the term derives from the O.K. Club, formed in 1840 by the supporters of Martin Van Buren, and alludes to his birthplace, Old Kinderhook, and whatever its origins, O.K. implies approval or endorsement, though admittedly of an innocuous sort. If someone asks, "How's the love life?" and the answer you get is "O.K.," then it's hardly a rave notice. But if you ask someone how they're doing after income taxes and the answer is, "O.K.," then it means that the person is surviving, like the rest of us.

One of the most interesting uses of O.K. relates to restaurants. Often I stand outside restaurants after I've had my meal and ask the diners who are leaving what they thought of the food. "It's O.K.," if the voice rises, it means the diner will return; if it falls, O.K. means, "I wasn't cheated but I don't know if I'll ever come back." And just to prove to you that I'm human, I'll summarize my attitude toward Ocean Fresh — it's O.K.

Ocean Fresh has had a difficult time in recent months because one of its employees had hepatitis. Although the owners cooperated fully with the county's public health department, the restaurant was deserted long after the diseased employee was gone and everyone else had a perfect bill of health. I heard rumors that for weeks on end the staff hung on, waiting for the public to reverse itself. Once, someone even told me that Ocean Fresh, which serves only fish and seafood, had closed. Well, last week I dined there, thinking that I would check out all of these rumors. To my surprise, the room was full of customers; it was as noisy as ever, busi-

ness was booming. If you liked the old Ocean Fresh, you will be pleased to know that it's business as usual, with the same format, the same service, the same product.

I went to Ocean Fresh twice in one week. On the first night I ordered from the regular diners, whose entrees range in price from \$6.95 to \$17.95 (for alone). The diners include a large salad, the fish or seafood of your choice, rice, zucchini, and bread. I had the nightly special, which was fresh rainbow trout stuffed with crab (\$8.95), and my friend had breaded sole (\$8.95).

To begin with the bread, my heartfelt advice consists of two words: forget it. It looks like bread, it has the shape of bread, it's even warm as bread. One problem it doesn't taste like bread. It tastes like air, like soft nothing, and even the brown bread has no flavor. The dish of buttered ribs, however, is a different story. The ribs are soft, and the butter and fishy do not add up to much.

O.K., so you think I'm too hard on the soft bread, let's progress to the salad, which was large, full of crostons from real bread, and with two pleasant dressings, creamy Italian and blue cheese. Bear in mind that the dressing is ladled over the greens and sprouts, and you have to mess around with your fork to distribute it. But it's wholesome, it's edible, it's more than O.K.

What can be said about the entrees is that they are large and fresh. There's plenty of rice, plenty of watery zucchini, and a large portion of fish. Imaginative it's not. The breaded sole was adequate with out being exciting, as was my rainbow trout. The trout was a bit "fishy" but the possible causes for this are too numerous to be listed down: the lake or stream it came from, the number of hours it took from its habitat to market to restaurant, how it was

stored, how long it had been reposing in the restaurant. I thought that the sole, which was good, was overpriced at \$8.95, and the trout normally sells for \$9.95. That simple dinner, without wine or dessert or even coffee, came to more than eleven dollars with tax and tip. That's a great deal of money for a simple fish dinner which is adequate, which is filling, but which you forget the second you leave the premises.

To take advantage of Ocean Fresh you should go there for their early-hour special, which is available Sunday night through Thursday, from 5:00 p.m. to 6:30 p.m. Five entrees are available during this brief period, four of which are \$5.95 or \$4.95. One of them is even a gastronomical treat. The entrees available are the ever-loving red snapper (\$5.95), the calamari cutlet (breaded squid; also \$5.95), fish and chips or squid and chips (\$4.95). The latter squid consists of those small curly pieces rather than the "steak." My friends and I went early one night and had the red snapper and the squid cutlet. This time around there were no crostons in our salad; whether this was an oversight or the policy, I couldn't determine. The rice and zucchini were identical to the previous meal, and the portions of red snapper and calamari were large. In fact, the calamari tasted like abalone and I would return for that item alone. It was tender, not overly breaded, and a great deal more interesting than my broiled red snapper. It's also a good buy. Please remember that to the price of the entree you should be prepared to add at least another \$2.50 for coffee, tax, and tip. Every \$5.95 dinner is bound to cost almost eight dollars, no matter how abominable you are.

Speaking of abominable, Ocean Fresh was out of cheese cake the first time, and to determine the cost of a rock-bottom dinner, I didn't order any the second visit. Either of the early-hour diners would be a good buy, without dessert or wine. If you load up on extras, you're not saving very much by rushing there while the sun is still shining.

A word should be said about the service. Ocean Fresh caters to families and to the young, and the tables are presided over by a variety of young men attired in knit sports shirts, some outrageously striped, some delectably in color. Most of the waiters are friendly enough, but they move as if they were under water, involved in a day's outing, rather than in providing service. If Ocean Fresh wishes to perpetuate the image of Southern California " laid back," then it has succeeded. The tables are close together, the waiters ambly about, but most of them are doubtless studying Pythagorean theorems or some such erudite subject, because one of them vanishes and another returns, and you have to hope you are the same face twice. Like, man, it's O.K., it's real cool, it's in the art deco room, but really sharp and really professional and really crisp it's not. But don't get me wrong, it's not a bummer, and you won't get fished out or put out too much bread. Really. □

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Bits and Pieces



JONATHAN SAVILLE

Last year the Israel Piano Trio was sensational (they performed at Sherwood Hall under the auspices of the La Jolla Chamber Music Society), so that I looked forward with enthusiasm to the two concerts they had scheduled here this year. The first of these, given in San Carlos, turned out to be a nightmare, one of those grotesque parodies of a concert that occasionally even a comic French movie. The musicians weren't laughing. The stage lights went up and down, the air conditioning blew down the musicians' necks, the audience chatted throughout the playing, walked in and out, banged doors, expressed resentment at having to terminate their between-the-movements socializing when the music was about to start up again, and an uncontrollable alarm-clock wristwatch in the front row kept keeping a high B as cacophonous accompaniment to works by Beethoven and Debussy. Musicians are themselves fine-tuned instruments, easily thrown out of kilter, and it is no wonder that, under such circumstances, the Trio played at considerably less than their best.

At Sherwood Hall a few evenings later everything was different. The audience knew how to behave itself, and the musicians revealed once again their commanding technique, emotional intensity, and unanimity of musical understanding. At one point, the air conditioning started up, producing an audible resonance under the stage, and Volkov, Breuer, and Harrell looked around wildly for a moment, as though the assault on their sensibilities was about to be launched again. But someone turned the machine off, and from then on things went smoothly — if you can apply the word "smooth" to such grand and urgent playing. I refer to the Ravel Trio and the Brahms C Major, Op. 87; the opening Mozart K. 502 was a bit distant and drab, but both the Ravel and the Brahms were consistently gripping. The Ravel, in particular, was breathtaking — and interestingly different from the performance of the same work by the Beaux Arts Trio last year. The Beaux Arts chose to emphasize the grace, the wit, the delicacy, the flowing, sparkling quality, the French suavity and lightness. For the Israeli group, this was music of much greater power and drive, a large-scale, impassioned, tightly organized statement. Both types of approach are

legitimate and credible, but the Israel Piano Trio's performance constituted a unique revelation of the music's inner life and of its composer's sometimes underestimated greatness.

Of the UCSD concert celebrating Bartók's hundredth birthday, I heard very little, though it, too, provided a revelation of sorts. This event, which took place on Tuesday, March 31 — the day after the President, his press secretary, the secret service man, and the policeman were shot — began with an impromptu address from the stage by pianist Léonid Hambro. He complimented the small audience on their discernment in coming to hear Bartók's music instead of watching the Academy Awards, which had been postponed from the previous night because of "yesterday's near tragedy." A pointless, condescending speech, but so far merely silly. Yet he went on: "I say 'near tragedy' even for those who take the opposite point of view," the last words accompanied with a sly little smile. The university audience, always ready to display its moral emptiness, responded with a stir of laughter and applause. I remained only long enough to hear that Hambro was playing the piano like a clod — hardly a surprise. No doubt the discerning audience reacted to his performance with the same intelligence with which they had received his wit.

Pianist Andras Schiff made no speeches at his concert in the Grossman Community Concert series, but he emerged onto the stage of the East County Performing Arts Center as though walking in his sleep, and the performance followed suit. In a program including Haydn, Beethoven, Debussy's *Suite Bergamasque*, and some major works of Chopin, the young Hungarian pianist succeeded in avoiding the slightest exhibition of interest in the music, the composers, or the audience. A glib, facile technique scurried through the various scores like a busy rat. This abysmal tribute to superficiality ended with an encore in kind: the opening movement of Mozart's C Major Sonata, K. 545, played as though by a music box. "Schiff commanded attention by a fascinating presence, an execution both lively and full of imagination, an alliance between the intellect and the spirit which held the listener in constant marvel." So ran the comments of the *Musical Guide*, Paris, about an earlier Andras Schiff concert — but what can

you expect from French criticism nowadays?

Perhaps that Parisian word-spinner was really thinking of Maurizio Pollini, whose recent performance here with the Los Angeles Philharmonic did indeed deserve such compliments. The piece was the Brahms 1st Piano Concerto, masterfully played, with the ringing tone, clarity of texture, and intellectual power that have become Pollini's musical hallmarks. Along with these qualities, it must be mentioned, there goes a certain patrician aloofness, a reluctance to take advantage of expressive opportunities, particularly in regard to rhythm. This, then, was a Brahms tougher, more straightforward, less yielding, less inward, than in the familiar performances of Rubinstein, Gilels, Arrau, or Fiechter — a different vision of the music, but a highly persuasive one. Equally persuasive was the conducting of Herbert Blomstedt, both in the concerto and in the Brahms Fourth Symphony that followed. These were interpretations — especially that of the symphony — that brought out the tension, the spiritual cragginess, the conflict, tragic, and sometimes almost demonic force in a composer often treated in a kinder and more genial manner. Mr. Blomstedt's Fourth reminded me of Toscanini, of Reiner, of James Levine — and it would be hard for me to be more complimentary than that. The contribution of the orchestra, suitably, was splendid, a thrilling way to end an excellent L.A. Philharmonic season.

It is not easy to get subscriptions to the L.A. Philharmonic, but music lovers would be wise to take advantage of a series much more easily available, and much less expensive. The San Diego Community Concerts offer five concerts at the Civic Theatre for fifteen dollars (half price for students), an astonishing bargain considering the variety and high quality of the offerings. Next year's artists are pianist Paul Schenly (November 23), Israeli violinist Carmel Zori (January 17), the Branko Kravinsky Chorus of Yugoslavia (February 22), the American Festival Ballet (March 9), and Metropolitan Opera baritone Lemus Carlson (April 4), with a bonus concert for new members on April 14, 1981. For membership information, call 582-7454, or write the San Diego Community Concert Association at P.O. Box 1524, San Diego 92112.

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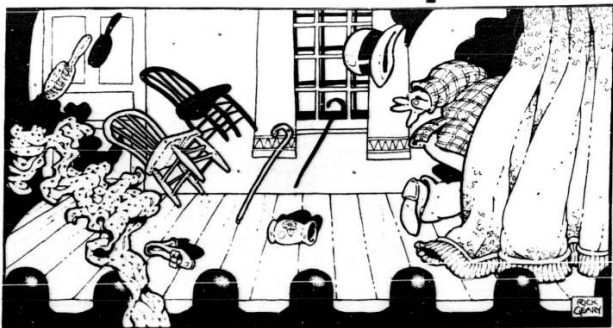
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How's This For Openers?



JEFF SMITH

Thirteen productions are opening this week in the San Diego area, which means that upwards of 250 people will encourage each other to "break a leg." This seemingly sinister remark has a positive connotation — a way of wishing good luck without risking the wrath of the gods. It is also meant to have a calming effect on its listener. But prior to the dimming of the house lights on opening night, there is no way to relax backstage. No matter how many times you've done the play in rehearsals and preview nights, everything — the sum of the apparently infinite details of a dramatic production — becomes an unknown. And alongside the exhilarating feeling that the moment has finally come, a general, unfocused anxiety sets in. The fact that the production's first paying audience is out there, its stirrings muffled by the drawn curtain, also puts the nerves nicely on edge. As does the stage man-

ager's countdown for curtain time: "house open," "twenty minutes," "ten minutes," "five minutes," "five minutes and building." And what? What's the delay? Didn't the leads arrive? Is the lightboard bugged up again? My costume seems to fit. Or does it? Hell, it just got here this morning, and it does feel a little tight around the shoulders. Where's the piano? Did it ever show up? Oh, come on now. What's the delay? Hey everybody. Break a leg!

Amid all the preparations for opening nights this week — which lighting designer Nancy Godfrey of the Marquis Theatre says are like "someone timing you with a stopwatch, only you don't know what for" — several members of the theatrical community in San Diego agreed to recall, at a safe distance and with surprisingly good humor, those opening nights when at least part of the drama emerged not from the script itself but from impish demons, determined to alter the best-laid plans of cast and crew. What follows here are some horror stories of

opening night.

Sam Woodhouse, artistic director of the San Diego Repertory Theatre, recalls an event that "isn't exactly an opening-night story, but it comes close enough." They were doing the final preview of David Mamet's *American Buffalo*, a production Woodhouse directed in June of 1978. It's an extremely repetitive script, and often the same cue lines for the actors are repeated (one in particular occurs fifteen times during the course of the play). There are only three people in the cast, and on that preview night the two actors on stage monopolized, improving four minutes of Mamet. "Let's see. Maybe I'll make her some fried chicken or macaroni and cheese. How about just a simple salad — with some spinach? Or soup. No... wait, she doesn't like soup."

The people I talked with indicated that the horrors, aside from forgotten lines, are usually of two sorts: missing persons or missing and/or nonfunctioning props. Of the former sort, Kent Brisby, director of the Marquis Gallery Theatre, shudders at

In the second act of *American Buffalo*, one of the leads begins talking about a character who never appears on stage. The line reads, "He is coming," followed by the reply, "He is not coming." At that same final preview, non-actors forgot where they were, and for at least four minutes the question of the character's dubious entrance became like a battle between them.

"He is coming."

"And I'm out in the audience," Woodhouse recalls, "slowly sliding under my seat."

What occurred next happened very quickly. One of the actors stopped, peered out into the audience, and said, "Sam, what's the line?"

"I said the line, and they were off again. The audience seemed to accept the whole thing, the play went on from there, and I slid, quietly, back under my seat."

While Woodhouse remembers a scene regarding a nonexistent character, Kit Goldman, artistic director at the Gaslight Quarter Theatre, recalls a scene on opening night when a character, meant to appear on stage, didn't show up. It was during the second scene of Ursula Modiano's *Breakfast from Heaven* — a two-person, one-act play she did in the summer of 1978 at the ballroom of the U.S. Grant Hotel. Goldman played a dominating mother who had come to stay with her daughter. "She was a shrew who always ordered what her daughter would have to do. In the scene, while I was figuring out what meal I would cook for her, the other actress was supposed to make an entrance — but didn't. She had left one of her props — the tie to her bathrobe, which she could have done without — in her car. So she left the theater, got to her car, and realized that she had left the car keys in her purse. About three or four minutes later, she finally made her entrance."

"In the meantime," Goldman continues, "I'm stuck there on the stage, with no idea where she is. So I did a big food monologue, improvising four minutes of menus. 'Let's see. Maybe I'll make her some fried chicken or macaroni and cheese. How about just a simple salad — with some spinach? Or soup. No... wait, she doesn't like soup.'"

The people I talked with indicated that the horrors, aside from forgotten lines, are usually of two sorts: missing persons or missing and/or nonfunctioning props. Of the former sort, Kent Brisby, director of the Marquis Gallery Theatre, shudders at

the time when his piano player in a production of Jules Feiffer's *Hold Me* was put in jail — for a string of unpaid parking tickets — just hours before the opening night curtain. And of the latter, the missing props, Bill Eaton of the Old Globe Theatre remembers with equal discomfort a production of *Ceremonies in Dark Old Men* at the Cassius Carter in the fall of 1973. "It took place in a barber shop. To pass the time, the characters threw darts — at a picture of Richard Nixon. In the first act, someone from the audience ran on stage and grabbed the dartboard and took it back to his seat. Then Floyd Gaffney, who directed the production, went in to the audience and, after a scuffle, rescued the dartboard. Needless to say, the opening-night ceremonies were disrupted."

Like many others I talked with, Ricardo Pitts-Wiley — artistic director of the Human I Theatre — says that the horrors of opening night, though certainly not so at the time, become funnier and funnier the further away one is from them. Pitts-Wiley (his wife's last name is Pitts — thus the hyphenated surname) recalls a series of prop-related catastrophes that all took place the night the Human I Theatre opened Eugene O'Neill's *The Emperor Jones*.

"It was all big fun that night," he says ironically. "We hadn't tech'd (pre-tested) the curtain and didn't know how loud a noise the thing made. The show begins with a dance sequence choreographed to Ravel's *Bolero*. The curtain opened —

and I'm saying loudly — and the dancer couldn't hear the first notes of the piece. So the dancer went off-stage. The curtain closed. It opened again. But no one had reloaded the tape, and the dancer couldn't figure out where they were. The curtain closed again. On the third try, we got everything right, but by then the audience thought the whole thing was a comedy."

Curtain and sound problems were only the beginning. In the middle of the play, Brutus Jones, Pitts-Wiley's character, is surrounded by a group of vampires, led by the Vampire Queen — played by Roxanne Young. Pitts-Wiley carries a gun and is supposed to shoot her. "All week long in rehearsal the gun worked fine. No problem. But on opening night, I clicked the thing six times — and nothing. I'm standing there pulling the trigger over and over, and the vampires are moving in toward me, in baby steps now since they see I've got this little problem with the revolver. I readjusted the barrel, pulled the pin out — I could have cleaned it right then and there in the time it took — and finally she was so close I put the gun in her stomach. It went off, and the sparks singed a hole the size of a fist in her costume. As she crawled off stage (which is what the scene called for), I was worried that she might have really been hurt. And to top it all off, Roxanne's baby boy was in the audience screaming. 'He shot my mama! He shot my mama!'"

"Roxanne was okay," Pitts-Wiley continues, "but the above was not. I was wearing these knee boots. Late in the play I

take them off — well, I'm supposed to — after I say to them 'You ain't no more good to me' or something like that. Well... I pulled and pulled and those boots wouldn't come off. I'm kicking and prying and tugging — twenty minutes a monumental scene — and they won't come off. And all the time I'm wishing I hadn't spoken the line about taking them off. So I couldn't say, twenty minutes later, 'Well, I changed my mind. I'll keep you trusty dudes after all.' As I said, it was all big fun that night."

After briefly considering the time he had four hours' notice to do a part at the Old Globe, Tom McCorry of the Coronado Playhouse decided to relate the following: "Yes these many years ago, '68 or thereabouts, the Starlight did a season at the Civic Theatre downtown. We were doing *Oliver!* I was Fagin, and the chap playing Bill Sykes — can't remember his name — was a great big husky guy. At the end of the play Sykes climbs up the set, and a police officer shoots him off. Not him, actually, but a dummy dressed like him. There was a high procumbent at the Civic Theatre, and the chap had to climb about sixty feet to get out of sight of the audience. On opening night, it turns out he was terrified of heights. What he was supposed to do was unhook the dummy and drop it stage right, where the crowd would gather around it."

"The aluminum ladder he climbed was steady," McCorry continues, "and the guy became horrified. The shooting was a

one-shot thing, with a flintlock pistol. The shot went off, and he froze. A full minute later, he unhooked the dummy and threw it down — stage left, of all places!"

The next night the man climbed up the ladder and hit the dummy as hard as he could. But the head hung on the book as the body dropped down, stage right, where the people were clustered. Then the man reached up, unhooked the head, and threw it down stage left. "The head bounded all over the place, and the actors on stage tried to ignore it," recalls McCorry. "They pretended that this head bounding behind them like a basketball didn't exist. At the end of the second night, the director, William Adams, was livid. In an unperturbed voice and with a Mona Lisa-like smile, Adams said quietly, 'On closing night, we'll use real bullets.'"

No one I talked with was able to explain the source of the expression "break a leg" (or the French variation, *merde*, which performs a similar verbal function). Some theorized that at one time a performer actually did so and that popular usage has reversed its meaning. The majority concluded, however, that the expression is based on reverse psychology: mean the opposite of what you say. And in bringing up the negative, amid the exhilaration and anxiety of an opening night, you exercise it from the theater. In any event, the expression will be heard a lot in thirteen theaters this coming week — with everyone urging everyone else to break a leg.

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TitleIX

Sporting Goods Store
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City Lights

(continued from page 3)

was ready for occupancy (in late 1982).

April 3, 1981: The city's housing commission voted to submit the project plans to the federal government, which was supplying all of the money to build it, for final approval. The budget for the 242-unit, two-story walk-up design with chair lifts was listed as \$10.3 million, or about two million dollars more than was estimated in the city council hearing less than two months before. The commission's principal argument in February had been that the two-story walk-up was the way to go because it would cost approximately eight million dollars, while the three-story design with elevators would cost \$10.4 million. There was even discussion at the time of using the two million saved dollars to build more units. Last week, when asked about the discrepancy between the initial estimate and the final budget, Montijo shrugged and replied that the initial estimate was made without plans in hand.

April 14, 1981: The Housing Coalition received a letter from the state, which was a reply to the coalition's inquiry about the status of the law prohibiting chair lifts. A copy of Montijo's memo to Murphy had been included in the inquiry. The letter stated that though the regulations governing chair lifts had been under discussion for three years, "no revisions or changes have been finalized . . . or are expected in the near future." The letter went on to state that since no change in the law was anticipated in the immediate future, the use or installation of the chair lifts at the Belden Street project would be a violation of the law, if that project became a place of employment.

April 23, 1981: Hummm. The law prohibiting the use of chair lifts at the city's first public housing project may or may not change before the buildings are constructed; a variance to install the chair lifts on all sixty outdoor stairways may or may not be granted; the city's housing commission may or may not be able to figure out how to keep the project from being classified as a place of employment, thereby exempting it from the law prohibiting chair lifts. Meanwhile, the project is moving forward and is expected to be put out for bid soon. Adamant in their belief that housing for the elderly should have elevators as standard equipment, the Housing Coalition is trying to get the city council to review the project again. "If chair lifts are illegal for employees," reasons Mel Shapiro of the coalition, "why are they good for senior citizens?"

Montijo has a different view. "It really comes down to economics," he says. "Two-story walk-ups provide more units for the dollars. The purpose of the project isn't to be a convalescent hospital. We didn't see the need for chair lifts in the first place, and probably still don't."

— N.M.

— Jeannette DeWyce and
Neal Matthews

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Norman Swanson
Electronics Technician
Point Loma

Definitely not. If I believed
in something that irrational, I'd
be crazy. It's preposterous to
believe in something like that. I
think that man created God and
religion. It gives people
comfort. They can't accept the
fact that we're like any other
animal. When you're gone, you're
gone. I think that kind of belief
weakens people politically.
They might rationalize, "Well,
the earth is bad, but I'm going
to heaven." Instead of trying to
improve things on earth in their
own lifetime, they tend to be
more passive. They tend to feel
it's not their responsibility to
try to change things. It's a cop-
out.

Joanne McBride
Teacher's Aide
San Diego

I believe there's a heaven and
a hell. You'll go where you
deserve to go. I'm a Catholic,
but it goes beyond religious
belief. If you just stop to think
about it, it's common sense.
There had to be someone or
something to start creation to
begin with. Someone there to
begin with. Life didn't happen
from a void. I don't think this
all came about from some dust
in the universe. There is a God,
there is a supreme being,
otherwise the world would go
crazy. People would do what
they wanted to do. There
would be no reward and no
punishment.

Jimbo
Student of Human Nature
Pacific Beach

I'll answer the question by
asking a question. Has Albert
Schweitzer returned? Abraham
Lincoln? Chengis Khan? Et
cetera, et cetera, et cetera. In
other words, we're born, we
live, we die. Finis.

Gloria Knoll
Philosopher
Pacific Beach

Yes, there is. I can see
what's going on in the world.
We are being controlled and
manipulated by a very
powerful force of people.
There are a lot of evil people in
the world and it scares me. But
I believe the evil people will
pay for their sins in hell. They
can burn. Heaven will be
beautiful because only the good
people will be there. You have
to have faith in the Lord.
There's a lot of natural beauty
right here. No man could have
created this world. There's no
way man or just random chance
could have created the beauty I
see around me. In fact,
sometimes I feel like this is
almost heaven.

Max Skrzypek
Linguist
La Jolla

George Bernard Shaw said,
"If people would be able to
think for themselves, they
wouldn't have to use other
people's thoughts." Something
to that effect. Many people's
beliefs are what they think they
believe, but they haven't really
thought things out for
themselves. You don't need to
follow the example of someone
with a half million dollars who
wants to be buried in a
cemetery where the sun is
shining. Life belongs to the
living, the future to the
courageous. I believe that once
I lie down, that's it. I wouldn't
mind gaining a little weight
first — I'd be a better fertilizer.
Someone could grow really big
potatoes.

— Lin Jakary

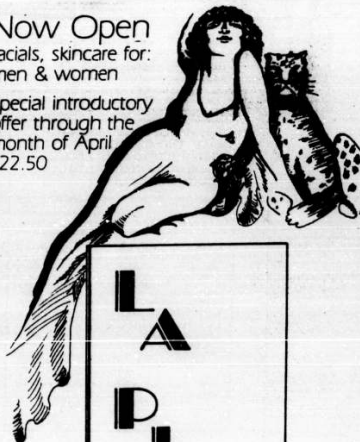
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Do You Trust City Politicians To Run A \$226,000,000 Tax Supported Convention Center?

Before you mail your ballot, consider the following facts about the proposed Convention Center.

EVEN ITS BACKERS ADMIT THE PROPOSED CONVENTION CENTER WILL REQUIRE A TAX SUBSIDY.

There is no convention center anywhere in the country which does not require some sort of subsidy for maintenance and operation and debt service," said Mike Connolly, former Mayor of San Diego's existing Convention and Performing Arts Center, who is campaigning in behalf of Proposition A.

San Diego Union, March 28, 1981

THE PROPOSED CONVENTION CENTER WILL REQUIRE A TAX SUBSIDY.

"An examination of plans for the proposed \$226,000,000 square foot hall, points up nagging concerns that the City is about to embark on a major mistake: the City committed last time in building a convention center.

"Too few first-class hotel rooms are planned within walking distance of the facility, according to a study in progress. This puts it at a marketing disadvantage with convention halls in other cities during its crucial first year of operation.

"In addition, the design does not allow for any major future expansion - at a time when many halls larger than the new one planned here are expanding even further to protect their share of the convention market."

San Diego Union, April 5, 1981

THE POLITICIANS DID NOT EVEN WANT YOU TO HAVE A VOTE ON THE CONVENTION CENTER!

City politicians do not trust the people's vote on the convention center. "We shouldn't have to have an election at all," says Mayor Pete Wilson. [San Diego Union, April 5, 1981]

Convention center supporters campaigned to keep Proposition A, your right to vote - from ever reaching the ballot. Mayor Wilson called the successful drive to provide a vote on funding of the convention center "a dash cloud" that "has now moved directly overhead." [San Diego Union, January 6, 1981]

The politicians tried to slip this one by you without giving you a chance to vote. They have proved that they can't run the City's present \$27 million convention center at a profit. They propose a \$226,000,000 convention center with an annual debt service of \$25,000,000 a year for more than 30 years. How can we trust the politicians to run this one at a profit?

Proposition A Turns It All Over To The Politicians ...Don't Let Them Sell You Another Tax Burden...

Vote "NO" on Proposition A



CITY POLITICIANS PROMISED TO RUN THE PRESENT CONVENTION CENTER AT A PROFIT, BUT FAILED!

PROMISE MADE IN 1982 "Within three years after completion, the building is expected to net \$300,000 a year from parking fees and from exhibit space rental operations."

San Diego Union, July 3, 1982

PERFORMANCE The operation, which includes a box office, a theatre, and convention facilities, lost \$252,000 last year.

San Diego Union, September 13, 1972

"Charles Seaton, the current CPAC (Convention & Performing Arts Center) General Manager and (Mike) Connolly (former Mayor) publicly let the problems they say have plagued the facility from the beginning."

"Such problems have contributed to a projection of a \$500,000 operating deficit this year and an \$800,000 deficit next year. In addition, the city must make \$1 million this year in lease payments to the city retirement fund."

San Diego Union, April 5, 1981

The City now proposes to build a bigger facility, which will put loss on an even greater scale.

WHY IS ATLAS HOTELS BRINGING THIS MESSAGE TO YOU?

The message set forth in this advertisement are among the reasons Atlas Hotels, Inc. opposes City funding of the proposed convention center. Atlas Hotels does not believe provision of such facilities is a proper obligation of the taxpayers.

We have a further interest, however, which is personal, and about which we want to be frank.

Our stockholders approved use of our private capital to build a major convention center, exhibit hall and related facilities in and for the benefit of San Diego as well as our company. This convention center at Town and Country Hotel annexes us and San Diego to compete for 65 percent of all conventions held in the United States. The Hotel Valley View, in which the Atlas Convention Center is located, contains over 4,000 hotel rooms, of which 2,800 are to be located for convention use. The revenue to support any convention facility.

The Atlas Convention Center was built and is operated primarily with private funds provided through the free enterprise system. If we don't operate profitably, we dig into our own pockets, not yours. If the proposed City tax-backed convention center does not run profitably, the taxpayers will dig into your pockets and ours. This is neither fair nor necessary.

Atlas has never asked the taxpayers for a subsidy, and we do not ask for one now. All we request is that government not use your tax dollars, our tax dollars, and those of our guests, to create an additional tax-backed convention center free enterprise convention center. Private enterprise can do the job if government and the politicians will stop off use back.

C. Terry Brown, President, Atlas Hotels, Inc.

EXPERIENCES IN OTHER CITIES PROVE THAT GOVERNMENT OWNED CONVENTION CENTERS DO NOT PAY THEIR OWN COSTS.

"Interviews with experts in the convention industry, and a close examination of the workings of convention halls in three other cities offer evidence that convention hall budgets are spiraling steadily with red ink."

San Diego Union, March 28, 1981

The Atlanta Convention Center had a recent annual deficit of \$500,000 plus \$2.7 million in debt service. The Kansas City Convention Center requires \$1.8 million a year in operating subsidies, plus another \$2.5 million to pay off its bonds. The Los Angeles Convention Center does not pay its \$25 million debt service.

Reported in San Diego Union, March 28, 1981

"Judging the Convention Centers of the larger Sunbelt cities, the true tag of these convention facilities do not appear to be \$226 million as estimated. Even the newest - San Francisco's George Hearnes Convention Center - set for opening next fall - costs only \$97 million."

San Diego Business Journal, March 16, 1981

IF THE PROPOSED CONVENTION CENTER FAILS TO PAY ITS \$25-MILLION A YEAR DEBT SERVICE, THE POLITICIANS WILL MAKE UP THE DIFFERENCE WITH OUR TAX DOLLARS.

City Attorney John W. Wilk in a January 26, 1981 memorandum to Mayor Peter Wilson said:

"I think it's important that you realize that while neither the bonds nor the debt of the City, the City is nevertheless legally obligated to pay them. If the City does not do so using the funds contemplated, it must use other funds which might very well include general operating funds, capital outlay funds, or other funds legally available for the purpose."

San Diego's financial consultant, Katz, Hottel, Conn & Associates, advised in its March 31, 1980 Quarterly Report:

"The lease payments are a general obligation of the City - payable from General Fund revenue and pledged with the full faith and credit of the City."

WHY HAVE POLITICIANS WHO BACK THE CONVENTION CENTER ATTEMPTED TO KEEP SECRET IMPORTANT FINANCIAL FACTS ABOUT THE PROJECT?

For many weeks, the City's independent corporation refused to answer a City Council's questions about the tax consequences of the proposed convention center. City Attorney John Wilk in a memorandum to the Mayor, holding that the City is legally obligated to pay the \$25 million a year on the convention center, was representative of the Mayor's position. It is a sure sign which shows the City has overestimated its \$18,000,000 the room tax revenue available to help pay the debt on the proposed convention center.

The Evening Tribune said that if the City Councilman "is having trouble getting information on the proposed downtown convention center, it's only because he's being misled by the average guy on the street." (March 11, 1981)

The San Diego Union reported that the redevelopment corporation's refusal to answer the councilman's questions "brought charges of secrecy that even convention center opponents admit damaged the campaign for Proposition A, the \$25 million convention referendum." (April 4, 1981)

"If the tax figures Schwartz seeks cannot be defended? Well, perhaps he is right after all."

Tom Galt, Los Angeles Times, March 12, 1981

San Diego Union, March 28, 1981

San Diego Union, March 28, 1981

San Diego Union, March 28, 1981

San Diego Union, March 28, 1981

San Diego Union, March 28, 1981

San Diego Union, March 28, 1981

Section 2 Events, Theater, Music, Film



Victor Borge

Comedy With Borge

It's ridiculous to write about Victor Borge as though you had never heard of him. He is seventy-one, he has been a star in America for forty years, and there is scarcely anyone who has not seen and heard his jokes, shyness, musical parodies, and piano playing in the theater, on radio, or on television. Here are some things about him you may not know.

His real name is Bory Rosenbaum. In the Fifties he owned a Rock Cornish hen farm and used to sign letters to his customers, "Pheasantly yours, Victor Borge." He is the inventor of the Borge sandwich, which is two slices of meat with a piece of bread in between. When the doorman at the Waldorf said to him, "Spring in the air, Mr. Borge!" Borge jumped. During his record-breaking one-man show, Comedy in Music, at New York's John Golden Theatre, he was required by the stagehands

union to hire eleven men and by the musicians' union to hire four stand-ins, including one pianist, none of whom played a note. His grandfather invented a cure for which there was no disease.

Here is a story about his childhood. His parents used to take him around to dinner parties to entertain the guests. He would announce a Beethoven sonata and then launch into a Beethoven-like concoction of his own. "This got varying reactions," he says. "People would say it was their favorite sonata, or that it was the only Beethoven sonata they'd never cared for, or 'I've never heard it played as well,' or 'I've never heard it played worse.' Presently my parents stopped taking me around to dinner parties."

He used to have a French poodle named L'Amour. In the mid-Fifties, L'Amour helped support Borge, since the dog had a nonpeaking role in his master's show. He would trot on toward the end of the first act while Borge was wackering or playing the piano, pick up a cookie under the piano, and trot off with it. At first, he used to take a bow at the final curtain.

(Continued on page 5, col. 1)

Billy Al Bengston

Billy Al Bengston has been painting the iris since the late Fifties. He's painted horses and motorcycle puns and chevrons, too, but for almost a quarter of a century the iris has been the identifying symbol in much of his work. The iris itself has a much longer history, having been cultivated by the ancient Egyptians, and yet its significance relates very directly to Bengston's art.

It is now believed that the iris, and not the lily, was the inspiration for the heraldic fleur-de-lis, which served as an ancient decorative motif in India as well as Egypt - where it was a symbol of life and resurrection - and in Etruscan and in Roman and Celtic architecture and was used as an emblem of the French monarchy and of the city of Florence. Its name comes



from its association with Iris, the Greek goddess of the rainbow and messenger of the gods. The heraldic format, of a central emblem within a frame

against a background, has been prevalent in Bengston's work. In the Skirtes and Severties he moved the iris out of its centered square, multiplied it, put it in

front of or behind overlapping squares, circles, rectangles, and diagonal abstract shapes. Now his iris is free to float in any

in any corner of a painting or watercolor. Bengston calls his iris

(Continued on page 6, col. 2)

Musical Universe

A simple job description would reveal only the skeletal Terry Riley: keyboard virtuoso, improviser, composer of multidisciplinary music. Students and followers of twentieth-century music are able to provide the sinews that Riley is one of the most influential composers of our time, that he is perhaps the first true synthesist of Eastern and Western music, that his 1964 masterpiece, In C, gave birth by proxy to an entire school of composition puppled by the likes of Steve Reich, Philip Glass, Eno, John Cale, and even the long-defunct pop/jazz group Soft Machine.

Before discussing what Riley's music is, it might be best to detail what his music isn't, and which mechanics of traditional

Western music Riley strove to eliminate or disassemble on his way to creating something new. A distilled observation on Western music is that it is the exploration of the relationship of tones to one another (said tones being the twelve equivalent semitones of Western octave). The simplest pop tune and the most elaborately developed symphonic piece both rely upon intervals and associations and prescribed, rigidly set chordal structures to provide what we call melody and harmony. We Westerners feel most comfortable when these elements are enmeshed by an intuitive, steady, rhythmic pulse.

The multitude of notes and chords in a song or symphony, and the symmetry of their interrelationships, creates a musical system, a "universe" of tonalities that we perceive as a complete system. If this statement is committed to

paper, it is locked in, immutable. It might be said that Riley's first adventurous step was to determine that his music would involve the relationship of tones to themselves. For Riley and his disciples, each tone is a "universe" unto itself, with endless harmonic variations and combinations of its own. To stray from a tone before it can be explored in all its facets is to reach for the knife and fork without having fully savored the wine.

This is where the Eastern influence enters. Indian music, for example, does not have chord patterns, tonal clusters, and alternate voicings against which to apply linear movement. There is simply drone and melody. Therefore, each individual note must be sophisticated, multidimensional, a self-contained statement. Having studied and worked with

(Continued on page 6, col. 4)



Terry Riley

READER'S GUIDE

Contributors to **READER'S GUIDE** EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photo to **READER'S GUIDE** EDITOR, P.O. Box 88283, San Diego, CA 92188.

Dance

Spring Dance Concert of the SDSU Choreography Ensemble will feature choreography by Jean Isaacs, Pat Sandback, Graham Hempel, George Willis and guest choreographer Richard Barrios. Thursday, April 23, 8 p.m., main stage, Dramatic Arts Theatre, SDSU. 265-6824.

Jazz Dance of the funky, balletic, punk, disco, modern, big band, and space kind, will be performed by Stretch Jazz Dance Company. Friday, April 24 and Saturday, April 25, 8 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 282-2824.

Repertory Program of California Ballet Company will include Act II of Swan Lake with music of Tchaikovsky and choreography after Petipa, the world premiere of Denver Suite, choreographed by Paul Wagner to music of John Denver, and choreography by Jean Isaacs to music of Scott

Joplin, and *Romantic Variations* choreographed by Maxine Mahon to music of Glazunov. Friday, April 24, 8 p.m., and Saturday, April 25, 2:30 and 8 p.m., East County Performing Arts Center, 215 East Main Street, El Cajon. 442-2277.

Spring Dance Festival of City Centre Ballet will present two premieres and two repertory works. *Epiphany*, Afternoon of a Faun, *Opus 3* and *Jeux*. Friday, April 24 and Saturday, April 25, 8 p.m., and Sunday, April 26, 2 and 7:30 p.m., P. Carmel Center, 9550 Carmel Mountain Road, San Diego. 578-5478.

Film

Children's Films will be screened Thursday, April 21 and Monday, April 27, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-5211.

Double Feature: Rouben Mamoulian's *Love Me Tonight*, a 1932 musical starring Jeanette MacDonald, Maurice Chevalier, and the songs of Rodgers and Hart, and *Law and Order*, with Ronald Reagan in Hollywood, will be screened Friday, April 24, 3 p.m., and Saturday, April 25, 2 p.m., fine arts hall, 220 Grossmont College, 8800 Grossmont College Drive, El Cajon. Free. 465-1702 x321.

Political Film Series of the UCSD

Committee for World Demos will present *The Winning Class* to music of Glazunov. Friday, April 24, 8 p.m., and Saturday, April 25, 2:30 and 8 p.m., East County Performing Arts Center, 215 East Main Street, El Cajon. 442-2277.

"Right Out of History" a film by Johanna Demetrakis, documenting feminist artist Judy Chicago's controversial work *The Dinner Party*, will be shown Friday, April 24, 8 p.m., council chambers, Aztec Center, SDSU (233-8984) and Wednesday, April 24, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla (434-3541).

Olympic Highlights of the XXII Olympic games will be presented by the UCSD Progressive Coalition. Saturday, April 25, 8 p.m., Mandeville Auditorium, UCSD. 452-2236.

"World Religions Film Festival" will present ten short films on Islam, Taoism, Jainism, Hinduism, Mahayana, Zen, Buddhism, Christianity, and Tibetan Buddhism. Sunday, April 26, 1 to 5:30 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla (459-4343).

"Brightest of the Grand Canyon" a film adaptation of the Marguerite Herrin book, will be shown Monday, April 27, 6:30 p.m., National

City Public Library, 200 East 12th Street, National City. Free. 474-5211.

"The Wrong Side of the Law" film series will screen *The Big Heat*, a 1951 film directed by Fritz Lang and starring Glenn Ford as a cop trying to bust a city crime ring. Monday, April 27, 7 p.m., and Tuesday, April 28, 7 p.m., Little Theatre, SDSU. Free. 265-6791.

"Masters of Modern Sculpture" film series will feature the work of David Smith, Louise Nevelson, Richard Serra, Carl Andre, and Mark Di Suvero. Tuesday, April 28, 8 p.m., room 412, art building, SDSU. 265-5433.

"Living Planet" an IMAX film that explores the earth's resources from the summer with Sarek Sky, an Omni-Max look at the heavens. Reuben H. Fleet Space Theater, Balboa Park. 338-1168.

Lectures

"Tribute to the Bard" a dramatic reading by the Pato Playhouse Readers' Repertory Company, will celebrate the birthday of William Shakespeare. Thursday, April 23, 7 p.m., Book Works, Vineyard Center, 1521 East Valley Parkway, Escondido. 741-9079.

"The Golden Age of Zen" will be the subject of a lecture presented by Robert Zuehlhofer of the Institute for Transcendental Studies. Friday, April 24, 7:30 p.m., Zen Center San Diego, 4747 Black Mountain Road, Del Mar. 461-0292.

"Voyager and the Worlds of Saturn" will be the subject of a lecture by Paul Pons, supervisor of the Outer Planets Trajectory and Mission Design Group at Pasadena's Jet Propulsion Laboratory, who will show slides and a movie of Voyager II's encounter with Saturn. Friday, April 24, 7:30 p.m., Casa Real, Aztec Center, SDSU. Free. 265-6531.

Opera Preview of Puccini's Tosca will be presented by Vera Wolf. Saturday, April 25, 10 a.m., Del Mar Auditorium, 9th Street and Stratford Court, Del Mar (451-5511), and Monday, April 27, 8 p.m., Adhemar Music & Arts Library, 1001 Wall Street, La Jolla (Free. 459-5174).

Poetry Reading by Elizabeth Evans will be given Saturday, April 25, 7 p.m., Plan's Books, 1615 West Lewis Street, Mission Hills. Free. 299-7098.

"Eewitness Report from Poland — What's Really Happening?" will be presented by Bevis McDonald through slides and interviews with members of the Polish workers organization Solidarity from her recent trip. Sunday, April 26, 3 p.m., Militant

Room of Magic Numbers" such as 1, 7, 8, 12 and 15. Thursday, April 23, 7:30 p.m., Southwestern College, Chula Vista. 900 Ray Lakes Road, Chula Vista. 421-1180.

Visiting Artists Program will present class craftsman Wendell Castle in a lecture demonstration of his work. Thursday, April 23, 7:30 p.m., and installation artist Lisa Albuquerque making a presentation Tuesday, April 28, 7:30 p.m., room 412, art building, SDSU. Free. 265-6531.

"The Gift of Wilderness" will be the theme of a lecture by Wallace Stegner, Pulitzer Prize-winning novelist, conservationist, and historian, at the third annual David Mac Bicklin Memorial Lecture on environmental issues. Thursday, April 23, 8 p.m., TLH 107, UCSD. Free. 452-3120.

The Palestine Issue will be the subject of a lecture presented by Hafeez Muzamil, director of the Palestine Information Office in Washington, D.C., and representative of the Palestine Liberation Organization. Thursday, April 23, 8 p.m., Revelle Cafeteria, UCSD. 565-4415 x267 or 380-7125.

"The Golden Age of Zen" will be the subject of a lecture presented by Robert Zuehlhofer of the Institute for Transcendental Studies. Friday, April 24, 7:30 p.m., Zen Center San Diego, 4747 Black Mountain Road, Del Mar. 461-0292.

"Voyager and the Worlds of Saturn" will be the subject of a lecture by Paul Pons, supervisor of the Outer Planets Trajectory and Mission Design Group at Pasadena's Jet Propulsion Laboratory, who will show slides and a movie of Voyager II's encounter with Saturn. Friday, April 24, 7:30 p.m., Casa Real, Aztec Center, SDSU. Free. 265-6531.

Opera Preview of Puccini's Tosca will be presented by Vera Wolf. Saturday, April 25, 10 a.m., Del Mar Auditorium, 9th Street and Stratford Court, Del Mar (451-5511), and Monday, April 27, 8 p.m., Adhemar Music & Arts Library, 1001 Wall Street, La Jolla (Free. 459-5174).

Poetry Reading by Elizabeth Evans will be given Saturday, April 25, 7 p.m., Plan's Books, 1615 West Lewis Street, Mission Hills. Free. 299-7098.

"Eewitness Report from Poland — What's Really Happening?" will be presented by Bevis McDonald through slides and interviews with members of the Polish workers organization Solidarity from her recent trip. Sunday, April 26, 3 p.m., Militant

To Local Events

Forum, 1053 15th Street, downtown. Reservations: 234-4630.

Jazz Dancing will be the topic of a lecture demonstration presented by the Bob Bana Dance Ensemble from Hollywood. Sunday, April 26, 3:30 p.m., Ballet Society, 315 West Washington Street, Hillcrest. 453-1073.

"America Today" will be the topic of former presidential candidate John Anderson. Sunday, April 26, 8 p.m., Camino Theater, USD. 291-6480 x4602.

"How Consumers Can Fight Back" legally will be discussed during Law Week. Tuesday, April 28, noon, Glass Room, Convention and Performing Arts Center, downtown. Free. 299-9627 or 231-0781.

"Mental Rape" and the legal and psychological blocks to making marital, coherent, and date rape a crime, will be discussed by Laura X, director of the National Clearinghouse on Rape. Tuesday, April 28, 1 p.m., Cal Western School of Law auditorium, Fourth Avenue and Cedar Street, downtown. 287-4134.

Poetry and Prose Readings by David Brouge, formerly of Britain and now of Sonoma State University, will feature the poet's own work. Tuesday, April 28, 8 p.m., Scripps Cottage, SDSU (265-5443), and Wednesday, April 29, 4 p.m., Revelle Formal Lounge, UCSD (452-6766). Free.

"Contemporary Health Topics" series of lectures presented by Bay General Community Health will conclude with Southwestern Col-

lege social science instructor Barbara Sawyer discussing "Death and Dying." Tuesday, April 28, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 420-9820.

"San Diego Women in Theater: Future Visions" will be discussed by director Judith Fein, producer Kit Goldman, set designer Wills Mann Dry, actress Kathy Najmy, lighting designer Kim McAlister, and drama instructor Gloria Knight, during the Women's Festival of the Arts. Tuesday, April 28, 7:30 p.m., Center for Women's Studies & Services, 908 E Street, downtown. 323-8994.

Telling Tales to children and adults will be the agenda of Storytellers of San Diego. Wednesday, April 29, 6:45 p.m., San Diego Public Library, 820 E Street, downtown. Free. 453-5914.

Old-Time Band Concert will be given by the City Guard Band after a sixty-six year intermission, with a new program of marches, overtures, waltzes, and rag from circa 1920, sponsored by the Heritage Band Society. Sunday, April 26, 3:45 p.m., Organ Pavilion, Balboa Park. 297-0294.

Friday Evenings Concerts series will present SONICK, an ensemble of UCSD music department members directed by Bernard Ramo, in a program of works by Takemitsu, Reich, Subotnick, and Randa. Friday, April 24, 8 p.m., Smith Residence, UCSD. 265-6947.

"Orange Garden Concert Series" will be launched with a variety of chamber music and solo pieces performed by young musicians of UCSD. Friday, April 24, 8 p.m., Scripps Cottage, SDSU (265-5443), and Wednesday, April 29, 4 p.m., Revelle Formal Lounge, UCSD (452-6766). Free.

Requinto Guitarist Lino Chavez and *El Conjuno* Jancho de Veracruz will perform classical Jancho music of the tropical coast region of Veracruz, Mexico, Friday, April

24, 8 and 10 p.m., International Bred, 4034 30th Street, North Park. 284-9603 or 365-4243.

Music for Bassoon, works by Kolb, Busy, and Gabel, will be performed by Robert Olson. Saturday, April 25, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3129.

Chamber Music Concert of the Sibling Singers will be presented in costume. Sunday, April 26, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. 239-2211.

Harpichord Concert will be presented by Patrick Lindley. Sunday, April 26, 3 p.m., St. Elizabeth's Episcopal Church, 2825 Merion Avenue, Linda Vista. 277-5400.

Asian Music Festival, cosponsored by Palomar College and the Center for World Music, will present music, dance, and shadow puppets from Bali, Java, Japan, and India, beginning Tuesday, April 28 with a lecture/demonstration of the Japanese gamelan by I.M. Harjo to 11 a.m., and a gamelan concert at noon, Palomar College theater, 1140 West Mission Road, San Marcos. Free. 744-1150.

"Comedy with Music" will be presented by pianist and humorist Victor Borge. Tuesday, April 28, 8 p.m., Civic Theatre, downtown. 236-6510 or 399-7271.

Sonatas of J.S. Bach will be performed in recital by flutist Ann Erwin, cellist Mary Lindblom, and organist Myrl Henderson. Tuesday, April 28, 8 p.m., Union Congregational Church, 1216 Cave Street, La Jolla. 459-5045.

Church, 7715 Draper Avenue, La Jolla. Free. 454-1605.

Folk Artist U. Utah Phillips will present a program of songs and stories of the American West. Sunday, April 26, 8:30 p.m., Revelle Cafeteria, UCSD. 452-3120.

Cottage Concerts will present a program of music for violin and Norwegian folk music on the Hardanger fiddle, played by Paul Severton. Monday, April 27, noon, Scripps Cottage, SDSU. Free. 265-5204.

In Concert, Music Makers of San Diego will present works of Beethoven and Shostakovich for two pianos, and cello and piano. Monday, April 27, 8 p.m., Theatre, 9102 Clairemont Mesa Boulevard, Clairemont. Free. 278-1907.

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Noontime Concerts will feature a cello recital by Marjorie Hart, Mandeville Auditorium, UCSD. Free. 291-6480 x4261.

Wednesday Evenings at the Mandeville Center series will present Terry Riley performing his own compositions on the organ. Wednesday, April 29, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Special Events

Western Days in Lakeside will feature a pancake breakfast, carnival, beard-growing contest, and much more. Thursday, April 23 through Sunday, April 26, with a parade Saturday at 10 a.m. down Woodside Avenue from Winter Gardens to Main and on to the rodeo grounds. Lakeside. 561-1031.

Book Sale, the eighth annual sponsored by USD Friends of the Library, will benefit recreational reading and computerized cataloging facilities. Thursday, April 23, 9 a.m. to 5 p.m., a.d. Friday, April 24, 9 a.m. to 3 p.m., French Parlor, Founders Hall, USD. 291-6480 x4266.

Performance Artist Laurie Anderson will make art magic out of music, electronics, text, slides, films, and visual effects. Thursday, April 23, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

"A Wild Walkabout", behind the scenes at the San Diego Wild Animal Park will be sponsored by Walkabout International. Saturday, April 25, 8:45 a.m., San Diego

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in residence at Peninsula Dance Arts

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Sunday, April 26 6:30 & 9:00 p.m.

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Charge Line & Information **436-4030** \$6.00 & \$6.50 in advance \$6.50 & \$7.00 at the door

Monday, April 27, 10:30 p.m.,
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Guests

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

If it has long been a source of amusement for me that the word "concert" should possess the alchemical power to transform a simple musical presentation into an event. Like its cousins, "Carnegie Hall," "genius," and "standing ovation," the term "concert" has lost more than a little of its luster in the past fifteen years. It has nevertheless retained the magical capacity to draw to a performance people who might otherwise stay home and watch "Love Boat."

If a favorite group is playing in a local club, one will attempt first to wander onto the "guest list" (they'd love to hear you guys, but I can't afford quick, quick, quick...), or, barring that, will hunt for a "discount ticket" in a record store. Unless the club in question has a "bargain hour" admittance fee. Once inside, the devotee will circumvent the two-drink minimum by nursing a beer as though it were in intensive care, all the while inventing new and ingenious ways of avoiding eye contact with the barmaid. If he's truly fortunate, he'll be able to recover at least a portion of his investment by finishing the quarter left in the ashtray by his generous, seat-warming predecessor.

Ah, but back the same group across town, call their appearance a "concert," and suddenly one is hitting the twenty-four-hour fever, anxious and willing to spend freely, and fully prepared to make a night of it. Even the music sounds better. I don't need to nudge S.I. Hazzard twice to learn that the semantics involved in the relationship between "club" and "concert" have only become



LEON HELM

interesting since promoters discovered the profit potential of contemporary music. I am happy, at least, that the imbalanced perception of these terms can sometimes provide an audience for music that is itself deserving and which often goes without some form of proper exposure and publicity.

That we San Diegans are blessed with more than great weather and an exceptional pro football team is evidenced by the bountiful supply of excellent musicians who could make a

deeper dent in the music world (and bigger bucks) by taking their craft elsewhere, but who, for whatever reason, call this city home. By doing so, they comprise that which we modestly label our local "music scene."

As regards jazz in particular, musicians such as drummer/percussionist Jim Rank, pianist Butch Lacy, guitarist Peter Sprague, saxophonist Charles McPherson, vocalist Big Ruth Piggie, and many others, have for years given local lounge lairs a multitude of sparkling, melodic

moments and high-intensity improvisation. But occasionally they get so comfortable under the same flags, and the resulting "concert" presentations bring the fans—a number of whom have never partaken of the artist's club gigs—out of the woodwork.

So it is with the San Diego Musicians and Jazz Singers Series, which will offer concerts featuring at least three of the aforementioned stalwarts (Lacy, Sprague, and Piggie) over the next several Sundays. In its third annual installment, the series will temporarily remove the players from their usual club settings, providing them with an environment that should allow for more personal, less inhibited or inhibited expression. Select out-

performances in the last two years attest to the success of the formula. Opening the series this Sunday at the Old Town Theater downtown, are Lacy and bassist Gunter Rapp. If you haven't headed toward Lacy's wonderful playing, do so. The series will continue through June 7.

I haven't in all fairness, disavowed myself from commenting on Leon Helm's appearance here, since I dislike bars and bar music. Which is to say I dislike Buffett. Being fair still, I must allow that there is definitely a place for Buffett's music—in any seedy bar in South Mission Beach. Buffett's sudden rise to fame and fortune a few years back, owed less to the artist's whole time has come syndrome than to the fact that there are entire regiments of people out there whose daily uniform—regardless of the weather—is a thong, faded gym shorts, a three-piece Hussey's T-shirt, and a can of Coors grafted to one hand. For them Buffett is as mesmerizing as Jim Jones. I can still remember with sharp

afforded in the music's immediate aftermath, when a big hit, "Margaritaville," in 1977, at which inevitably someone's guitar-toting boyfriend would acquiesce too quickly to his lady's prodding of "C'mon, Rick, play them that song you wrote." The song would, of course, sound more for note like "Margaritaville," with clever new lyrics supporting the originals, to which those in attendance would respond with obligatory volleys of "Isn't he funny?" or "He shouldn't be delivering pizzas with that kind of talent." To tolerate Buffett was one thing, but to suffer at the hands of his progeny.

I envy Buffett's Caribbean lifestyle, empathize with his happiness of affording fatherhood, and do not wish him any ill will. But his back-catch cynicism and wee hours sense of humor have never registered higher than a three on my chore meter. And I think that his recent solo tour (sans the Coral Reefers Band), in which he eschewed concert halls in favor of smaller, rowdier on-the-floor venues, indicates that beer, like water, eventually seeks its own level. Buffett will bring his bloodshot ruminations to Golden Hall this Tuesday night.

Those of you whose introduction to Leon Helm was his effective portrayal of Loretta Lynn's father in "Coal Miner's Daughter" might be surprised to learn that he had quite a career prior to that film. The first time I saw Helm in the flesh was during the midday tour of his group, the Band, around 1969. This, for my money, was one of the greatest groups this country has produced, and while guitarist/songwriter Bubble Robertson may have been the band's creative fulcrum, it was Helm who provided the emotional leverage.

(continued on page 10)

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SAT., APRIL 25 in GOLDEN HALL

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This Week's Concerts

Continued from page 11

that singing in a duet with a woman who is the visual and audio image of the band's lead singer, and who is also a talented singer and songwriter. The band's lead singer, who is also a talented singer and songwriter, is the visual and audio image of the band's lead singer, and who is also a talented singer and songwriter.

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 Sunday, May 10
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Brothers 10:30 Wednesday-Friday
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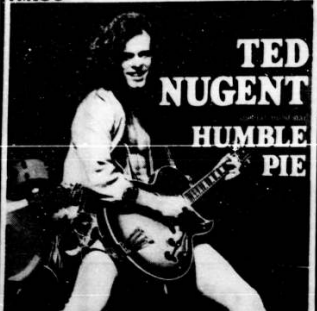
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481-9022

Strange Daze: Bacchanal,
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p.m. 8022 Clairemont Mesa
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Saturday, April 25

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The Alamo, 3093 Clairemont
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Abbie's Real Inn, 1201 Hotel Circle
South, Mission Valley, 291-1103.
John Whalen, pianist, Tuesday
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Anchorage Fish Company,
3878 Carlsbad Boulevard,
Carlsbad, 726-3170. Tomation,
contemporary, Sunday and
Monday; Pride and Joy,
contemporary, Tuesday and
Wednesday.

Anchort Inn, 7260 Clairemont
Mesa Boulevard, Kearny Mesa,
571-1532. Anne, contemporary
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Anthony's Harborside, 1355
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232-6358. Joint Effort,
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Art 'n' Charlie's, 5353 Mission
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Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022. Bratz, rock and roll,
Thursday through Saturday; Jimmy
Witherspoon and the Johnny
Almond-Mark Lessman Band,
blues, Sunday; the Johnny
Almond-Mark Lessman Band,
rock, rhythm and blues,
Wednesday.

Bachschne, April 29, 9 p.m. 1130
Buenos 276-5993

Flora Putim, Afro, Hiroshima,
Inner Circle, and Mosaic
Santitas, San Diego City Center
Athletic Field, Sunday, May 3, 1
p.m. 284-9033, 298-1731, or
287-0719

Jimmy Cliff, Oneness, and Bratz
California Theater, Sunday, May
10, 8 p.m. 1112 Fourth Avenue,
downtown.

Spit Eng, Skate Theater, Monday,
May 11, 8 p.m. 470 El Cajon
Boulevard 565-2665

Ted Nugent and Humble Pie:
Sports Arena, Friday, May 15, 7:30
p.m. Sports Arena Boulevard,
224-4171

Judas Priest: SDSU Outdoor
Amphitheater, Monday, May 25,
8 p.m.

Rock: Sports Arena, Tuesday, June
9, 7:30 p.m. Sports Arena
Boulevard 224-4171

Abilene, Town and Country Hotel,
500 Hotel Lane North, Mission
Valley, 291-7311. Lanny Huff and
Cinnamon Ridge, country
Tuesday through Saturday.

The Alamo, 3093 Clairemont
Drive, Clairemont 276-2240.
Country Grasshows, country
western, Tuesday through
Saturday.

Albafra, 1309 Camino del Mar,
Del Mar 756-0746. Monrovia,
featuring Rob Schneideman with
guest Tom Beachstein, jazz,
Tuesday through Saturday.

Abbie's Real Inn, 1201 Hotel Circle
South, Mission Valley, 291-1103.
John Whalen, pianist, Tuesday
through Saturday.

Anchorage Fish Company,
3878 Carlsbad Boulevard,
Carlsbad, 726-3170. Tomation,
contemporary, Sunday and
Monday; Pride and Joy,
contemporary, Tuesday and
Wednesday.

Anchort Inn, 7260 Clairemont
Mesa Boulevard, Kearny Mesa,
571-1532. Anne, contemporary
western, Friday and Saturday.

Anthony's Harborside, 1355
North Harbor Drive, downtown,
232-6358. Joint Effort,
contemporary, Tuesday through
Saturday.

Art 'n' Charlie's, 5353 Mission
Center Road, Mission Valley,
297-1823. Paul the Jazz Continuum,
jazz, Thursday through Saturday.

Asgan Mine Co., 5880 El Cajon
Boulevard, East San Diego,
583-1813. Beaky and the Bu-Tones,
rock and roll, Thursday through
Saturday; Michael Joseph and
Friends, contemporary, Sunday
and Tuesday; Skyhigh, rock and
roll, Wednesday.

Atlanta, 2956 Ingraham Street,
Mission Bay 224-2434. Barbara
Linn and the Gamblers, country
pop, Tuesday through Saturday.

Bacchanal, 8022 Clairemont
Mesa Boulevard, Clairemont,
560-8069. Gary Puckett with
special guest Four Eyes, pop rock,
Thursday; Tweed Breakers, rock
and roll, Friday and Saturday;
Strange Daze, rock and roll,
Sunday; Poison Ivy, rock and roll,
Monday and Tuesday; Bratz, rock
and roll, Wednesday.

Bar X Ranch House, 119 East
Broadway, Vista 724-0310. May,
country western and pop, Tuesday
through Saturday.

The Beach Club, 1921 Bacon
Street, Ocean Beach 222-0822.
Ryckus, rock and roll, Thursday
through Saturday.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022. Bratz, rock and roll,
Thursday through Saturday; Jimmy
Witherspoon and the Johnny
Almond-Mark Lessman Band,
blues, Sunday; the Johnny
Almond-Mark Lessman Band,
rock, rhythm and blues,
Wednesday.

Thursday 9-1 a.m. Friday & Saturday 9:30-1:30

Ella Ruth Piggee

CROSSROADS

San Diego's Oldest Jazz Club
945 Market Street "Downtown in the Gaslamp Quarter"
On the corner of 4th and Market 233-7566

BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE NOW FOR

TED NUGENT FRI. MAY 15
WITH HUMBLE PIE
JIMMY BUFFETT APRIL 28
JAMES TAYLOR * **VAN HALEN**
FRI. MAY 1-ANAHEIM C.C. IN L.A. JUNE 19, 20
JIMMY CLIFF * **RUSH** JUNE 9

RESERVE CHOICE SEATS NOW FOR

JUDAS PRIEST * **KOOL JAZZ**
MAY 25 JUNE 5, 6
WHO - JOURNEY - UFO - ALICE COOPER - AC/DC - TOM PETTY
ROLLING STONES - ROD STEWART - PAUL McCARTNEY - ELO
GEORGE THOROGOOD - PRETENDERS - OZZY OSBOURNE

WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.

273-4567 CALL US!

THE BASSUP TAVERN

Thursday, Friday & Saturday
April 23, 24 & 25 9 PM
Rock 'n' Roll with

BRATZ

Friday, April 26 9 PM
Get a soulful spoonful with

MR. JIMMY WITHERSPOON

with
THE
ALMOND-LESSMAN
BAND

Wednesday, April 29 9 PM Rockin' R&B with

THE JOHNNY ALMOND- MARK LESSMAN BAND

Coming: May 1 & 2 Rock 'n' R&B with
ZAS NIDAS and J-ROCK
with guests
JAGA

May 3 **ACTUAL SIZE & DEER**
DEBONAIR and THE BOAT PEOPLE
May 10 Mother's Day Special!
BIG NANA THORNTON

Every Friday afternoon 5-7 PM
DEXIELAND JAZZ with the CHICAGO SIX
& 50+ BREWS TOO! (no cover)

Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

LIVE AT THE

Bacchanal

BETWEEN HWY. 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD

THURSDAY, APRIL 23
5:30 CONCERT DEDICATED TO

GARY PUCKETT

WITH SPECIAL GUEST
FOUR EYES

THURSDAY, APRIL 23
7:30-11:30 PM
THE BASSUP TAVERN
945 MARKET STREET, DOWNTOWN SAN DIEGO

THURSDAY, APRIL 23
9:30-11:30 PM
Tweed Breakers

FRIDAY, APRIL 24
7:30-11:30 PM
A TRIBUTE TO THE DOORS
**STRANGE
DAZE***

FRIDAY, APRIL 24
9:30-11:30 PM
Poison Ivy

WEDNESDAY, APRIL 22
9:30-11:30 PM
BRATZ
LADIES NIGHT
THURSDAY, APRIL 23
9:30-11:30 PM
ONE ARTICLE OF DISCO SUCKS CLOTHING

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
*THE STRANGLERS

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
*JOHNNY
THUNDERS
& the HEARTBREAKERS

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
TAJ
MAHAL

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
LEE
RITENOUR

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
DAVID
BROMBERG

FRIDAY, MAY 1 & 2, 9:30-11:30 PM
TONY KAMPMANN

Black Angus, 5247 Kearny Villa Road, Kearny Mesa 279-3100. Michael Tate, contemporary Sunday and Monday, split, contemporary, Tuesday through Saturday.

Black Angus, 707 E. Street, Chula Vista 426-9200. Feelin', top 40, Thursday through Saturday.

Black Angus, 6370 Friar Road, Mission Valley 563-5802. Summer Wine, contemporary, Monday through Saturday.

Black Angus, 1000 Groves Avenue, El Cajon 440-5055. Shady Oak, top 40, Monday through Saturday.

Black Frog Restaurant, 4672

Federal Boulevard, East San Diego, 264-5797. Jimmy Noonan, jazz, Wednesday and Thursday, Super Blue, jazz, Friday through Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla 454-9131. Masa Latin jazz quartet, jazz, Thursday, Bruce Cameron quartet with Hollis Gentry, jazz, Friday and Saturday.

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LIVE!
The People Movers
CARGO BAR

268-3838
TRIP TICKETS
THE TICKET AGENCY
CONCERT, THEATRE, SPORTS
CHOICE SEATS TO:

CONFUNKSHUN	April 24, 1st 10 rows
JIMMY BUFFETT	April 28, Limited supply
JIMMY CLIFF	California Theatre, May 10
TED NUGENT-HUMBLE PIE	S.D. May 15 L.A. May 12
JUDAS PRIEST	San Diego State May 29
KOOL JAZZ FESTIVAL	June 5, 6 with June 5) Ikey Blue, Crusaders, Bushnets, Kool & the Gang (June 6) Aretha Franklin, Temptations, Peebles Bryson, The Jonez Girls
RUSH * RUSH * RUSH	June 9
VAN HALEN	June 19, 20, 21 in L.A.

268-3838 **420-8747** **442-5553**
SAN DIEGO'S NO. 1 TICKET SERVICE

Home, contemporary and variety, Sunday and Monday.
Bobby G's, 485 First Street.

Encores, 436-7397. Jerry McCain and the Gigolos, jazz, Wednesday and Thursday, State Blend, contemporary, Sunday.

the ALBATROSS
Tuesdays through Saturday
MANZANITA
featuring
ROB SCHNEIDERMAN
with special week end guest
TOM BRECHTLEIN
drummer for Chick Corea Band

Coming soon:
LUNCHES, MAY 4TH
Call for information
Coming next month:
PETER SPRAGUE & DANCE OF THE UNIVERSE
Dinner served nightly
Sunday-Thursday 5:30-10 Friday & Saturday 5:30-11
We take reservations! Credit cards welcome.
1309 Camino del Mar, Del Mar 755-6744

HALCYON
Thursday, Friday & Saturday
QXI
Great rock and roll
Sunday & Monday
FOUR EYES
Tuesday-Saturday April 28-May 2
No cover charge when dining at the Halcyon

Aspen Mine Co.
presents
Becky & the Blu-Tones
April 23-25
Michael Joseph and Friends
-Easy listening music-
Sun, April 26 & Tues. April 28
Skyhigh
April 29-May 2 & May 6-9
Shake
May 13-16 & May 20-23
5880 El Cajon Blvd. 582-1813

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island 224-2451. Live jazz, entertainment, jazz, Wednesday through Saturday. Call club for information.

The Bouquet Bar, 135 North Highway 101, San Marcos 734-4444. Live jazz, entertainment, jazz, Wednesday through Saturday. Call club for information.

Bull and Bear, 590 North Second Street, El Cajon 440-5757. Party, Country, contemporary, country western, and country rock, Wednesday through Saturday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa 578-8666. Steve Voss, contemporary, Thursday through Saturday.

Cabaret Supper Club, 2223 El Cajon Boulevard, North Park 298-1722. Holly Babal and the Backstage Kids, musical reviews, Wednesday through Saturday and Sunday afternoon.

Cafe del Rey, 1549 El Prado, San Diego 234-8511. Sharon Siegel, piano bar, Thursday through Saturday.

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Duttilery, Old No. 7, 140 South San Boulevard, Solana Beach 755-6733. Moving Targets, rock and roll, Thursday through Saturday, D.J. Felix, dance music, Sunday, the Monk, rock and roll, Tuesday, Tuesday Breakers, rock and roll, Wednesday.

Dec Masters, 2051 Shelter Island Drive, Shelter Island 223-2572. Larry Page, contemporary piano and guitar, Wednesday through Saturday, Bill Backwell, Acetel comedy, Sunday through Tuesday.

Driftwood, 5286 Bollinger Drive, La Mesa 462-0533. Don Gels and Quartet, contemporary, Wednesday and Thursday, Carl Simmons, country western, Friday through Tuesday.

Elvin's, 7955 La Jolla Shores Drive, La Jolla 450-0541. Peter Torgue with Dance of the Universe Orchestra, jazz, Wednesday through Saturday.

Fat City, 2137 Pacific Highway, downtown 232-0686. Melissa McCracken, contemporary, Wednesday through Saturday, Sheila Harris, western, contemporary, and jazz, Friday and Saturday.

Freddie Restaurant and Lounge, 7353 El Cajon Boulevard, La Mesa 460-1500. Quick, top 40, Thursday through Saturday, Ducktail Revue, 50s rock and roll, Sunday, Feelin', top 40, Monday.

Freddie Restaurant/Lone Star Lounge, 439 West Washington, Escondido 745-1931. Trinity River Brothers, country rock, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff 753-6438. Margarita Page, jazz, Thursday through Saturday, Anthony Ortega, jazz, Sunday.

Flanigan's, 5373 Mission Center Road, Mission Valley 291-8635. Live top 40, Tuesday through Sunday. Call club for information.

Flora Springs Inn, 15505 Highway 80, El Cajon 443-9508. Crowne, country rock, through Labor Day.

Freddie's, 2858 Carlsbad Boulevard, Carlsbad 729-3189. Edges, rock and roll, Wednesday through Saturday, Prognosis, new wave, Sunday through Tuesday.

Francine's, 939 North Hill Street, Carlsbad 722-7123. Bogart, top 40, Thursday through Sunday.

Gold Coast Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Soft Touch, contemporary, Tuesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Point 225-9559. Top 40, rock and roll, Tuesday through Saturday.

Holligan's, 4325 Ocean Boulevard, Pacific Beach 274-3474. Ron Bolton Group, contemporary, Tuesday through Saturday, Steve Voss, contemporary, Sunday and Monday.

Humburgueses, 4016 Wallace Street, Old Town 295-0584. Donny Rose, contemporary and country, Friday and Saturday.

Harpwood Henry's, 2725 Shelter Island Drive, Shelter Island 224-8242. Wild Hoes, contemporary, Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-0544. Pathfinders, contemporary soft rock, country western, and rhythm & blues, Tuesday through Saturday, Ron Cunningham, country rock and contemporary, Sunday and Monday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010. People Movers, contemporary, Tuesday through Saturday.

Houlihan's Old Place, 5323 Mission Center Road, Mission Valley 297-6370. Wayne Gauer, contemporary, Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island

224-5577. Jon Sandoval Band featuring Kelly Mitchell and Neil Davis, Latin blues and jazz, Tuesday through Saturday, Fela Mass, piano, Tuesday through Friday.

Hungry Hunter, 1221 Vista Way, Encinitas 433-2933. Colorado Cool-Aid, contemporary rock, Tuesday through Saturday, Pelican Alley, jazz, Sunday and Monday.

International Blend, 4134 30th Street, North Park 287-6718. Lino Chavez and Pepe Gutierrez, Jaramba music from Vera Cruz, Mexico, Friday, Franco Sanchez's Latin band, Latin rock, Saturday.

Islands Lounge, Harbord Hotel, 2770 Hotel Circle North, Mission Valley 297-1101. The Elements

Latin show and dance, Tuesday through Saturday.
Jolly Roger, 807 West Harbor Drive, Seaport Village 233-4300. The Mike Sanders Duo, contemporary, Wednesday through Saturday.

Jolly Roger, 1900 West Harbor

lehr's cabaret
PRESENTS
THE SIERS BROS.
Wednesday through Saturday
WEDNESDAY! Well doubles for the price of singles
THURSDAY! Thursday is Kamikaze night-Kamikazes \$1.00
lehr's greenhouse
restaurant and florist

Mac's
RANGE
Midway & Rossmore 224-2401
Who's Driving
The Best in Western Swing
Special Friday Night Attraction
John Galses "Ball Wally Show"
Every Tues. & Thurs. 7-9 p.m.
Free Country Dance Lessons
Added attraction, Wed. April 29
T.C.D.T.
The finest travelin' cowboy dance team
Back by popular demand
Sun. & Mon. April 26 & 27
HOWARD READING & TEXAS
All you can eat lunch
MEXICAN BUFFET
\$3.25
Served 11 a.m.-2 p.m. Mon.-Fri.
Midway & Rossmore 224-2401

Le Chalet
Entertainment by the sea
Never a cover charge
Le Happy Hour 5-7 Mon.-Sat.
Wide Screen Cable Sports
HIGHWAY ROBBERY
Tonight only
things
Friday and Saturday
BAND AUDITIONS
Sunday afternoon 4 to 7 p.m.
Litres of Margaritas only \$3.00
LOUNGE LIZARDS
Sunday and Monday
WARLOCK
Wednesday and Thursday
"Just a stroll to the O.B. Pier"
5046 Newport Ave. 222-5300

APRIL 23, 1981 17

Rock and roll, Thursday and Friday, 10:00-11:00 p.m. (admission \$5.00).

Ocean Playhouse, 3010 Ocean Avenue, 10:00-11:00 p.m. (admission \$5.00).

O'Hungry's, 1547 San Diego Avenue, 10:00-11:00 p.m. (admission \$5.00).

Country music, Thursday and Friday, 10:00-11:00 p.m. (admission \$5.00).

Old Bonita Store Restaurant, 4750 San Diego Avenue, 10:00-11:00 p.m. (admission \$5.00).

Old Time Cafe, 1404 North Highway 101, 10:00-11:00 p.m. (admission \$5.00).

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SAN DIEGO TICKET EXCHANGE
ON SALE NOW
★ ★ ★ **TED NUGENT** ★ ★ ★
★ ★ ★ **RUSH** ★ ★ ★
RESERVE NOW FOR FUTURE CONCERTS
JUDAS PRIEST ★ WHO ★ TOM PETTY
KINKS ★ R.E.O. ★ BOWIE ★ WINGS
ROD STEWART ★ ROLLING STONES
CALL US FIRST BUY, SELL, TRADE SEAWORLD AT
CHARGE BY PHONE DISCOUNT PRICES
1456 UNIVERSITY AVE.
298-8570

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 Charles McPherson Quintet
Friday & Saturday April 24 & 25 Starts 9:00
Wednesday & Thursday April 22 & 23
The Sammy Tritt Organ Trio
featuring: Hollis Gentry, horns, Charles McPherson Jr., drums,
Sammy Tritt, jazz organ.
Late Sunday Night Jazz
April 26 Starts 9:30 p.m.
The Bill Coleman Trio
Happy Hour 4:30-6:30 daily
2806 Shelter Island Dr. 224-2483

Escondido's DISTILLERY EAST
Rocks San Diego County Ages 17-25
Nyrvana
Matriarch Phoreplay
Rockin' Stevie W.
Matriarch
Greater San Diego Talent Search
This Kids
Mission & Metcalf, Escondido 741-9393
Every Wednesday-Sunday 8:00 to 1:35 a.m.
Ages 17-25
Further concert information 741-9394

NASHVILLE WEST
LIVE COUNTRY MUSIC & DANCING
AT ITS BEST
Hear the great country music of
LONE STAR EXPRESS
Tuesday-Saturday 9 p.m.
NO COVER CHARGE
COUNTRY DANCE CLASSES
Every Sunday & Monday 7 p.m.
4240 West Point Loma Blvd.
Open daily 10 a.m. to 2 a.m. 224-8282

The Russ Kirkpatrick Band
featuring Jan Hewin (flute, sax, guitar) & Bill Kirkpatrick
(bass & vocals)
Thurs., Fri. & Sat.
9-1 a.m.
5044 Balboa Ave.
(at Genesee) 279-2390
LONDON COUNTRY HOUSE

King Biscuit Blues
plays every Thurs., Fri. & Sat. in April. Their new album
on Thunderbird Records "Caught in the Shuffle" is here too!
Mon., April 27
Audition Night
Tues., April 28
John Lewis
Wed., April 29
Becky & The Blu Tones
The Mandolin Wind Restaurant
has always been known for its great entertainment, but did you
know we also serve some of the finest food in San Diego—at
moderate prices? Prepared by a conscientious chef, served by
courteous people in a cozy atmosphere.
308 University Hillcrest 297-3017

Rock and roll, Thursday and Friday, 10:00-11:00 p.m. (admission \$5.00).

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Direct Survival—One Live, One People, One Destiny—Direct Survival
The Prophet
PRESENTS
REGGAE
SOUND OF THE 80's
featuring the return of
REBEL ROCKERS
Friday, May 1
with Diamond Coura West African Dance Troupe
Saturday, May 2
with the Friends Band
(mashing it up with their Top hit Burning Me Up)
Both shows at 8:30 p.m.
Adams Avenue Theatre
3325 Adams Avenue • San Diego
284-9813
Advance tickets available at: Sound Spectrum (Legion Beach), Earth Song Bookstore (Del Mar),
Chameleon Records, Off the Record, Flipside (Sports Area), International Blind, Books and
Propriet. \$6.00 advance tickets \$6.75 at the door. For information call 1-800-451-4271
or 283-1566
ADVANCE TICKETS RECOMMENDED
Listen to the "Reggae Power" radio show, 2 to 4 p.m. Sundays on FM 92.5 XHRM

THE LOADING ZONE
Friday & Saturday, April 24 & 25
The Zone welcomes the return of
The PUSH BAND
Super high-energy rock show
Tonight! Thursday, April 23
From out of this galaxy
TELSTAR
50¢ Kamikaze—No cover—No limit
Wednesday & Thursday, April 29 & 30
Back by popular demand for an encore performance
The Flyz
Come in and get buzzed—No cover
Monday & Tuesday, April 27 & 28
Boogie down the road with
Freeway
No cover—Drink specials
New Loading Zone Happy
Hours: Mon.—Fri. 10 a.m.—
9 p.m., well doubles \$1.50
Monday—California Coolers—50¢
Tuesday—Tequila or Schnapps
Shooters—50¢
Wednesday—Well drinks \$1.00
Thursday—Kamikaze—50¢
4198 Convey St.
277-8649
Just south of Balboa in Convey Plaza
Plenty of free, lighted parking

ROCK 'N' ROLL IS BACK
7 nights a week at **MY RICH UNCLE'S**
287-7332
6805 El Cajon Blvd. 1st Floor or Garage
THURSDAY, FRIDAY & SATURDAY, APRIL 23, 24 & 25
TONIGHT
FLYWHEEL
AN UNCLE'S MUST
SPECIAL SHOWCASE PARTY WITH ATLANTIC AND RCA RECORDS
SUNDAY & MONDAY, APRIL 26 & 27
THE BLUE BLUES
SPECIAL PERFORMANCE
TUESDAY-SATURDAY, APRIL 28-MAY 2
Moving Targets
TUESDAY NIGHT—APRIL 28 JIM McINNIS
KGB-FM CARD SPECIAL—SHOWTIME 8 PM SHARP
FINGERS, AUDIO BOP, ACTUAL SIZE, MOVING TARGETS
HAPPY HOUR MONDAY-FRIDAY 3-8:00
10¢ BEER
FROM 3-4:30 AND FROM 6-8:30
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.

From the creators of the original *Sweeney's* comes
The **BOUNTY HUNTERS**
Thurs., Fri., Sat.
The craziest new band in town
Dirk Debonaire and the Boat People
"The redoubtable Debonaire
casts a freestone figure on
stage; he blends comedy and
theatre with his music and
comes up with an appealing,
distinctive mix-ture... Taken
together, the flash and good
humor of the group make for
fast moving entertainment."
Barry Altman
San Diego Union
Four musicians and a beautiful new wave dancer in an outrageous performance
with comedy, skits, costumes, lots of new wave rock, oldies, unique original
music and Dirk Debonaire, the "Liberator of New Wave." Great to dance to!
Thurs. LADIES' NIGHT. Ladies' drinks 5¢ price all night.
Sunday & Monday
The Forks
(formerly New Spoons) rock & roll
Tuesday & Wednesday
The Passengers
Wed. Getting to be very famous
Wet & Wild Wet T-shirt Contest '100 Prize
COCKTAILS-DINING-DANCING
135 N. Highway 101 Solana Beach 481-5758

Sutton band plus guests, rock and roll. Friday, The Difference, rock and roll. Tuesday through Saturday. Four Eyes, new wave. Sunday, new wave. The Persepolis Carnivale of Values party plus guests. Wednesday.

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

Thal Plaza Place, 3220 S. El Camino Real, Carlsbad, 434-3171. John & Julie Moore with Dennis Buegas. Saturday.

Tio Leo's, 3333 Mission Gorge Road, Mission Gorge, 280-9944. Laura Lamb, contemporary jazz vocalists. Wednesday through Saturday.

Tom Horn's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9101. Daily and weekly, contemporary. Wednesday through Saturday. Daily, contemporary. Sunday, Donna Cole, contemporary. Tuesday and Wednesday.

Triton, 2530 South Highway 101, Cardiff, 436-8877. Sunplesthai, rock and roll. Tuesday through Saturday. Four Eyes, new wave. Sunday, new wave.

Triton, 3011 El Cagon Boulevard, East San Diego, 563-1240. Joe Martin, jazz, jazz. Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Station, rock and roll. Tuesday through Sunday. Magnum, rock and roll. Monday.

Tubo-Man's, 2551 University Avenue, North Park, 295-4426. Ica Cabby, jazz. Wednesday. Friday. Family Bluegrass Band, Saturday.

Turquoise Lounge, 3975 Severn Drive, La Mesa, 465-1525. Emergency Band, top 40. Tuesday through Saturday.

Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421. Nooney Rickett and Co., contemporary. Sunday. Donna Cole, contemporary. Tuesday and Wednesday.

The Westerner, 22 West Seventh Street, National City, 474-2094. Daily. Thursday, rock and roll. Monday and Tuesday.

Whiskey Hole, 1300 West Highway 101, Cardiff, 753-0188. Skyhigh, rock and new wave. Thursday through Saturday in the upstairs lounge, the Flax. Kinkapack Band, Southern soul, variety, and rock. Sunday and Monday in the upstairs lounge. Bonnie Cunningham, contemporary. Friday and Saturday in the downstairs lounge.

Windjammer, 2591 South Highway 101, Cardiff, 753-0188. Skyhigh, rock and new wave. Thursday through Saturday in the upstairs lounge, the Flax. Kinkapack Band, Southern soul, variety, and rock. Sunday and Monday in the upstairs lounge. Bonnie Cunningham, contemporary. Friday and Saturday in the downstairs lounge.

Wingler's Roost, 5008 Mission Gorge Road, Mission Gorge, 280-0283. Ica Cabby, jazz. Wednesday. Friday. Family Bluegrass Band, Saturday.

Wingler's Roost, 5008 Mission Gorge Road, Mission Gorge, 280-0283. Ica Cabby, jazz. Wednesday. Friday. Family Bluegrass Band, Saturday.

Zebra Club, 560 Fifth Avenue, downtown, 239-4222. Nudes, ska. Tonight. Thursday.

Los Angeles Clubs

Concerts by The Sea, 100 Fishermen's Wharf, Redondo Beach, (213) 370-4098. Phil Woods, Thursday through Sunday.

Country Club, 18145 Sherman Way, Reseda, (213) 881-9800. Don McLean and Friends, Friday, April 24. Levon Helm and the Cops, Saturday, April 25. The Jim Carroll Band, Sunday, April 26. George Jones and Friends, Tuesday, April 28. The Glenn Miller Orchestra, Wednesday, April 29.

Don'ts, 4269 Lankershim Boulevard, North Hollywood, (213) 764-1066. Al Vizzini and Bunty Burrell, tonight. Thursday, and Joe Farrell, Friday and Saturday, April 25 and 26.

Madame Wong's, 1445 Sun May Way, Chatsworth, (213) 824-5346. The Secrets, tonight. Thursday, the Pops and Beaches, and the Beachnuts, Friday, April 24, and the Pops and Tan and the Movers, Saturday, April 25.

Palomares, 6907 Lankershim Boulevard, North Hollywood, (213) 764-1066. Rick Nelson, Friday and Saturday, April 24 and 25. Jimmy Buffett and Renegade, Sunday, April 26. Billy Jay Baker and the Born Again, Monday, April 27. Larry Green and the Shouters, Tuesday, April 28, and Chivaly Lane, Wednesday, April 29.

Rory, 3000 Sunset Boulevard, (213) 875-2222. Carl Wilson and Jack Tempchin, tonight. Thursday. Camps, Friday and Saturday, April 24 and 25, and Al Stewart and Shot in the Dark, Tuesday through Thursday, April 28 through 30.

Concerts

James Taylor, Anaheim Convention Center, Friday, May 1, 8 p.m., 800 West Katella Avenue, Anaheim, Wilshire Theatre, Saturday, May 2, through Wednesday, May 6, 8 p.m., 8440 Wilshire Boulevard, (213) 852-1900.

The Strangers and Robert Williams, Hippodrome, Monday, May 4, 8 p.m., (213) 522-9111.

DANCE
This Saturday
**VENGEANCE
X-CALIBUR
SABOTAGE
JOURNEY**
5375 Kerry Villa Road (Claremont Mesa off ramp)
279-2040

Thursday-Saturday
Ruckus
Dance Contest-Drink Specials
The Beach Club
1921 Bacon, Ocean Beach, 222-6822
"Party on the Beach"

Tom & Flo welcome you to
LONGSHOT SALOON
Fri. Sat. **Montezuma's Revenge**
April 24 & 25
Friday **Happy Birthday Flo-Party**
Surprise-Food
Coming May 1 & 2 **Hot Flying Debris**
May **Rambler's Ranty Dance Lessons**
Featuring homemade pizza & fine Italian food
Call 744-8576
943 Grand Ave., San Marcos
11 am-2 am, closed Sunday

La Hacienda proudly presents
Eddie and Chato
For the finest in entertainment and dancing come, and listen to Eddie and Chato, Tuesday through Saturday from 8:30 p.m. to 1:00 a.m. Nightclub performs every Sunday from 7 to 11:30 p.m. and Seafood Bar and delicious Margaritas.
Fiesta floor every Monday-Friday from 4-8 p.m.
LA HACIENDA RESTAURANTE
Located in front of the Mission Valley Inn Hotel Circle, Mission Valley, 288-6281

PETER SPRAGUE
Dance of the Universe
ELARIO'S RESTAURANT
WED-SUN 9-1
459-0541
11th floor SUMMER HOUSE INN 7955 La Jolla Shores Dr.

There's a new kid in town!
Bobby G's
Wednesday & Thursday
Jerry McCann and the Ogleos
Friday, Saturday, Sunday, Monday & Tuesday
Mark Lessman and Johnny Almond Band
Mellow Sunday afternoon entertainment
Starts at 3:30 with **Rare Blend**
Kamikaze \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

Appearing... thru May 2nd
JOINT EFFORT
San Diego's most danceable sound
Anthony's Harborside
Entertainment from 1:00
Fri. Sat. Sun.
Directly across from Anthony's Fish Grille, on Harbor Drive
For reservations phone 232-4358 - Lunch 11:30-4:00. Dinner 4:30-10:30.

LITTLE BAVARIA
CARMEL VALLEY RD., DEL MAR
Largest dance floor in North County
Twisted Sneakers
THURSDAY
FRIDAY **Poison Ivy**
SATURDAY **THE ALPINERS** GERMAN POLKA BAND
SUNDAY
WEDNESDAY **GRITHERS**
COMING MAY 7 **TOMMY TUTONE**
CARMEL VALLEY ROAD BETWEEN 14 & 101 755-1383, 455-3332

The Poseidons
A Del Mar Tradition
Wednesday-Saturday
Live entertainment
+
Wed. night—Kamikaze Special 75¢
WED. THRU SAT. Rock & Roll
Air Brothers
Starting May 3
Sunday Jazz Combo
4-8 p.m.
*OUR ENTIRE MENU SERVED DAILY 'TIL 9 PM
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 the old Del Mar train station
ON THE SAND
DANCING TILL 2 A.M. In Del Mar 755-9345

LITTLE BAVARIA
CARMEL VALLEY RD., DEL MAR
Largest dance floor in North County
Huddleston Presentations announces
TOMMY TUTONE
On Columbia Records & Tapes plus special guest
Thursday, May 7
Two shows
8:00 p.m. & 10:30 p.m.
Advance tickets \$5**
Available at: Lou's Records (Cardiff), Licorice Pizza (Escondido, Carlsbad)
Tickets at door \$5**
Must be 21, I.D. required

Rodeo IS open.
San Diego's \$1,000,000 Country/Western Nightclub with a touch of city class!
RIGHT NOW, THE RODEO FEATURES:
The Dallas-Collins
Tuesday-Saturday Band
9 pm to 1 am
Montezuma's Revenge
This Monday, April 27, 9 pm to 1 am
*GREAT LUNCHES
*GREAT DINNERS
*SUPER COCKTAILS
*AND FREE-STYLE DANCING! DON'T MISS THE ACTION AT SAN DIEGO'S NEWEST MILLION-DOLLAR COUNTRY/WESTERN NIGHTCLUB (with a touch of city class).
RODEO
For information, call 457-5590
COVER: \$1.00. Fri & Sat Night \$2.00
WEDNESDAY is Ladies Night Ladies admitted FREE
La Jolla Village Dr. and Villa La Jolla Dr.

[illegible]

Allegro Non Troppo A shamefaced copycatting of Disney's *FANTASIA* To put some distance between his model and himself, Bruno Bozzetto, the Italian animator, elects to flip-flop the values of the Disney movie—the naivete of the animation is the only thing about classical music Bozzetto's film sequences are both gaudy and preachy, and his live-action interludes (a theatrical entrepreneur in a wallpaper-patterned jacket and an orchestra composed of old biddies) are about as dignified as the Three Stooges. Music includes Debussy, Dvorak, Ravel, Sibelius, Vivaldi, Stravinsky. 1977.

A Shared Story — The traditional mad scientist dressed up in new clothes, or the alien invader who floats around in a floating tank in an isolation tank. That's just for starters. It's quite nice that the film has a title for this so-called "Laurey Frank" keeps explaining how she got involved through a man, a Freudian psychoanalyst, and a video camera (clever use of a video screen, which is also a metaphor), and well beyond that, to terra incognita and very much more.

And Ken Russell to confirm his own comments, like occasional specific scenes, such as the one where he moves and the need of the movie in relation to the rest of the world. Paddy Chayefsky aimed certainly not pander more humor than comes from the film itself.

Russell's touch was all his directorial style, and it's hard to do without his touch. He did a lot to do with Chayefsky's decision to make it a documentary project. The humanistic, sentimental approach, which is what we may indicate a final triumph for Chayefsky or at least a touching of a heart by him.

William Hurt and Blair Brown. 1980.

American Gigolo — Paul Schrader's American portrait of a high-priced Beverly Hills gigolo is a seductive, seducing and smoldering, but nevertheless informative or inventive. Less than halfway through the thing, the gigolo's professional life gives way to the more automatically plottable business of murder frameup, with the gigolo himself every step shadowed by unknown enemies and an affable, cynical detective who knows by a long way that the gigolo is a good public enemy, as a nod to Jack Webb's Friday that night the night of the TV week when Peter Falk's Columbo used to appear. Simultaneous with the murder investigation, the gigolo becomes entangled with a figure so familiar in stories about female prostitutes, the man in a suit, who in this case woman in a mission suit, who is a prostitute.

American Pop — Ralph Bakshi's *Animated* saga of a musically inclined, somewhat immature, and somewhat irresponsible young man and his generation and an hour and a half of screen time — a broad historical canvas of the American pop scene from the 1950s to the 1980s. The live-action movie would expect that it could get away with the rush of narrative and the bombardment of pop and somehow more acceptable, or less offensive, it is still remains a barrier to the angrier, more seriousness that the music has become. The use of various graphic styles and musical directions strikes an occasional note, but the story is so much too soon interrupted by a need to not look about such fraudulent perpetrations as when one of the characters is killed, or when the movie ends on Dylan's "Don't Think Twice" or when a Sixties rock group switches to a Seventies pop band, and, and, and to suffer these *Animated* pop-kitty pop.

Amy — Disney drama about a turn-of-the-century school for the deaf and blind, starring Jenny Agutter and Barry Newman, directed by Vincent Sherman (Cinema Plaza 5, Parkway 3, Rancho Bernardo 6, Sports Arena 6, University Towne Centre)

Annie Hall — Woody Allen's autobiographical movie tells of the short-lived romance between a New York Jewish intellectual (Allen himself, accoutered in a thrillsport wardrobe) and a kooky Midwestern WASP (Diane Keaton). It can usefully be thought of as a movie tailored to the critics. It is Allen's most

person, receive the higher praise in *Arrangement* for his role as the most professional movie star of his time with cinema in-jokes, and in Allen's *Arrangement* for his role as a professional he is kitzler, pontificator, puddyowner, shearer, winner, snob, and a little bit of everything. His self-characterization is in his inconsistency. On the difference in every day life between the two, he has a puncher in a world of incessant affairs, a devout practitioner of up-to-date, up-to-the-minute, up-to-the-slave to the convenient wisecrack. His visual style is rather sordid and vulgar, and he is the type of theatrical concept that Eli Kazan in *THE ARRANGEMENT* reviled from *Arrangement* to *Arrangement*. (one character occupying the same scene as both an adult and a child—this is a very common theme, as well as such regular talk-show topics as New York City, Hollywood, anti-Semitism, and the like.) *Arrangement* is rather deeper — than ever before. With Carol Kane, Tony Roberts, Janet Margulies, and others, 1977. (Strand, 426 through 28)

Back Roads Pleasant enough, if rather shallow, comedy about a pair of down-on-their-luck, 30-something losers, a twenty-dollar prostitute and an out-of-tune palooka hooking up and heading toward California with nothing but dreams in their pockets. Sally Field is something of a problem, lending, whenever she attempts to be comical, to exhibiting behavior that has more in common with being run over by a steamroller than with being run over by a steamroller. **B+** *Rit*, who directed her in *NORMA RAE*, does a smoothly efficient and occasionally enthusiastic job in the visual department, with cinematographer John Alonzo providing him with the kinds of garish color favored by Edward Hopper. And Tommy Lee Jones is generally quite likable, besides being one of the leading men in Hollywood who could send any reasonable and nutritious

Bad Timing — The mystery element, which is the only thing that keeps the movie really near the end, has to do with what is really happened to Russell. Russell, who is a hospital emergency room having her stomach pumped, her uterus perforated, and her lungs collapsed, is being taken to the morgue. We get brief glimpses of the police investigation of her erstwhile lover (Art Garfunkel) and fiancée (Joanne Whalley-Kilmer), who is a doctor. In a movie made up predominantly of minute scenes, some of which are very beautiful, the sense of realism, we ought to find some sort of relief. But we don't about what the attraction is between the two. The movie is not about one another, indeed what they are like as people, and we should not expect it to be. It is a movie that works with all the deliberate contradictions and obfuscations in their behavior, and it is a movie that is not about the frightening label of "love-hate relationship." Russell has a powerful, almost hypnotic, effect on the doctor, who is slightly puffy and pouty face, a quarantined body, and footcote syndrome. The movie is a very good example of her makeup and sticky-looking

Barbarella — Christy-looking Italian reproduction of the French original, starring the doll-like Jane Fonda under her then-husband Roger Vadim's direction. There are colors and costumes galore in an attempt to look space-y, but this movie, for all its frantic stabs at zainess, is just barely wittier than the average American as trounat. 1968.
* (La Palma, from 4/24)

sons of an immigrant laborer in Switzerland) is underlined, encircled, crossed out, and written over with black marking pencil, so that you have the urge to clean up the picture with a cloth. The drawing depicts several dandies' exhibition even beside German Supremacy and of Blondes. The drawing shows a group of swarthy Italian peasants look longingly at their chicken-coop domicile at a distance from a stream where several frolicking nudes in a woodland stream, stretching their pale bodies in the sun, spreading their smooth buttocks. One of them is draped in a white garment, while another is draping garments on one another — the depiction here of the Italians' incourse, as satirical; but the depiction of the Nordics' narcissism can not be denied. The drawing is titled "Clairior Herbal Essence or Born Blonde," With Nino Mandini, Anna and Irena, designed by Franco Bursari, 1978.

(La Jolla Village, from 4/24)

warden, one who disguised as a prisoner in order to learn about the graft and how it succeeds; flees laughter into the arms of the woman who ultimately kills him through his own hubris; his superiors are corrupt; and whose sole reward is a big hand he gets upon his leaving.

Kotto, David Krumholtz, and Peter Onorati, director, directed better than most.

1960.
* (Mira Mesa Co.)

The Buddy Holly Story
Busby's surly, rebellious lead role sets conventional Hollywood rules which skims wi-

short road from smalltown Texas fame and fortune, the Midwest was easygoing rice, not the drum-roll approach. Much has been said by the actors inside the music. But we're comfortable and they are around actors, repeating the most famous of the trend inevitably in memory of the sound any more than the Crickets the Billie Holiday, Gertrude Lawrence, Streisand does it something to be synching to the Stroud, Charlie by Steve Rish. ** (South Bay Dr.)

My Story — Gary's performance in what elevates this musical biography, but pause over the

live sessions in a jam, to top 40s in an early genre in *Mr. (Nothing in this lingered on longer than simply drawn-out, in to Holly's death) shade of the fact that they may sing they appear to be confident whenever microphone, these one of the comical biographies, to drown out your they. They do not be Buddy Holly and Diana Ross does Andrews does once, or Barbara B. Grace There is said, too, for lip-synching. With Don Smith, directed 78.*

in, from 4/24)

Issue II — Enemy — Enemys and a missing are not apt to strike those as constitutional. Still, these fill of forced sense on the subject of uals who fit in with

which makes the
their work seem less
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ing a political movie
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Haskell Wexler
still still on his
saint on Ashby
Jaye Fondas,
Diern, 1978.
*(Strand, thro-

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just with a convenient change of the 1960s are played on the sound effects, and they almost act in this soft, indie, photographed by with the Dust Bowl camera lens from his **BOUND FOR GLORY**. On Voght, and Bruce

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be winners.

TIC

ners, a pair of cousins who defy propriety and on a big romance underlies of their respective here is a tough-looking, misanthropic adolescent interesting, but she succumbs to the movie's less when, growing up at times. "Last week I had sex and it was terrific!" It is what the two supercilious Lanoux and Marie-



love, biochemistry makes the heroine's violent work seem less motivated by its degrading or consciousness-raising than by manhandling. And for that matter, the director Hal Ashby seems less interested in making a political movie than in his Ashbyesque triangle comic in which the characters' political convictions are simply cues to who the audience is supposed to side with. As in any old-fashioned triangle tale, the sticky emotional situation is even-

Where dreamed

Cousin, Cousine — Jean-Charles Tacchella's overpraised love story is a profusion of casual, curious observations of family life, and in the absence there are plenty of amusing moments, and many more that smug, lazy-minded, and banal. It seems a nice idea to do a movie whose entire, large population is together by blood or wedlock, and whose major events are red-letter gatherings of the clan. But really, Tacchella is concerned only about the

ENTI

family members, a pair of cou-
by-marriage who defy propriety
bitely carry on a big romance un-
the very noses of their respec-
spouses. (There is a tough-loo-
tomboyish, misanthropic apples
who seems interesting, but
eventually succumbs to the mor-
very knowledging when, growing u-
last, she burbles, "Last week I had
with a boy, and it was terrific!")
difficult to see what the two super-
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22 APRIL 23, 1981



APRIL 23, 1981

CURRENT MOVIES

The Last Chase (R) — This action film, with Lee Majors, Chris Makepeace, and Burgess Meredith, directed by Martin Burke (Cinema: 3, Claremont, Flower Hill, Frontier Drive, New Valley Drive, Spring Valley, Star, from 4:24).

Dawn of the Dead — George A. Romero's companion piece to his 1978 *The Living Dead*, set largely in a suburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects, and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratuitously, scandalously, nose-thumping gore. But it also offers the wickedest laughs of any American movie since *BEYOND THE VALLEY OF THE DOLLS* — unless, of course, you are one of those persons who are not about to be anything humorous about it. For example, a flesh-eating zombie hovers the top of his head sliced off, very much like Oscar Mayer's luncheon meat, by a helicopter propeller, and then going into a rubber-necked wobble as though he had just experienced Teddie Stevens' right hand 1979. (Parkway, 4:24 and 25 midnight)

The User Unuser — Michael Crichton's Vietnam War story centers around an anti-war man in a position of all-mighty military power. The movie is a masterpiece of suspense, with a plot that is a series of twists and turns. The movie is a masterpiece of suspense, with a plot that is a series of twists and turns. The movie is a masterpiece of suspense, with a plot that is a series of twists and turns.

Excubitor — Reviewed this issue with Nigel Terry, Helen Mirren, and Nicol Williamson; directed by John Boorman. (Cinema: 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 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[illegible]

The Leopard Man — An escaped show cat, on the prowl in a New Mexico smalltown, unjustly gets the blame for a series of grisly murders. The most sensational of these takes place just out of sight, on the far side of a door, to the accompaniment of horrible noises, and concludes with a nice shock effect of blood oozing under the door. Very atmospheric and seductive, one of the best made of the celebrated series of Val Lewton-

vated, version of the Shakespeare tragedy, acted by a young and little-known cast. There are a few stunning surrealistic visions, and the violence, in tin-soldier armor suits, is herky-jerky hectic. Several minor roles in the original play have been combined economically into a Frankenstein composite-character who thereby becomes the embodiment of fickleness. Jon Finch, Francesca Annis, 1971.

** (Strand, 4/29 and 30)

game shows, prefab housing developments — might be more fun if you didn't have to peer through Tak Fujimoto's grainy and garishly lit photography. The workmanship overall, in fact, gives an impression of sloppiness, with the movie's tone pitched somewhere between funny and sad, and never quite in harmony with one or the other or both. And what was the point of hiring Gloria Grahame to play Dummer's mother-in-law and then permitting her to speak only one

My Bodyguard — Low melodrama in high school, with a gang of greasy-haired toughs, whose leader is out of the Vic Morrow school of acting, extorting bus fares and lunch money from the wimps and runts of the sophomore class, until a new prep-school transfer decides to fight back

Ordinary People—Robert Redford's directorial debut, an adaptation of the Judith Guest best-seller, comes out

The Postman Always Rings Twice
— The tireless and seductive production values that make the crazy lurches of *The Postman* James Cain story work so well on the way, along a

shing colored lights
he undergoes an
elation, 1980.
Parkway 1; Rancho
Arena 6. Univer-
e)
Highways Ring Twice
accumulation of pro-
reatens to stop cold
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lyne. Every inch of
street called Memory

whose scheme for depends upon the of their next show. SPRINGTIME musical revue on the Dick Reach, starring a Dick Shawn, very much his first movie can be any idea for longer a few minutes, and it well before the finish. building, to-and-fro material turns up. great laughs, a con-

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...PIECEPIECE THEATRE,
...seems to want to rest
...lies. This world per-
...or, would be less of
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...trial role. Three hours
...ance, officially dedi-

**Physical
Principles**
by H.P. Blavatsky
Theosophy, Religion
and the Principle

they will be in any
Directed by Robert
(24)

**WORLD
RELIGIONS
FILM
FESTIVAL**

ought to be kept a somewhat tense response in the viewer's mind such as: 'Was it tomorrow, sweetest?' (Gene Wilder, *Charles and Armand Avenue*, directed by Hal Cooper, 1960).

The Producer — Zero Mostel and Gene Wilder (the latter manages to steal every scene he is in from the drunken butler, the pack of dogs stampeding into the courtroom and the mammoth St. Bernard leaping into the judge's bench and licking his face). Gene Wilder, who wrote the script but was not the sort of thing ever funny? (Charles and Armand Avenue, directed by Hal Cooper, 1960).

The Characters — Zero Mostel and Gene Wilder (the latter manages to steal every scene he is in from the

The Postman Always Rings Twice
— The tireless accumulation of production values threatens to stop cold the crazy lurches and jounces of the James Cain storyline. Every inch of the way, along a street called Memory

cal entrepreneurs whose scheme for financial gain depends upon the guaranteed flop of their next show. Their can't-miss choice, **SPRINGTIME FOR HITLER**, a musical revue on the rise of the Third Reich, starring a hipster Hitler (Dick Shawn, very funny). Mel Brooks's first movie can hardly sit still with any idea for longer than stretches of a few minutes, and it runs low on fuel well before the finish, but the nervous, bullying, to-and-fro foraging for gag material turns up some of the heartiest laughs in com-

graceful novel, *TESS OF THE D'URBERVILLES* — disgraceful not because it mangles the original (quite the opposite), but because it creates nothing of its own. Much in the manner of the PBS MASTERPIECE THEATRE, Polanski's movie seems to want to rest on Hardy's laurels. This would perhaps be no crime, or would be less of a one, if the movie were less boring to sit through, less drab to look at, less vacant in the central role. Three hours long, shot in France, officially dedi-

Theosophical Concepts

- The Secret Doctrine, H.P. Blavatsky
- Science, Philosophy, Religion
- The Immortality Principle
- Reincarnation

WORLD RELIGIONS FILM FESTIVAL



culture-cultures. Ingmar Bergman directs, for television, a Swedish opera company in a performance of the Mozart classic—a radical change of pace for Bergman, who, for years, has banished music from his movies. To set the proper lofty tone for this gala event, Bergman assembles an exemplary audience on screen—silent, rapt, expectant faces, representing every age, sex, and race.

(re)creep, that's because he's a
 shudder-inducing reputation. Tony Bill's
 directorial debut has a rather sickening
 determination to ingratiate itself, and
 what he hopes will pass as a simple
 charm ought instead to be flunked as
 dishonesty. The hulk, a new screen
 face named Adam Baldwin, is quite
 nice whenever he is obliged to open
 his mouth and stop looking merely
 hulky; with Chris Mankiewicz, Matt
 Dillon, Martin Mull, and Ruth Gordon

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(After about 26)

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PETER COOKE
CALIGULA

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