

**Second Award \$75**  
*Hari Nippi-Bali*, color, R.R. Jones, Leucadia

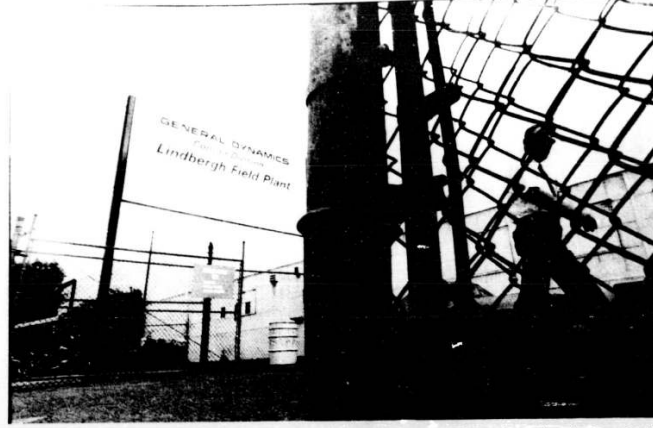
# City Lights

## How Does This Strike You?

The scene says it all: two Sundays ago at the Al Rahr Temple, two thousand members of the International Association of Machinists and Aerospace Workers (IAM) met to vote on a new labor agreement between their union and their employer, General Dynamics' Convair division. At about eleven in the morning union members received hastily printed summations of the contract being offered by the company, and they had until one o'clock to study it before the union meeting convened. Almost to a man, the union members were disappointed and angered by the proposed contract, and some were seen throwing it to the ground and stomping on it. The grumbling crowd listened for an hour and a half while the half dozen members of the union negotiating committee acknowledged that it was not a good contract, but that the committee was unanimously recommending its ratification anyway. In the face of calls for a strike erupting among the membership, the negotiating committee moved to open the balloting before there was any question-and-answer period. Shouts from the floor finally opened a discussion of sorts, and nobody was heard to speak in favor of the contract. Still, when the voting was completed, the contract was ratified by 53.9 percent of the membership. When the results were announced there was a thunderous uproar. "For a minute there," recalls one union member, "I thought we were going to have an uncontrolled situation."

What they had then and what they have now is a very unsettled situation. Convair, the largest private employer in the county (8,000 employees, half of whom are members of IAM) and part of the largest defense contractor in the nation (General Dynamics), now has a fractured workforce low on morale and high on resentment. "The members feel very sold out, disaffected, and a lot feel we should have struck," says one member who requested anonymity. "There's been noticeably less production all week. Even the hardest workers, the company people, are slowing down. . . . This is definitely a union-busting contract. It divides people, the older from the younger, lower grades from the upper grades."

Contributing to the morale is the observation of many workers that just three days after the contract ratification, the company began hiring back some of the approximately 600 employees laid off before the negotiations began. "They laid off a bunch supposedly because there wasn't any work," says one member Connie R. B. "But they're all on the lower end of the pay scale, and probably would have voted against the contract." Union members say this is an old and infamous company



plot. Convair spokesman Jack Isabelle says only that, "We from time to time adjust our workforce up or down as required."

Many union members also feel the negotiating committee was "blackmailed" into recommending ratification of the contract. Explains Bob Gruener, who was on the negotiating committee, "Saturday night the company said the offer was final, and if you don't take it we'll withdraw it, and you'll have a strike. So the question was, do we bury our heads in the sand and take nothing to the membership, or swallow our pride and give them the best we can come up with?" Of course, the company knows that the union knows that of the fifteen strikes against General Dynamics in the last three decades (at different plants all over the country), the company has never lost. And the company also knows that the membership locally had not been organized for a strike, which takes up to a full year of preparation. "The negotiating committee had their arm twisted into recommending the contract," says Paul Pechter, a jig builder for Convair. "What it says to me is there is no negotiating with Convair. You take what the company wants to give you or you strike. And the company knew we weren't going to strike."

Pechter is part of a group of union members that has gotten past the grumbling stage and has begun to look into the contract as possible grounds for litigation. The group is wondering if the company discriminated against women and minorities when it granted

as much as a ten percent raise to the higher pay grades, and as little as a three percent raise to the lower grades, which are dominated by women and minorities. The lower grades also took a step backward in the new contract by receiving a lower cost of living allowance than the upper grades. The previous contract gave equal cost of living raises to all grades. Now, the lower the pay grade, the less cost of living allowance received. "But a loaf of bread still costs the same for everybody," says Pechter.

The small activist group in the union is also wondering whether the actual election can be called into question, since the ballots weren't numbered. Several members have said it would have been easy to have copies made of the ballots and thereby cast more than one vote. Others saw the raising of the question as just another example of the union's weakness brought on by turning its anger toward itself, rather than toward Convair. "People are confused, disappointed, and scared to go on strike," says member Javier Bautista. "The union is not very strong at this point, and a lot of people feel it's alien, that it's not their union."

Comments another member, "If the negotiating committee stands up there and says they can't do any better than a contract like this, how can we

strike with those kinds of leaders?"

The members of the negotiating committee, while acknowledging that it's not a very good contract, also point out that it's not as bad as people think. They note that the cost of living allowance will be figured quarterly now, instead of twice a year, and that the pay raise in the upper grades is substantial. They're also proud of some benefit increases. "If we'd have come back with twenty dollars an hour, some of these people would still be mad," says Bob Gruener, one of the union's negotiators and a member of the rank and file. "It's not a good contract, but it's not a bad one either." Convair is characteristically tight-lipped about the contract. Says a company spokesman, "We have a new agreement, and those people are working to the new agreement. And there's nothing more to say."

## Lane Change Signaled

The Navy Highway may have been in the headlines recently, but other days have seen other battles over Ballpark development. One of the biggest was the fight some fifteen or so years ago over the state highway department's proposal to widen Interstate 161 (then 385) from four to eight lanes. Now Caltrans is once again seeking to enlarge the park freeway, and although the current proposal is less dramatic than the previous one, it's still likely to spark heated debate.

The proposed widening can be traced to problems which have been generated by the southbound Richmond Street on-ramp. Currently, very little merging space exists at the foot of that on-ramp, so drivers

must immediately veer into the closest lane of freeway traffic, a tricky maneuver since that lane is usually crowded with cars preparing to exit to the off-ramp leading to Interstate 5. In February of 1979 Caltrans closed both the Richmond and Quince street on-ramps on a trial basis and the results were dramatic. A year after the closures, Caltrans calculated that the accident rate on the freeway next to the two ramps had plummeted by seventy-seven percent, according to Norm Larsen, a senior engineer for Caltrans.

As a result of that information, the city council resolved to close the Quince Street freeway entrance permanently, and to extend the closure of Richmond until Caltrans could propose some modification of its on-ramp that would lessen the hazards. Now the highway people have come up with such a proposal. Larsen explains that Caltrans would like to add a roughly 1200-foot-long "auxiliary lane" extending from the end of the on-ramp to the point just past the Laurel Street bridge where the exit for Interstate 5 begins. Such a lane would encroach on about twelve feet of what's now greenery. At the same time Caltrans would like to widen the inside shoulder by about four feet. Thus the improvements would remove a sixteen-foot strip of park and would involve removing about eight trees (which Larsen thinks are yuccas).

Although Caltrans could simply take the strip of land, Larsen says the agency would never do so in this case without the city council's blessing. The previous day who wanted to know where she could find a bank, supermarket, bakery, and gas station all at one location.

Still, she insists it's fair to lob all those inquiries at the new service being funded by the Tijuna Convention and Tourism Committee. Murphy is supervising that operation, which shares a crowded space in the Independent Building on Market Street downtown with the telephone answering service which Murphy has run for about fifteen months. Prior to doing that, she worked as a

Caltrans took the first step in securing that approval by introducing the proposal at the last meeting of the Ballpark Committee, the citizen's body which advises the city's parks and recreation board. The park committee members postponed any discussion of the widening until their next meeting on June 1, but park preservationists have already begun sharpening their knives for battle.

One of them is committee member Delta Martin, a leader in the past successful anti-widening campaign. Of the latest proposal she says, "I oppose it absolutely. I will never vote to take an inch more of the park for the freeway." Martin expects the other committee members will share this opposition. She concedes that the on-ramp is dangerous and permanent closure of it would curtail some folks' access to the freeway, but she says, "People can go along Park Boulevard and they can go along University Avenue. It may take a few more minutes, but that's the price you pay for having such a beautiful park."

## Members Only

Martha Roberts found out the hard way that Jack Lalanne's European Health Spas is serious about not letting people openly transfer their membership in the gym. After placing a classified ad recently in the *Reader* and finding a potential buyer for the membership, Roberts contacted Jack Lalanne's and

discovered that in order to transfer her membership to the buyer, they both had to sign an affidavit stating that it had not been advertised. "To me, it's not worth committing a fraud to get out of the membership," says Roberts, who refused to sign and decided to keep the membership.

Jack Lalanne's, like most other health clubs, has a clearly stated policy, explained to new members, that membership is

not transferable. But like most other clubs, Jack Lalanne's does allow the transfer among friends or relatives in certain situations. This means that nearly every transfer that takes place as a result of advertising in a paper can only succeed if the person who buys the membership assumes the identity of the person who sells it and whose name appears on the membership card. The way Jack Lalanne's

guards against impostors: workouts to print a little code on the membership card which tells them the sex, age, type of membership, and other information relating to the card's owner. "We catch people all the time with cards that aren't theirs," explains Dave Jacobson, area supervisor for Jack Lalanne's. "We do it diplomatically. We tell them they can't use someone else's card, and then the card is

mailed back to the person who owns it with a letter saying if it happens again, the card will be revoked." A few years back, Jack Lalanne's also went so far as to convince the *Union Tribune* not to accept ads for club memberships. "People advertise stolen cards too," says Jacobson. "We just don't want anybody advertising the sale of any membership."

N.M.



## Madre Bell

One week after the opening of the new Tijuna telephone information center, V. Murphy sounded just a wee bit hurried. She had discovered where in the Mexican city one can buy a set of hand-carved wooden doors, and she had started to assemble a list of Tijuna gas stations which sell diesel fuel. But she was having trouble finding out what the green fees are for American visitors who wish to play golf at the Tijuna Country Club (on Agua Caliente Boulevard). She also sounded just a bit bemused by the woman who had called the

previous day who wanted to know where she could find a bank, supermarket, bakery, and gas station all at one location. Still, she insists it's fair to lob all those inquiries at the new service being funded by the Tijuna Convention and Tourism Committee. Murphy is supervising that operation, which shares a crowded space in the Independent Building on Market Street downtown with the telephone answering service which Murphy has run for about fifteen months. Prior to doing that, she worked as a

reporter for the *San Diego Union*, single-handedly covering Tijuna and Mexican affairs for the local daily from 1969 to 1977. "So I have something like twenty-three cardboard boxes of files on Mexico," she says. She says calls to the center have already spanned a remarkable range. Not surprisingly, many of those (particularly last Friday and on the day before Cinco de Mayo) have come from people wanting to know about Tijuna

events, and a large number of callers have also asked about buying the diesel fuel (which currently sells for between sixteen and twenty cents a gallon, depending on the exchange rate). Murphy has also been receiving calls from Americans interested in buying land in Mexico. She refers them to a number of Mexican banks which provide expert advice on such transactions, just as she refers to Mexican federal customs officials. Americans interested in setting up businesses in Mexico, she is expected to receive maybe ten calls a day at first. However, the service began May 4 and in just the first week, Murphy logged 489 calls. "The tourism committee initially budgeted on the basis of our building up to 2000 calls a month. But we're going to reach that in just the first month of operation."

The information center is fielding such calls twenty-four hours a day, seven days a week, answering San Diegans on a local number (234-8443) and out-of-state callers on a toll-free number (800-522-1516). Murphy says she expects to receive maybe ten calls a day at first. However, the service began May 4 and in just the first week, Murphy logged 489 calls. "The tourism committee initially budgeted on the basis of our building up to 2000 calls a month. But we're going to reach that in just the first month of operation."

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## Big Dates

You just don't know what it's like being a tall (over five feet, ten inches) woman. In the first place, shorter men won't even stand next to you in elevators, much less ask you out for a date. In the second place, you have to be your own seamstress, since clothes that fit are as hard to find as men whose feet are smaller than yours. And shoes? When you can find them they set you back forty bucks for a pair of clunkers. Cans? You try them

(continued on page 26)

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## Bets Wishes

Regarding your story on Dewey Taylor ("The Final Days of Dewey Taylor") in the April 23 issue, I was the "bank lady" and Dewey would like me to be the track for us. She was a fully nice and he was gracious. After leaving my job in Sonoma Valley, I lost track of both of them. I never knew the two of them got together. I wish her the very, very best and hope she recovers from her loss. The two of them together must have been dynamite.  
Adrienne Rose  
San Diego

## No Personal Check

I read with interest Larry Keller's "Workington: What?" piece in the April 30 edition of the Reader. Although I am mentioned in the article, and in fact quoted, neither Keller nor anyone else from the Reader checked with me or anyone else from the local National Labor Relations Board office concerning Jim Heller's case. A phone call would have caught one false impression that the article may leave with the average reader.  
The article seems to imply that I "take on only cases that are clearly winnable." I do not "take on cases." Individuals and labor organizations file charges with our

## Letters

director of Region 21 of the National Labor Relations Board (which includes part of Los Angeles County, and Riverside, Orange, San Diego, and Imperial counties) as to whether there is sufficient evidence to warrant the issuance of a formal complaint. Once a determination is made to

file a complaint, the case is assigned to a trial attorney, of which I am one. Although we do not feel that we rose complaints in cases which are not "winnable," some complaints must be issued in cases in which there is a conflict in evidence which cannot be resolved by our office. The resolution of credibility issues, that is, who is telling the truth, is legally and philosophically the province of the judge.

In Jim Heller's case, a key issue was whether or not he actually submitted an application to Campbell under the terms of the preferential hiring agreement. Heller swore that he did. Campbell officials swore that he didn't. The administrative law judge ultimately concluded that Heller had not filed an application. Given this fact the judge further concluded that Campbell had not discriminated against Heller, as it had no duty to hire him. Consequently, the whole case against Campbell was lost. If, in the future, you have any questions concerning cases involving this office, please feel free to contact us.  
Robert R. Peering  
Field Attorney  
National Labor Relations Board

## Date Festival

Regarding the article "City Lights," April 30 about my Jim Soules Dating Service: Reporter Joannette DeWyse, who interviewed me by phone, decided

(continued on page 24)

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NAME

ADDRESS

ZIP

PHONE

## Straight from the Hip

Dear Matthew Alice:  
A long-time resident of Kearny Mesa, I am curious at last to know the origins of that name. Any help you could provide would be greatly appreciated.  
Robert O. Westfall  
Mission Village

As near as I can determine, the mesa was named for Stephen Watts Kearny, commander of the U.S. Army of the West, whose 100 dragoons held off the cavalry of General Andres Pico in the Battle of San Pascual, somewhere east of Escondido, in December of 1846. The battle was a turning point in America's seizure of California from Mexico. The conflict was opened when President Polk stated that it was the ambition of the United States to acquire California, which Great Britain and France were believed to desire as well. Acting on this and on long-standing grievances of U.S. citizens who had lost money, lives, and property as a result of Mexican revolutions, the United States annexed Texas in December of 1845. Polk dispatched an ambassador to Mexico City with an offer to buy New Mexico and California, and to let the U.S. assume the liability for all the claims of U.S. citizens against Mexico. When the Mexicans refused to sell their land, the U.S. abandoned diplomacy. General Zachary Taylor moved his troops to a point in Texas which Mexico claimed as its own. The Mexicans attacked, and the war was on. Kearny meanwhile rode with 1600 men to invade Santa Fe and establish a provisional government. Soon he received word from the scout Kit Carson that California had already fallen to American forces under Robert Stockton and John Fremont. Having left Santa Fe with only 300 men,



Kearny sent 200 back and continued on what he expected to be a bloodless expedition. Instead he encountered Pico's cavalry. Even though his men were exhausted from their trek across the desert, Kearny ordered them to battle. The Mexican defenders — who called themselves Californios — were armed with lances; the Americans with swords. Twenty-one Americans were killed and many others wounded, including Kearny, who called a retreat to a nearby hill. There the Americans withstood Pico's siege (tossing their pack animals to avoid starvation). During the siege, Carson and two others sneaked away for reinforcements. With their aid Kearny took control of San Diego, and within five weeks the Californios surrendered the state.

Dear Matthew Alice:  
I live now in Mexico City, but in a few

weeks I'm going to work in Tijuana. Since I would like to live in La Jolla, I want to ask you: (1) what are the requirements for a Mexican to live in the United States while working in Mexico? (2) should I own a car with American plates or Mexican plates in order to avoid problems with the police? and (3) I would like to live with an American family, so how should I apply to contact one?

Roberto Alfaro  
Mexico, D.F.  
The U.S. Consulate in Mexico City (mailing address Postal Box 815, Mexico 5, D.F.) may grant you a Nonresident Alien Mexican Border Crossing Card. This salmon-beige piece of laminated plastic identifies you as a resident of Mexico who may enter the United States as often as he wishes, provided that each visit lasts no longer than seventy-two hours and does not extend beyond twenty-five miles of the

border. The card (also called Form I-186) is valid indefinitely. Other documents available through the consulate would give you more freedom to sojourn in this country, but these are valid for fixed periods of time. The visas and other documents for temporary residence in the U.S. are granted to those who wish to come here for business or pleasure. "Business" does not include taking a job. In your interviews with the Immigration and Naturalization Service, be clear on your intention to work in Tijuana. As a practical matter, you may have to move to Tijuana and work for several months before applying for the nonresident border crossing card. (The INS office in San Diego can provide the forms and the authorization.) Once you have established residence in Tijuana, you will be in a better position to complete your other plans of meeting an American family and living temporarily in the U.S. Your car should have Mexican plates as it could not be registered or insured as a California vehicle if your principal residence is officially in Tijuana. As for meeting an American family, you're pretty much on your own. The Mexican and American Foundation of San Diego has no service for introducing Mexicans to American families. I'm told, however, that the Catholic churches in this region might be helpful in promoting the arrangement you seek. You might try writing to Father Richard Brown at Our Lady of Guadalupe Church, 1770 Kearney Avenue, San Diego, CA 92113.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80883, San Diego, California 92138.

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11:00	BEG. BALLET RICHARD	JAZZ II GRANT	11:00	BEG. BALLET ZIRKA	JAZZ TECH. GARDIN
12:00	ADV. BALLET ZIRKA	STRETCH GARDIN	12:00	BALLET I RICHARD	STRETCH HEIDEN
1:30	PIPPAS DE OLIV ZIRKA	ACTING CLASS MILLOD	1:30	ADV. BALLET ZIRKA	JAZZ MOUTINES GARDIN
2:00	TURN CLASS MILLOD	JAZZ II MACARENA	3:00	PIPPAS DE OLIV ZIRKA	VARIATIONS RICHARD
4:30	BALLET II ZIRKA	JAZZ I MACARENA	4:30	CHARACTER ZIRKA	JAZZ I GARDIN
5:30	CHARACTER ZIRKA	BEG. BALLET MONKSON	5:30	BALLET I LYNCHING	TAP TECH. PEREZ
6:30	BEG. JAZZ RUGGIELLO	TAP TECH. PEREZ	6:30	BEG. JAZZ PEREZ	JAZZ TECH. HEIDEN
7:30	JAZZ I PEREZ	ADV. CUBAN GARDIN	7:30	STRETCH PEREZ	MUSICAL COMEDY HEIDEN

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In the late Sixties, things didn't look so good for California. Birds were washing up in Santa Barbara covered with oil from offshore spills. Chemicals and litter were scattered hither and yon. People had gone from just talking about the smog to really talking about the smog. The governor, Ronald Reagan, had seen one redwood tree and thought he'd seen them all.

This document, the Environmental Impact Report, was created, naturally, by legislation. The outcry from a concerned public led to the drafting of the National Environmental Protection Act (NEPA), which was signed into law by President Richard Nixon on January 1, 1970. This law declared that every American had a right to **a healthy environment** and that it was the federal government's responsibility to protect that environment. It also set into motion the Environmental Impact Statement process.

becomes "affect" as a verb, confusing most everyone and resulting in tremendous disfavor in government circles.) CEQA says, in essence, that before a government decision can be made, the public has the

right to know how it will affect the environment. And, it says, the public will learn this by reading an EIR, which will be available to them for scrutiny and comment. After the document has been

For a title this law was interpreted to apply only to government-sponsored projects (like a nuclear reactor or a bridge), but then in 1972 the state supreme court changed all that. That year a group of environmentalists and landowners in the Mammoth area of the Sierra Nevada brought suit to stop the policies which had allowed developers to raze trees and level slopes for condominiums they sold to skiers from elsewhere in the state. In *Friends of Mammoth v. Moso Country*, the court ruled that CEQA applied any time a government agency made a decision that could affect the environment. That meant any project, anywhere, could end up being the subject of an EIR.

In practice, well less than half of all projects do. There are twenty-seven classes of projects which are exempted altogether from environmental review. Of the remaining ones, roughly half are given Negative Declarations. A Neg Dec is granted after the local agency looks over the project and decides it won't harm the environment, and therefore needs no further study. Neg Decs also face a period of public review, during which the agency's decision can be reversed and an EIR then ordered.

public review is inherent in the purpose of CEQA, and the act includes a clause which calls for an EIR to be written for any project which results in "public controversy." This clause has often incited local activists and G. diffies, many of whom create public controversy to some degree just by existing. The governing agency is left to determine whether the man in a straw hat waving a cane amounts to public controversy; many are loathe to so designate him. But the same man, carrying a title from some neighborhood alliance or other organized group, is considered to represent some public, and as such, his remarks are treated on record. Environmental concerns, public controversy can be assumed.

The public comments on the EIRs when they are in draft form, and can request that additional areas be studied; they also can

After the *Friends of Mammoth* decision came the phenomenon of the "environmental professional." Included in this group are the men and women who study and measure environmental characteristics for EIRs, who write and compile EIRs, who read and process EIRs for the government, and, to be sure, attorneys who debate the adequacy and legality of EIRs. In these early days, people thought environmental consulting would be a booming field and a lot of Mom-and-Pop shops sprang up. One local environmental planner recalls that the first EIRs received by the counts were short on substance

"Whole portions of them were plagiarized, taken from student reports Xeroxed from books. They were all like that." EIRs were cheaper then, he recalls, going for "about \$1000 — \$2000 if the project was approved." But the field didn't boom and it's estimated that half these consultants have since closed shop. The survivors say more will be weeded out in coming years by the tough standards and rigid demands of the profession.

Today there are fewer than twenty EIR consulting firms in town, ranging in personnel from a couple of one-person operations to the thirty-four-employee Recon in Kearny Mesa. Recon exemplifies another reason the number of firms has been whittled down.

wonder about the reliability of an EIR written by a company for its own project. There are cities, such as Chula Vista and Del Mar, which themselves select the consulting firm for each project and pay them with the developer's money, while the city and county of San Diego, and the majority of agencies, allow the project applicants to

are also involved in planning and architecture. The independent consultants are fewer and less busy, while the subsidiary firms can always count on business from their parent company to keep them working. This result of the free market in action is suspected by many people who

A professor of ecology once defined ecologists as "chartered libertines who roam at will over the various valid disciplines of science," a pithy phrase to those who are pioneering in this inexact field.


Colleges have only recently geared curriculum toward the needs of the future environmentalist, the vast majority of consultants in business today confined their studies to a relatively specialized discipline. "Most of us, if we weren't in environmental planning, would be teaching in junior colleges," says Brian Mooney, president of American Pacific Environmental Consultants in San Diego. "Some of us might be in four-year colleges, some in high school, teaching social science and the natural sciences. The rest, the archaeologists and anthropologists, if they weren't teaching, would be in a totally unrelated field, selling insurance or

Royce Riggan, president of Recon and himself a former biology teacher at Southwestern College, is president of the local branch of the Association of Environmental Professionals. He says that of the companies writing EIRs in San Diego he can think of thirteen; he knows of only five that are doing "high-quality work." The quality of the remaining firms, he says, is "generally unknown to him or considered unacceptable by local agencies." "I can go into my office right now and show you two EIRs, and these were both done in the past three weeks, and one of them is such a piece of shit it's amazing," he says. But Riggan is not about to talk precisely about his "less than competent" colleagues, who he believes will drop from competition through natural selection. He

(continues on page 16)

(continued on page 16)


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## THE PAPER MOUNTAINS

(continued from page 8) does not believe there is a market for writing slanted EIRs, and denies that any of the "quality" firms he named would produce a biased document, even for their parent company. "We would tell them to take their work elsewhere. Most of the people in this business have a great deal of environmental sensitivity," he says, adding, "but that's tempered with an ability to see reality."

By law, local agencies are required to keep copies of EIRs for an "appropriate" amount of time, and the city and county of San Diego have tried to keep every environmental document that has graced their offices. In City Hall they are kept by the Environmental Quality Division in seventeen metal file cabinets, each with five thirty-inch-deep drawers. In the county they are arranged in bound form on a wall and fill some forty feet of bookshelf. The amount of paper used in EIRs has caused more than one wit to suggest that they consume more trees than they save. For not only are the documents themselves thick (two-thirds of an inch is a likely average) and inefficient (often they are printed on only one side of the page and are, typically, airily spaced), but twenty-five to seventy-five copies of each are required so that everyone who wants one can have one. The physical costs of each copy were estimated by one firm at twenty-five dollars or more. Furthermore, each final EIR is preceded by a draft EIR (again, up to seventy-five copies), and the whole process, naturally, is swathed in paperwork, of which appropriate numbers of copies are

always made. One county staffer suggests his environmental division does more photocopying than any other department. And there is voluminous supporting paperwork in Sacramento.

Since its adoption, the California Environmental Quality Act has been amended in virtually every session of the state legislature. This year there are more than fifteen bills under consideration which would modify the act. Government programs do not often work as they were

a fortnightly publication. The EIR Monitor, which lists the EIRs completed and Negative Declaration decisions made during the previous two weeks. Enforcement is handled through the courts.

CEQA relies on the public agency to make a conscientious environmental determination, on the EIR writer to be fair and complete, and on the developer to follow the agreed-upon designs. It also asks the developer to foot the bill for an EIR (which costs between \$3000 and \$8000 these

The amount of paper used in EIRs has caused more than one wit to suggest that they consume more trees than they save.

intended, and CEQA is anything but the exception. One Bay Area environmentalist characterized it as "an effort to design better fences rather than rounding up the cows," and it is certainly true that CEQA does not call for the planting of trees or the construction of greenhouses for endangered plants. Further, it does not protect any natural resources, even the last brown bear, but rather says the public has the right to know of any adverse effect planned for that last bear. And it has no provisions for analyzing the success or failure of the local government's trying to meet those ends. The state has not enforced CEQA since George Deukmejian became attorney general, and chronicles it only through

days) and allows local agencies to charge developers for the staff time EIRs require. (Many cities ask for \$1000 or \$1500 up front before they'll turn the first page of an initial study.) And developers are usually not monitored during construction, unless it's by the project's neighbors.

Only recently has the local profession gone beyond simply evaluating the impacts and started recommending ways to lessen them, as well as suggesting alternatives in design. (This lessening of impacts is called "mitigating" in CEQA parlance.) During a meeting of thirty members of the Association of Environmental Professionals last April 30, this evolution

of the business was analyzed by three environmental directors from the County of San Diego and the cities of Chula Vista and San Diego. One of the problems these three men discussed was that no one was sure which methods of mitigation are successful, because no one has ever studied them. Mike Evans, from the county environmental analysis division, said it is typical that the developer is not monitored, and thus can easily avoid his promised mitigating actions. "We constantly have problems, and I'm sure all other jurisdictions do," Evans said. "As far as I know, we've never gone back after one damn project and found out whether the mitigation had any effect."

Allen Jones of the City of San Diego added that "pressure from a city council" will often become the standard for alleviating effects on the environment. "Sometimes the mitigation you propose is based strictly on a political rather than a scientific level," he said. Evans pointed out that CEQA asks that the environmental harm caused be lessened until it is no longer "significant." "We cannot judge the success of mitigation until we have criteria for significance," he said.

But criteria are not easily agreed upon. It often seems there are as many opinions of what an EIR should contain as there are consultants who write them. Few official standards have been established. Each EIR is nonetheless required, for example, to record the level of pollutants that will be put in the air by the people who will live in, work at, shop at, or drive to a proposed project. It's a matter that can usually be summed up quickly, as this EIR prepared on a twelve-lot subdivision in North County does: "The quality of local and regional air cells will be incrementally (cumulatively) degraded as a result of ultimate development of the subject property. The sources which will contribute to this include construction activity, vehicular traffic and consumption of energy (electricity and natural gas)." What this says, presumably, is that the

air will be fouled by cars going to and from the project and by SDG&E, which will supply it with energy. This particular EIR, prepared by Westco Services, Inc., continues for four pages. It shows a chart of the pollutants already spoiling "regional and local air cells" and then estimates the vehicle trips and energy needs of the project's future occupants. It also estimates the daily and yearly emission rates of carbon monoxide and four other pollutants that will result. These figures are further broken down into two groups, "mobile sources" (presumably cars and the like) and "stationary sources" (SDG&E). Discussion of air quality need not be this extensive, of course; the same firm crammed data on a Del Mar restaurant's pollution onto one page a year earlier.

Yet the result of this extensive analysis is not clear. "We've never gotten a handle on mitigating air pollution. In fact, you might say we've given up on it," says the city's Allen Jones. At the county, says Mike Evans, there are education programs and air quality standards and other attempts which are "perhaps futile." We are taking very small steps and we may

never get there through that route. As we raise people's concerns we can slowly bring it to the regional level, where this has to happen." It seems that everyone has thrown in a towel except CEQA and the EIR writers, and despite the lack of purpose, incremental effects on air quality continue to be analyzed in EIRs.

But then, EIRs are dumping grounds for all sorts of information, complete and incomplete, and attract more of the same. As an example, take the EIR which follows, prepared for a subdivision of 119 acres north of North City West. The report for the project, called Jantsch (after the applicant, La Jolla real estate developer Carl Jantsch), is found on the EIR bookshelves in the County Administration Building.

The Jantsch environmental documents, as bound and stored by the county, are nearly an inch thick and include some of the paperwork which heralded the project's advancement through the county bureaucracy, as well as the final EIR. Among the nineteen introductory pages of assorted county correspondence are two letters, one from James W. Royle, Jr., who is on the EIR Review Committee of the San Diego Archaeological Society, and one from

Fred A. Worthley, Jr., regional manager of the California Department of Fish and Game. They are two of many in this state whose responsibility it is to read and comment on EIRs.

Royle, being concerned with archaeology, states in his letter that those portions of the draft EIR are "disjointed and inconsistent." He points out that a study, prepared for the Troup Corporation, is included in the EIR despite being for an adjacent parcel and not the Jantsch property. And he adds that this report for another plot of land is unusual in that it says "All of the valuable local archaeological resources have been recorded and documented," yet does not support that claim with evidence.

Royle also points out that the draft EIR does not even cite its own attachments, and says that, while his society is not opposed to the project, believing the site to be of minor importance, he finds the EIR to be "confusing," "ironic," and "curious."

Worthley from fish and game also finds fault with the report. He writes that everything in the EIR has been treated "quite summarily" with the exception of one subject, archaeology. "The description of

biology is given a single paragraph of four sentences... while hydrology is not discussed, even though there are six steep canyons on the property which drain into the nearby San Diego River," Worthley notes. He then states that information on the vegetation in the area "seems to have been suppressed," noting that a study of the plants on the site is mentioned in the neighbor's archaeology study, yet is not included in the Jantsch draft EIR. Worthley, who keeps these observations short and simple, makes a final observation on the mathematical abilities of the authors before signing off. "It is wrongly stated that on page 12 of the draft EIR that 42.5 acres of land constitutes 40 percent of the 119-acre parcel," he writes.

These introductory remarks are followed by a six-page "discussion," prepared by county staff, of the nine major issues involved in the EIR. The summary is elaborate but not complete — hydrology, as Worthley noted, is not one of the issues covered. Of the nine issues, three are considered "significant but not mitigable" (growth induction, cumulative impacts, and agricultural resources), two are

(continued on page 12)

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## THE PAPER MOUNTAINS

(continued from page 11)  
found to be "unresolved" (sewage and schools), two are deemed "significant but mitigable" (biology and geology), and one is listed as "not significant" (archaeology).

Next among the documents which precede the actual Jantich EIR, is the very biological study that Worthley and game had noticed missing, possibly suppressed. Evidently dug up by county staff (Worthley had mentioned where to find it). It is twelve pages long and lists thirty-three bird species and sixty-one different plants observed on five days in October of 1977.

Then comes the Jantich EIR, prepared by San Diego Engineering and summarized in the earlier "discussion." It is nineteen pages long, including a soil analysis, and is followed by seventeen pages of attachments, including the original six-page application for an environmental study.

The last of the documents is the exhaustive (129 pages) archaeological study of the neighboring parcel prepared by Stanley R. Berryman. He describes and lists each archaeological find he has discovered in his two digs of a nearby ancient campsite, and includes a history, numerous appendices, and an explanation of why he thinks no further digs are needed.

This was the condition of the Jantich environmental documents as they passed before the county planning commission and board of supervisors this year. With the wisdom of scores of EIRs under their belts, these two bodies determined this one to be adequate under the state environmental act. Both the EIR and the project were approved, and a lawsuit against the

In recent years, however, the annual number of county EIRs has been dropping. At present those two bodies might read one or at most two a week, but Planning Commissioner Gemma Parks recalls the years when three and four EIRs a week were the norm, and says that when she was appointed in 1974 she did not spend two days a week reading them. "Probably the most

city is bound in two volumes.

According to court ruling, public officials cannot delegate their responsibility to read the EIRs that reach their desks. Few would ever admit that they don't read EIRs, for such an admission could be politically harmful, and disregard of CEQA is arguably a criminal offense. San Diego has one of the rare exceptions to this in Councilman Fred Schnaubelt, who is an avid libertarian and thinks government should get out of the environment business altogether, as well as just about everything else.

"Sometimes I glance at them," Schnaubelt says, "but most of the information is redundant and there's no use in it. I look at them primarily to see what feeble excuses the project's opponents will be using. It gets down to the most absurd things, like when is a bush a tree and when is a tree a bush..." Other San Diego officials, Schnaubelt reckons, don't read them either, unless they've been lobbied by the opposition. "If they're not lobbied, then I doubt if they give them more than a cursory glance," he says. As such, Schnaubelt is the only admitted non-participant in what is the largest ongoing environmental paper push in the city, North City West.

Bob Sawyer, who works in the city's environmental department, is currently in charge of the North City West project. He says he is the fourth or fifth person so designated during the project's ten years of planning. As part of the long story, Sawyer points to three stacks of paper in his office totaling more than two feet in height. These are his copies of the important paperwork generated thus far on North

"... It doesn't make a hill of beans what the EIR says, because you know most of the guys aren't going to read it anyway."

city has subsequently been filed by a nearby homeowners association. The suit contends that the report is "generally deficient in its analysis and conclusions in its discussion" and that it flagrantly omitted a pertinent biology study.

The Jantich EIR (and its unique circumstances) is just one inch in the forty feet of environmental analyses to pass before the planning commissioners and county supervisors in the past eight years.

I've ever seen on one Friday was five," she says. "You read the same thing in every EIR..." It's very difficult for someone who's new, because they don't know whether what they read is important or not. In Parks's term of office, two EIRs for general plan amendments have gone before the commission which were each two-and-three-fourths inches thick. One draft EIR on the county shelf is three-and-one-quarter inches thick, and of ne-

City West. Some of the papers are drafts, some are drafts of drafts, but all of it has been created to meet the demands of CEQA, he says. The EIR for the first North City West neighborhood, Carmel Valley, is the heaviest of the bunch, about one-and-three-eighths inches thick with both sides of each page used. It was prepared for the developers by Recon, whose parent company, Rick Engineering, did the engineering for the development. A recent addition to the stack is an update of that first neighborhood EIR. It is five-eighths of an inch thick, about 130 pages of high-quality stock, and has a little pouch in the back in which three maps of the Carmel Valley neighborhood are kept. The largest is three-and-one-half feet by five-and-one-half feet. The update was required because of some changes in the neighborhood, but according to Sawyer didn't need to be such a production. "This could have been one-tenth or one-twentieth of this size," Sawyer says, "but the [North City West] attorneys felt we had to include more of the original information for the reader so he would understand everything in context." The expensive update is a precursor to the volumes ahead. Another nine neighborhoods in North City West will need EIRs (and perhaps updates to those) and each of those EIRs will supposedly be read by the city council.

Royce Riggan, who considers the Carmel Valley EIR his baby, admits that he has been paddled as a hedge against the legal manipulations of Del Mar, which is suing

to block the project. "If a court is going to go through my EIR with a fine-toothed comb, I'm going to give it a lot more to read," says Riggan.

This EIR, the result of those twenty-six or so inches of documentation, says, in summary, that North City West will result in "essentially irreversible and unavoidable change in the total range of the environment." It is a very studied and complete document. Among the findings are that "the loss of natural habitat and native wildlife is essentially unavoidable" and that the project "could denigrate water quality..." "could induce sporadic, fragmented urbanization" and "would significantly contribute to the degradation of regional air quality and would tend to offset gains made in recent years through the use of motor vehicle emission control devices and control of stationary sources." The Carmel Valley EIR offers no feasible means of alleviation of most of these effects, but it does offer three alternatives: build fewer homes, put it off, or don't do it at all. The final cost of the environmental evaluation, Riggan says, is roughly \$80,000 or more.

Unlike the Jantich case, no one has doubted the adequacy of the Carmel Valley neighborhood EIR. In fact, it has been roundly praised for its honesty by Del Mar officials. Its one-and-three-eighths inches tell it all: don't build this project or you'll screw up the area's environment. Ten years and \$80,000 earlier, few doubted that might be true, but it took CEQA and

Royce Riggan to put it all on paper.

Says Del Mar City Attorney Dwight Worden: "If you're a developer and you've got a ten-million-dollar project and you're preparing a draft EIR and you've been down to the city a bunch of times, you know who the councilmen are and whose campaign you've contributed to and you know whether you're going to get approved or not. It doesn't make a hill of beans what the EIR says, because you know most of the guys aren't going to read it anyway."

One of the first actions of Del Mar's multifaceted North City West suit, then, was to challenge the way San Diego handled the EIR. Worden contends San Diego should either have mitigated the project or chosen one of the three alternatives so that its deleterious effects would fall below a level of significance. San Diego contends that CEQA, as amended in 1977, allows an EIR with significant impacts to be approved as long as one of three findings are made, and says it has done all three. They are: change the project so that environmental harm falls below the level of significance, find that it is someone else's responsibility to change the project, or find that there are social and economic considerations that make such change impractical. Del Mar and San Diego made these arguments early last year before San Diego Superior Court Judge Wesley Buttermore. He agreed with San Diego's interpretation, but Del Mar has appealed his decision. The tiny city is confident that

a victory awaits them in higher court and that reducing impacts below the still as-yet undefined level of significance will become the standard for environmental decisions. There are many other aspects to the city's lawsuit and each of those is similarly anticipated by Del Mar to result in victory.

Meanwhile, none of the controversy centers around the adequacy of the EIR, which has made Recon's Riggan quite happy. Yet he does not expect his company will be writing any of the future North City West EIRs. The developers, the Baldwin and Pardee construction companies, will rely on less expensive outfits that will ride on the coattails of Recon's work, Riggan predicts.

And then there are situations where the EIR process itself is the single stumbling block of a project. Developer Herb Turner doesn't know if the EIR for Bernardo Mountain in Escondido will be the project's downfall or not — after three years it hasn't been finished. Turner blames the consulting firm he chose, which has had a complete turnover of the personnel working on his report, and the staff of Escondido for his woes.

Turner is fumed in environmentally serious Del Mar for building homes on hillside lots that others thought were undevelopable. He has been building on hills for twenty-five years. "Give me a piece of flat land and I wouldn't know what to do with it," he jokes. Bernardo (continued on page 16)

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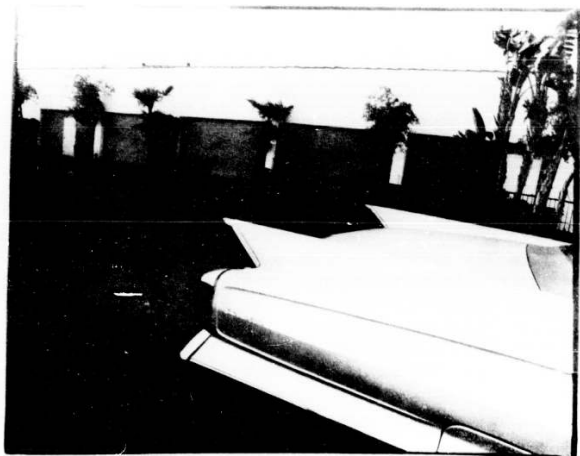
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Untitled, black and white, R.K., State College area



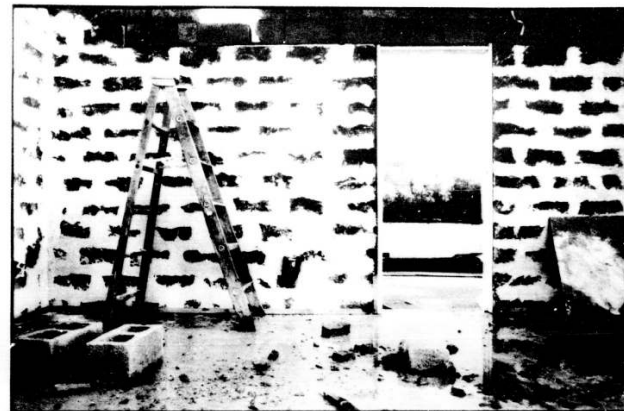
## Honorable Mention

*Evan Jumps*, black and white, William Gullette, North Park



## Honorable Mention

*La Jolla*, 1979, black and white, Munetake Yamamoto, North Park



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## THE PAPER MOUNTAINS

(continued from page 13)

Mountain is a big project on a big hill. Turner sees it as a challenge; Escondido sees it as an impossibility.

"We are aware of his capabilities," says Escondido assistant planner Randi Coppersmith. "I think he's done some excellent jobs. And I understand his frustrations — but Bernardo Mountain is more than a hill. It's a mountain. It's so steep well, you'd have to look at it. It would be a very difficult place to build on."

Coppersmith says the Escondido planning staff is opposed to the project as planned and will recommend against it, if it ever gets to a public hearing. In the meantime, they can't approve the EIR until Turner gives them more information. But Turner is tired of giving information for three years to a staff that is going to fight his project. An impasse of sorts has been reached, and Turner would like to know just what Escondido will accept.

"We're not going to design his project for him," says Coppersmith. And until Turner studies the project enough to complete the EIR, no progress will be made. "All I want is my public hearing," he says.

Turner says that Escondido's problem is that it knows less about building on hills than he does. Had he only given them an easy opportunity to improve the project, he says, they would have been satisfied. "If you go in and study your land and come up with a design that's really sensitive to the property, then you run into a Catch-22," says Turner. "You've already mitigated the problems as best you can and the staff says, 'Well, mitigate it some more.' Well, I already have mitigated it. But they're supposed to require mitigation. It encourages you to throw them a lousy design so they can mitigate the hell out of it."

Thus far Turner has spent \$35,000 on environmental studies which fill six

three-ring binders, and he predicts that he will ultimately get his way, due to what he describes as unusual perseverance for a developer: a commercial building of his recently was approved by the coastal commission after eight years of hearings and seventeen binders full of documents.

The Turner case aside, negotiations between agency staffs and project applicants are resulting more and more in substantial changes in the projects. A state-sponsored study shows that in 1974 thirty percent of projects subject to EIRs were approved with "special conditions." In 1979 the figure rose to fifty-nine percent. This increase in special conditions (witnessed in twenty-three sample jurisdictions) represents a new environmental sophistication among government staffers.

Some suggest that it also shows a new fundraising sophistication as a result of Proposition 13. "Special conditions" often include special fees, and this trend is considered unhealthy by many developers. One San Diego developer calls it "black-mail," and Bob Small, of the Mission Valley EIR consulting firm, Small & Knust, agrees. "The EIR process," says Small, "is really just a way to hold a gun to an applicant's head and say, 'We want this and you're going to have to make a concession in the form of a special condition before we'll let you go ahead with your project.' I don't think that's environmental protection. I think it's a way of requiring an applicant to contribute toward improvements — street and park dedications, off-site drainage, off-site road improvements, all these things that everybody should have to deal with on an equitable basis."

Small stresses that the problem with CEQA is the EIR project-by-project review instead of environmental policies and ordinances that are consistent and let the developer know what lies ahead. The process, he says, only angers the developer and dissuades him from any concern for the environment by costing him so much money and accomplishing so little. "It's almost as if we're creating the universe again every time we come up with a

new environmental document," he says.

Many of Small's ideas are accepted among local environmentalists, but predictably his overall anti-EIR stance is not. And among the profession of document hounds, Small's latest study is often criticized as inexact and biased. (Small himself says all consultants are biased. "I haven't seen one objective EIR, and I've looked at three hundred up and down the state," he says.) Joan Cudhea, a San Diego consultant who was writing her master's thesis on "The Environmental Profession: Defining a New Field" about the same time Small was doing his study, says she has "some quarrel with the methodology. One person... has hinted that the recommendations he makes do not stem from the actual survey, that he had his ideas before he started his analysis."

So while the concerned people of the county debate the many results of the EIR process, there are still outposts untouched, or at least unaffected, by CEQA. One of these is El Cajon. While other local governments were processing their first EIRs as early as 1973, the City of El

Cajon didn't see one until 1975, when the city itself had to complete a report in order to annex Gillespie Field. In the city's history only nineteen EIRs have been required, and the most recent one to be approved was in 1979. Mayor Larry Reber says there's just not much public clamor for EIRs in El Cajon.

"If it's a big project we may require a draft EIR and sometimes a complete EIR. Or maybe both," Reber says. "But if they conform to our ordinances they can develop. Whether you consider our ordinances liberal or conservative, they're basically what everybody has." CEQA never did cause much of a stir in El Cajon, says Reber, who was on the City Council since 1974. "I remember faintly that it was brought to our attention in 1975 that the EIR process was in force," Reber said.

Another outpost is the Del Mar Racetrack, which is run by the Twenty-Second District Agricultural Association, also known as the fair board. To the south of the track is the City of Del Mar, to the east the City of San Diego, to the north the County of San Diego. Above it (in the bureaucratic

sense) is the state Racetrack Leasing Commission. Because its land is near both a lagoon and the ocean, it is also under the scrutiny of the regional coastal commission and two state departments: fish and game, and housing and waterways.

In the past few years the fair board made two moves without even consulting the coastal commission: it built a helicopter pad on the nesting grounds of an endangered bird, the least tern, and it built apartments for its employees in a flood plain. This angered the commission as well as local environmentalists, and one of those, UCSD professor Joe Lang, took to being a watchdog, scrutinizing the fair board's environmental decisions. When the board last summer tried to build a rock wall in the riverbank in order to protect a parking lot, Lang protested at the regional coastal commission, but lost. Undaunted, he appealed and won before the state commission.

Later the fair board announced plans to dig a tunnel under the track (so fans could watch and bet from the infield), and Lang wondered how the excavation and larger

crowds might affect the lagoon's sensitive environment. By then a little more experienced in these processes, Lang tried to get a copy of the tunnel's EIR. It turned out there was none and then it dawned on Lang — the fair board didn't require EIRs at all. It was both the applicant and the local agency, and as such had ignored CEQA altogether. "There was no one minding the shop," says Lang.

Steps to resolve the racetrack issue were finally taken by the state, which sent down an adviser to educate the fair board as to the intricacies of CEQA. Yet a central problem remains. Certainly CEQA has been considered by many to be an indictment of the planning process, a statement that planners, if left alone, would overlook the most essential of considerations — the ramifications on the environment. But the act was created without teeth and without definition. It prescribed a plan, a complex and costly one, and gave little help in making it work. But it did give us the Environmental Impact Report, which, though often abused and easily dismissed, has the potential to outlive all of us. □

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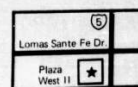
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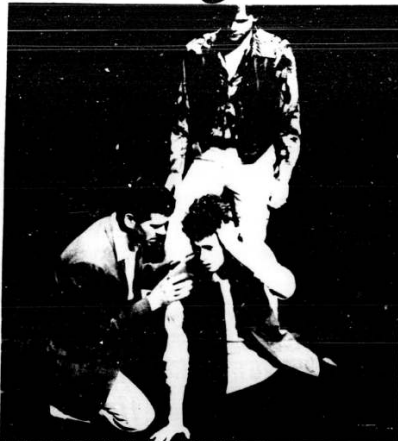
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# Nothing There



Don Rosenberg, Peter G. Morse (standing), and Richard Hahn

JONATHAN SAVILLE

*American Buffalo*: a major American play, and a superb — and all too short-lived — San Diego production. Let's begin, for once, with the set. For last week's UCSD staging of David Mamet's play, Shannon Murphy designed a set artfully combining realism and abstraction. The scene is the interior of a junk shop, characterized by a clutter of cheap stuff that directly evokes reality: worn furniture, old lamps, a variety of clocks, a pair of boxing gloves, boxes of tie-a-brac, a little two-drawer chest with a missing knob. The missing knob is one of those

minor details that defines the whole, and it is the minutely detailed quality of Miss Murphy's choice and disposition of all this junk that makes it so effective. In addition, she has resisted the temptation to pile up the clutter to the point where it might take on a beauty of its own, the beauty of rich, old confusion that can in fact be found in some junk shops. The point here is that nothing — individually or in agglomeration — evokes a fulfilled past, in which articles were selected with care and cherished. Each run-down object is a cheap product of a society that does not care about taste or craftsmanship; these things have never been alive for anyone,

and they are not alive now, and their ensemble is no more than the random detritus of commerce and lovelessness.

This sort of set, which uses the actual things of the world to evoke the palpable smell and feel of the way people live, belongs to the tradition of realism and naturalism — the latter especially, because a junk shop is in itself an appropriate setting for the naturalistic world of randomness, anomie, victimization, the control of life by meaningless external forces, the reduction of human beings to disposable objects. But there is much more to Miss Murphy's set than that. The thrust stage is divided by slight differences of level into several playing spaces, the diagonal lines of demarcation vaguely differentiating the area with Don's desk (Don owns the shop), an area with a card table, and an area where the junk is displayed. At the back of the set, a thick stampede rises from the floor, turns at a right angle, and is cantilevered out across the set, pointing finally toward the front of the stage.

It is another piece of naturalistic stage design, an exposed stampede running across the ceiling tells us what sort of place we are in, and how little the designers and occupants of this lower-class, utilitarian hole-in-the-wall care about human amenities — and from the pipe there hang further bits of junk, detached bicycle wheels and the like, accidental decorations in a place (and a life) where the aesthetic plays no part. But at the same time, the pipe has a strikingly aesthetic function. Its zig-zags parallel and echo the diagonal dividing-lines on the floor of the stage; it shapes and unifies the space; it gives thrust and point, an almost aggressive quality, to the set; and its presence results in a stage setting that, without losing any of its casual, detailed naturalism, also assumes the form of a piece of abstract sculpture. Like art works made from ugly fragments of machines, Miss Murphy's set converts trash into an impersonal, refined, aesthetic design.

And that is precisely what *American Buffalo* does: it is what distinguishes this play from older examples of the naturalistic genre, and what makes it so curiously absorbing a theatrical experience. Mamet's play is about these men who plot — and then do not carry out — a petty crime: the theft of a coin collection. They belong to one of the marginal classes of modern urban life. Uneducated, under-employed, contemptuous of law, morality, integrity, social duty, they gnaw around

the edges of civilization. The loftiest of them, in the social scale, the keeper of a junk shop, on the scale of morality they all drift around near the bottom; and none of them will ever rise higher in either category. This is the most convincing Chicago verisimilitude plays as Gorky's *The Lower Depths* or O'Neill's *The Iceman Cometh*; Flophouse, saloon, or junk shop — it is all the same world, and its inhabitants all belong to the same degraded, brutalized segment of humanity.

Degraded, brutalized, utterly cheap in soul — but real. Their reality is the only positive quality they have, so that in naturalistic theater it is crucially important for the characters' individual reality to be brought out with complete conviction. In the UCSD production, the detailed realism of the set is matched by the extreme attention to detail in the acting. Director Robert Berlinger has thoroughly interpreted each line, each action, so as to make it reveal both the momentary state of mind of the characters and their habitual structures of personality. Lived life is everywhere in evidence here, the emanations of the centered self, the step, the intonation, the gesture that rises out of and reveals an individual identity experienced in its roots.

Consider, for example, what Mr. Berlinger and actor Peter Morse have done with the character of Teach, the middle-aged, violent sociopath who is the central figure of the play. It is not only the intense, explosive bodily movements that bring the character before us in all its vicious vitality, or the predatory way Mr. Morse spits out his consonants and bites off his vowels. In addition to these generalized and pervasive traits, there are countless trivial actions that flash by like shafts of lightning shot out of the man's heart. They include such things as the way he repeatedly uses his peering out through the store window as an occasion to take a look at his own reflection and to comb his hair (almost daintily), the impatient physical tension in his rifling the comb's teeth with his thumb, his self-conscious nose-picking, and the violent laughter that beads him in half as he tries to get Don to guess the price of a coin and as he delights in the shop owner's errors. One could extend this repertoire of character-revealing details, and there would be similar lists for actors Don Rosenberg (Don) and Richard Hahn (Bobby), Mr. Morse — are totally inside their roles. In this production, no one lights up a

cigarette, samples a bit of yogurt, or takes a swig from a bottle of Pepto-Bismol, without the gesture's letting us know, from deep within, just who and what a person is who is engaged in this trivial action.

In the same way, the bald words of the script are again and again given complex, instantaneous layers of meaning by the actors' subtlety and expressiveness of phrasing: the rifling of a comb and the intonation of a sentence are equally in the service of characterization. According to the script, Teach, angry at someone named Fletcher whom Don has been trying to teach by phone, remarks: "[He] should be horsewhipped with a horsewhip." A moderately funny line — but aside from its indication of Teach's violent nature it does not say much. Director Berlinger and actor Morse have taken the line apart, dipped it into Teach's character, and lifted it out dyed with Teach's life fluids: "[He] should be horsewhipped with . . . [light pause, confusion] . . . a horsewhip [in a tone mixing smug satisfaction at the violent intention with a disappointed sense that he wanted say it more forcefully but couldn't find the right words in the ragbag of his ignorant mind]." We hear the violence, the vindictiveness, but also the inadequacy and frustration, and even the pathos — of this perpetually angry man whose hostility is hemmed in by his stupidity until it has to break out in

mayhem. Mr. Berlinger and his actors have given depth to Mamet's script the way a true musician creates infinite shades of meaning and feeling out of the short-hand notations of a score.

The style of direction and the style of the set resemble each other in their detailed naturalism. There is an even closer affinity, for Mr. Berlinger makes use of the divisions in the set to reinforce the revelation and development of relationships among the three characters. The playing areas are divided by the most tenuous of barriers — no walls, no doors, only a slight step down or up. Yet in Mr. Berlinger's direction, every time a character passes from one area to another a dramatic event has taken place. The characters are grouped — three together, two against one, three separately — according to the emotional tensions of the moment, the shifting relationships of attachment, rejection, and dependency. To move from one area of the stage to another is to indicate that the relationships have altered, or that someone is trying to alter them.

The relationships are complicated — they always are with Mamet, whose chief intrigue was a playwright is to explore the intricate webs of power and affection that bind friends and lovers together and pull them apart. Bobby looks up to Don, almost worships him in his inarticulate way, longs for his approval. Teach is jeal-

ous of the boy and wants to exclude him, to keep Don for himself. Don is dimly aware of this triangle relationship and tries (with little success) to smooth away its sharp corners; he is also aware of how fundamentally weak Bobby and Teach are, and how much they need him, so that the quarrels he has with them invariably lead to their asking whether he is angry at them and his replying that he is not. Mr. Berlinger's choreography, while never seeming anything but natural, clarifies and dramatizes the relationships with a control and intelligence all the more effective in that the audience does not consciously perceive these devices. Yet at the same time it introduces an element of abstraction. The actors not only figure human beings in a pattern of emotional relationships; they are also treated as movable elements in the abstract sculpture that — behind all the realistic gimmickry — constitutes the set. And in both senses they participate in the overall structure of the play, which begins slowly, at a low pitch of action and feeling, meanders along for a while, begins to speed up and tighten, and finally, in a progressive series of intensifications in the second act, rises to a height of emotional and physical violence. Mr. Berlinger has calculated this effect — the psychological effect of human nature gradually laid bare, and the patterned effect of a musical crescendo — with real

mastery. "Mastery" is a word equally applicable to David Mamet, and that mastery is shown most memorably in the playwright's use of language. Here, too, naturalism and abstraction are fused in a unique way. The language is that of vulgar, uneducated, crass, lower-class men. Its vocabulary is incredibly limited, with words such as "thing" serving as universal substantives, an enormous amount of repetition, a strong tendency toward meaningless catch phrases, a pervasive resort to clichés ("He ought to be horse-whipped"), and so constant a use of everyday obscenities connected with sex and excrement that there is scarcely a sentence without several of them. That such a lingo — the detritus of American English, just as the objects in the set are the detritus of American culture — can be converted into an instrument of such strength, expressiveness, and even beauty, is one of the astonishing discoveries provided by Mamet's style. The restricted vocabulary, the imprecisions, the clichés — these become the material of a unique poetry, compelling in its abrupt, short-breathed rhythms and the harsh sweep of its diction; and by dint of repetition the obscenities lose all contact with their referents and turn into a virtually abstract medium.

(continued on page 20)

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## Nothing There

(continued from page 19)

It is a medium especially  
adapted to the expression of the  
chaotic and the irrational, of dis-  
connected thoughts driven on by  
an ungovernable torrent of emo-  
tion — which is an accurate de-  
scription of the mental life of  
Mamet's characters. In the mouth  
of *American Buffalo's* Teach it  
achieves an appalling eloquence,  
comparable in power (though of  
course not in variety and nuance)  
to the greatest of dramatic utter-  
ances: "The Whole Entire  
World. There Is No Law. There  
Is No Right and Wrong. There Is  
No Friendship. Every Fucking  
Thing. (Pause) Every God-  
forsaken Thing. . . . We all live  
like the covenants. . . . I went on  
a limb for you. (Pause) I go out  
there. I'm out there every day.  
(Pause) There is nothing out  
there."

The world Teach is speaking  
about is the world (as Mamet sees  
it) that we all live in. It is a world  
of brutality, cruelty, vulnerabil-  
ity — petty, empty, and desper-  
ate. There is no external source of  
value, no God, no tradition, no  
community, no family, no sys-  
tem of belief. Human beings, left  
on their own to create their own  
values, create nothing but vile-  
ness. "You make life of gar-  
bage," as Don tells Teach in a  
moment of anger. And this brings  
us back to the set in the UCSD  
production. In Miss Murphy's  
design, the junk shop is con-  
nected with the outer world by the  
frame of a door, at the rear of the  
stage, and by the shop window,  
with its sign "RESALE" and its  
shelves of empty Coca-Cola bot-  
tles. At the beginning and end of  
the two acts the stage is momen-  
tarily in semidarkness, and an  
arctic light, the bleak, cold, dead,  
commercial light of cheap shop  
windows in tawdry neighbor-  
hoods, illuminates the Coke bot-  
tles. Carmen Borgia's lighting  
design has the detailed, realistic,  
and poetic expressiveness of  
everything else in this produc-  
tion. The window of a shabby  
junk shop can indeed look like  
that, but the abstract design of the  
shelves, the bottles, the lights,  
the floating rectangular frame, is  
unusually beautiful in those in-  
stants of illumination — it, like  
the whole play, makes art of  
garbage.

Naturalism and abstract design  
are only steps to the final uncov-  
ering of the set's meaning, how-  
ever. Beyond the window and the  
door there is darkness. The junk  
shop floats in a void, an cargo  
worthless objects and lonely  
empty directionless people.  
When one of the characters exits  
through that door, on an errand to  
some other part of the world, the  
visual and visceral effect is of  
someone stepping into nowhere.  
"There is nothing out there."  
That is David Mamet's central  
message — the message, unfor-  
tunately, of almost all serious  
modern art — and every element  
in the UCSD production makes it  
speak with the voice of  
trumpet.

ELEANOR WIDMER

The Restaurant: Salim's Deli  
The Location: 425 Robinson Avenue,  
Hillcrest (294-9929)  
Type of Food: Lebanese (and some  
American)  
Price Range: \$1.75 to \$3.75  
Hours: Closed Sunday. Open Monday  
through Friday, 10:30 a.m. to 7:30 p.m.;  
Saturday, 10:30 a.m. to 5:00 p.m.

Few people should go through life with-  
out knowing the word "nosh" and its  
multiple uses. Literally it means a small  
meal or a snack. However, it may cover a  
wide range of sensuous experiences. Sup-  
pose you eat a half gallon of ice cream at  
one sitting. Instead of smiting your brow  
and castigating yourself for overin-  
dulgence, you may simply shrug and de-  
clare, "It was only a nosh." Or, if you  
systematically clean out the refrigerator by  
eating all the leftovers, from a bagel with  
cream cheese and lox to a vatful of  
spaghetti and sauce, the reply to the ques-  
tion, "What have you been doing?" yields  
the answer, "I was having a nosh." A nosh  
can cover a buffet to a cauldronful, a taste  
to a banquet. If you are searching for some  
who-knows-what at some God-knows-  
when hour, then you are probably craving  
a nosh, and if you eat all the day long  
because you haven't found the food to hit  
that elusive gastronomic spot, then you  
were only noshing.

Heaven forbid that in the hallowed  
dimensions of this column I should give  
advice on infidelity. But if it's love in the  
afternoon you're after, you simply reply,  
when asked how you spent your time, "I  
was having a nosh." A short affair is also a  
nosh, and buying a hundred-dollar silk  
blouse in hot-pink-and-orange stripes is a  
nosh, and suddenly flying off to Hong  
Kong because you needed a change of pace  
— well, everyone is entitled to a nosh once  
in a while. A nosh, in short, is what Adam  
took of the forbidden apple, and all of us  
have been noshing from that day to this.

People who nosh are, of course, called  
noshers, and restaurants across the country  
call themselves "The Noshery" — the one  
that comes first to my mind is Caesar's  
Place in Las Vegas, where an English  
muffin and coffee — one of the simplest  
noshes in the world — will set you back at  
least five dollars.

Anyone who has wanted a little snippet  
of food before the theater or an early movie  
knows the advantage of having a noshery  
close by. I went to one of the other night, in  
Hillcrest. It's called Salim's, and if  
Lebanese noshery is your sometime de-  
sire, you might consider this modest  
"deli" and restaurant. Just bear in mind  
that Salim's closes by 7:30 p.m. weekdays  
and even earlier on Saturday, so you really  
have to nosh and run. However, the prices

## Restaurants

### Plenty of Noshing

*He Pate*



*He Deli*



of fabulous if you like natural, homemade  
yogurt. Please remember that this is a  
small business and not a yogurt factory, so  
if you all rush down there at once, you  
won't find any. Call beforehand to be sure  
that some is available. All items on the  
menu are available for take-out.

I've always been impressed with that  
scene in the James Bond movie, *From  
Russia With Love*, where Sean Connery  
orders his breakfast in Turkey. In his deep,  
sonorous tones he says, "Fresh figs,  
yogurt, and lots of coffee." The next  
morning for breakfast I had dried figs and  
Salim's yogurt, and it set me up for the  
day. Don't, however, order the dessert —  
the Lebanese pastry is dreadful, dry,  
lacking honey, and it's made with peanuts!  
In any event, I wouldn't suggest that you  
rush out there for dinner, because Salim's  
is not in the same league as Bazz's, which  
is a fine Lebanese restaurant. But if, after  
love in the twilight, you want a smidgen of  
something exotic, you can nosh on stuffed  
grape leaves and yogurt and, transcending  
the styrofoam plates and cups, pretend that  
you're with James Bond.

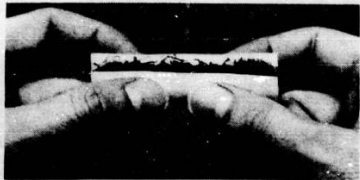
The Restaurant: Little Italy  
The Location: 4367 University Avenue  
(281-4949)

Type of Food: Italian  
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Thursday, 11:00 a.m. to 10:00 p.m.; Fri-  
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If you are searching for a truly hefty  
snack or nosh, one that's gargantuan in  
size but which nourishes the "peasant" in  
you, try the *calzone* at Little Italy restau-  
rant. It consists of pizza dough shaped into  
an elliptical roll and stuffed with ricotta,  
mozzarella, and parmesan cheese, and  
then baked. This doughy concoction, pre-  
pared with ham and sausage, is only  
\$3.50. My friends and I had the *calzone*  
covered with meat and fresh mushrooms.  
The dish covers the entire plate and basi-  
cally it's bread with cheese and meat sauce  
(\$4.50 for this deluxe model). It's served  
piping hot, there's a herculean amount of  
it, and it's inexpensive and tasty.

With regret, I do not recommend the  
lasagna, the cannelloni, or the eggplant  
parmigiana. Almost every pasta dish tastes  
identical; the same pasta dough seems to  
be used for cannelloni as for lasagna, with  
lots of meat sauce heaped on top. The  
*calzone* is a variation on these dishes, en-  
hanced by the pizza dough. The *calzone*  
comes with homemade soup, which is  
good, plus salad. This is a bargain meal. It  
is not for lovers of Northern Italian food!  
Though my friends and I ordered four  
dishes, we did not have room left for pizza,  
so you're on your own for Mama De  
Luca's pizzas. The *calzone* is large enough  
for two hearty eaters and could stretch to  
serve three. □

## QUICKIE VS SATISFIED



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regular pack, and light up. Quick, right?

Now open a pouch of  
DRUM. Smell the rich, imported  
tobacco. Roll it up in the slow,  
even burning DRUM paper. Now  
relax to DRUM's surprising mildness.  
DRUM can give you 40 supremely  
satisfying smokes for the price of 20.

Of course, in the time it  
takes to smoke a DRUM you could  
have smoked two or three of your  
regular quickie cigarettes.

But much like a meaningful  
interpersonal relationship with a  
mud wrestler, one DRUM should  
keep you satisfied for a while.

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# Fiddle Faddle



Gordon Howard and John Woodruff

JEFF SMITH

Joseph Stein's great musical, *Fiddler on the Roof*, which takes place in 1905 and which is based on the stories of Sholem Aleichem, opens with the image of a man attempting to play a fiddle — an instrument that demands, first and foremost, stability of foot — while trying to maintain his balance on the incline of a roof. The

image of the wavering musician eloquently dramatizes the fragile existence of the citizenry below, a small Jewish village in Anatevka, Russia, living under the constant harassment of Czarist police. Like the fiddler, each member of the community must perform a similar balancing act. As their lives are threatened daily by a plague of anti-Semitic pogroms invading the land — organized massacres, one of which in 1903 resulted in the violent deaths of forty-five Jews in Kishinev —

they seek to sustain their identity by adhering to the traditions that inform it, traditions that give not only purpose to their lives but quality as well.

The Lyric Dinner Theatre's current production of *Fiddler on the Roof* tends to minimize both the extremes embodied in the image of the man on the roof. It is a competently done show, for the most part, but it lacks the ranges of joy and fear — and thus also the courage of the citizens to experience the former in the face of the

latter — that are inherent in the script and that infuse its songs with degrees of depth and feeling rarely found in a musical. In stead, the production often walks too carefully between these extremes in ways that mute their emotional power, that dilute the fundamental urgency of the situation, and that mask the essential humanity characterizing this musical. The Lyric's *Fiddler*, in short, stands a little too securely on that roof.

One example: At the end of the first act, Tzeitel, eldest daughter of the chief character Tevye, marries Motel, a young tailor who makes up in spirit for what he lacks in capital resources. The events leading up to the wedding, as well as the ones that immediately follow it, are a microcosm of the themes and the emotional ranges of the musical.

Tevye and his wife Golde embrace the traditions of their heritage. One of these is the established practice of arranging marriages through a matchmaker. And though Tzeitel has expressed her interest in the impoverished Motel, both Tevye and Golde opt for Lazar Wolf, a butcher of some means but a much older man. At stake here is tradition, fidelity to which has solidified the community. But the musical is set in an era when the "old ways" are being questioned by the young, as well as being menaced by the hostility of the times (which encouraged the first emigrations of Russian Jews to the United States), and thus when Tevye gives in to his daughter's wishes, he has to concoct a bizarre dream

to justify the appropriateness of his decision.

During the marriage ceremony, these three conflicting elements — tradition, its questioning by the young, and the ruthless hatred that surrounds the village — mesh together in a potentially powerful scene, one that moves from stability to terror and from elation to sorrow. The ceremony itself, rich in custom and ritual, celebrates not only the wedding of Tzeitel and Motel but also the resilience of the community in its adaptation to the unique nature of this marriage — one unmediated by a matchmaker. Then Perchik, a young teacher with new ideas, violates the "old ways" by asking Motel, Tevye's second eldest daughter, to dance with him. His request is met with astonishment and censure, since tradition dictates that the community should dance in groups, never in individual couples. Asking a young man to dance in Anatevka is a radical act. In no time, however, the rest of the community once again underscores its ability to adapt by doing the same. But amid the revelry, a Russian constable and two soldiers intrude, violently disrupt the event, and place the "ways" — both old and new — in extreme peril.

This masterfully constructed, pivotal scene progresses from elation to sorrow. In the process, as it vividly demonstrates the many changes taking place in the community, it resonates with a complex of intersecting feelings and responses. At least it does so potentially. The Lyric Dinner Theatre's recreation of the scene, however, manages to capture some, but by no means all, of its drama. The wedding ritual is more ceremony than substance (and Al Nahr's Kabby, a doddering old man who conducts it, verges on an insensitive parody of the Rabbi's calling with his repeated fumbles and cantarel-like monotonies). One has little sense of the significance of the events themselves, in particular the violation of tradition. And the presence of the pogrom at the end of the scene comes with a little of the danger it in fact represents. This is not to say the scene is handled inadequately. It is adequately done, but that's about it.

The cost for the production is also competent, if at times uninspired. Gordon Howard's work as Tevye, for example, is on the wooden side, a likable though not very compelling version of the original. With a full beard and a sturdy stage presence, Howard looks the part. He also sings reasonably well in a deep, baritone voice. Yet he does not capture all the complexities

at the heart of his seemingly simple character. Tevye is both a hardy survivor, with an impressive zeal for life, and a man who experiences — in an almost Job-like fashion — a gradual stripping away of the values he has sought to uphold, a process that threatens to untangle the fulfilling (though precarious) harmony supplied by the tradition that has governed his world. Howard is only partially successful in showing the cumulative effect of this process on his character. And this lack of a detailed expression of the pain he has felt serves only to diminish our sense of Tevye's remarkable instinct to endure.

Of the other members of the large cast, a few merit special mention. Pat Ponsch, as Golde, gives her character a stonish, almost underplayed tenacity that suggests strength in reserve. Wendy Sheridan and Leslie Gold, as Tzeitel and Motel, display a variety of talents, the most noteworthy being capable singing voices. They also supply the show with some much needed energy. Scott Chamberlain as Perchik, and Gregory Linus Weiss, as Motel the tailor, do the same.

One of the highlights of the evening is the choreography by Don and Bonnie Ward — in particular the often stunning antics of dancer Kelly Ward. Among the

numbers he does skillfully is a *kazarkava*, the Russian dance performed from a squatting position in which one kicks the legs forward (alternately, that is, though Ward soon creates the impression that kicking both forward simultaneously would be a piece of cake). The first time Ward does this dance, along with two other men, it's good stuff, and it earns a well-deserved round of applause. But the second time he does it, with three other men, the movements are toned down a bit. That is because the dancers are working under a handicap: each perches a wine bottle on his left Derby hat. The dance routine that follows, an upside-down version of the problems the fiddler experiences on the shaky roof, is more than enough to stop the show.

The Lyric Dinner Theatre's current production of *Fiddler on the Roof*, its most ambitious project to date, is not without its moments of musical and dramatic power. In last Saturday night's performance, however, those moments were fewer than one would have expected both from the Lyric, the last two shows of which — *Dances at Sea* and *The Sound of Music* — have been first rate, and from this great musical.

Jeff Smith is a writer and producer in San Diego.

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## Letters

Dear Editor: I am writing to you because I am a fan of your magazine. I have been reading it for some time and I am enjoying it very much. I am writing to you because I am a fan of your magazine. I have been reading it for some time and I am enjoying it very much.

For example, Bill DeBussay requested not to meet smokers and later on his magazine did not want to meet fat women. In fact, I did indeed match him with a smoker. After that date, each party sent me a note about their dating experience. This is what DeBussay wrote: "Beautiful, personable, and I like her a lot. Me and smoke, and it's a combination that I'm willing to overlook that in her case. In fact, please wait a week before sending me another girl to take out."

After he dated Denise Chambers he requested I not arrange any more dates with fat women. Undressed and naked on his file card.

## Double Vision

When I came to Laurie Anderson's performance I knew nothing about her except what I read in the Reader a week before, but I felt in my bones that I would see something extraordinary.

I came away more than satisfied. It wasn't until I read Jonathan Saville's review ("United States of Horror," April 30) that I felt alarmed — not at the review itself but at the fact that my impressions differed so from his. Saville saw a vision of hell. I saw simply the world I've known for twenty years. I was fascinated by the "aesthetic characteristics" of the voice, tape, image, and electronics, and I took them in effortlessly. Saville was overwhelmed. Saville saw Anderson as some sexless being; I found her appearance sexy, androgynous, beautiful. Saville was chilled by her vocal effects; I found them intriguing and I wonder if he failed to notice — he must have — that Laurie Anderson is one of the most beautiful I've heard. Saville was also disoriented by the irrationality of her art. I take refuge in the irrational. What I experience as "rational" today is a corruption of the reason he describes in *The Marriage of Figaro*. The rules of reason can imprison the imagination. That which shapes and forms one's consciousness from birth constantly escapes awareness, may elude being recognized as the cause of a problem. Caught up in the aesthetics of the performance, I saw dehumanization but failed to see an outcry. I saw only a dispassionate observance. That I

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After I finished perhaps I should have felt that I was unmoved by the "country" and "sickness" of bodies that I saw and the traffic, and the mainstream's indifference, is what alarmed me.

Who who have been in the same home, age, mass society need more, who like Laurie Anderson, San Diego

## Scoring With The Passing Game

Your article on the woman who was raped ("City Lights," April 30) was helpful in pointing out preventive measures every woman should know. Many women today feel helpless to protect themselves while remaining open to new relationships. Yet for them, in a larger sociological sense, your article overlooked the most important anti-rapist consideration: Most rape victims are made by the victim in your story was seeking companionship in the tradition of the often employed in single's bars.

The fact is that rape victims who are angry make reaction to a lifetime of encounters with passive women, those who feel unable to assert themselves positively in a dating situation. From a woman's point of view this inert stance may be a sure fire way to avoid rejection — but adds at a great cost to the common woman. Total risk avoidance by women means that the entire burden of rejection is experienced by men. Such rejection may individuals cannot endure even once, repeated over and over it causes some men to react with sexual vengeance. The unequal burden likewise creates ambivalence toward rape victims. Or worse these harmful patterns of call me I won't call you are changing. In offices and other social groups women do ask men out. But rarely has this observer seen such needed progress in single's bars.

In these popular museums of the early Prohibition era, men who aren't aggressive simply won't meet anyone. For any man who wants to be wanted, that hurts. My advice to women who want to meet a man and avoid the rape syndrome is, be aggressive. Don't like someone just because he acts as if he likes you. Find a man you think you'd like to know better, then walk up and tell him so. You may not score, you may be rejected. At least you won't have to fear the rapist. He'll be sitting at someone else's table buying her drinks and making all the right moves. George Grider, San Diego

## Finally Seated

In response to complaints against critic Duncan Shepherd's so-called nationalism that some readers apparently have created from Mr. Shepherd's critiques, I feel an extra voice is needed on these matters.

Some people will discredit and contravene any critique (or critics) which doesn't conform to the public's opinion. But Mr. Shepherd's intellectual (or least pseudointellectual) prose and reviews are heartily received by some of us intelligent thinkers. By reading different opinions in reviews and difference in opinion is certainly a necessity since there is no right or wrong in cinema synopsis one can logically determine which films are more oriented toward one's critical special tastes. After all, who wants a critic who picks up the New York Times, reads Charles Champlin, then picks up a local paper and reads Carol O'Connell or Bill Hays, then turns on the television to watch Gregg Deming, and then, finally, sits down to write his review?

Paul From, Los Angeles

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## City Lights

on like clothes before you buy them? It's wearing a dress and sitting down with your knees rising at a forty-five degree angle above the couch. Kitchen sink? You need a chiropractor standing by every time you do dishes? And have you ever had somebody in a grocery store ask you to get something off the top shelf for them? And the names people call you. String bean, zipper, beanpole, gotta run around in the shower just to get wet. It's embarrassing. And lonely at the top.

Which is why there are about 180 members in the local chapter of Tall Singles International. Women who are over five feet, ten inches tall and men who are over six feet, two inches are eligible to join the club whose membership is about evenly split between the sexes. The club organizes parties, dances, happy hour get-togethers, and trips, and is seen by the majority of its members as a dating club.

"This is the socialization that we didn't get in high school," says Amy Kesler, the club's social director. Kesler, who's five feet, eleven inches, has enough of the same high school experience as the other club members. "I was too tall for boys to ask me out, too different to be in a clique, so I became a loner. It was devastating." The social devastation in their formative years seems to be the common thread that ties the group together. "Most tall kids miss out on school activities," says six feet, ten inch Joe Garrigan, a past president of the club. "This is kind of like picking up on lost time."

Nancy McKinnis, six feet even, the current club president, picked up on lost time quickly. "I was very, very shy before I joined the club," she says, attributing the shyness to her unusual height. "But now I'm not ashamed anymore of being tall, I'm proud of it." She was elected president of the club two months after she joined it, and now she dates frequently.

McKinnis' nickname in high school was Spikes, or sometimes Olive Oyl, and she developed such a complex that she became intimidated by even going grocery shopping. "People make comments," she says. "It just really gets old."

Many of the women in the club have learned that height has its advantages. Nancy Henderson, six feet, three inches, who met her husband in the club, says that men sometimes give her a little more respect because of her height. She's a legal secretary and comes into contact with a lot of men, some of whom "feel uncomfortable and are taken aback. It works to my advantage." It helps in other professions, too. Joyce Rankin, six feet, two inches, met her husband in the club years ago in Florida. They had a daughter, Kathleen, who grew to be six feet, nine inches tall. Kathleen now works as a bouncer at the Cowboy Club in Anaheim.

- N.M.

Jeanette McWee  
and Neal DeWice

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**Calvin Williams**  
Service Record Clerk  
Old Town

There was a time I needed money so I tried to pawn my power saw. You feel like a fool. The guy said he'd give me five bucks. I walked out of there and said, "Never again." I'm lucky, I guess. My father came through for me — all the way from Macon County. I'm glad I can turn to him. Feel sorry for the people that don't have anybody. Now when I get my paycheck I make a list — what I have to pay off, what I need to buy. And I always leave a little bit for pocket change. Entertainment's a necessity too. I had one friend who pawned a stolen stereo for some entertainment money. Other guys go through their paycheck in one day. Now that's no way to live.



**Randy Grin**  
L.V.N. Trainee  
North County

When I was living with my foster father I had a lot of problems — drug problems. I treasured a flute that I had played it well. Then I'd need money and I'd pawn it. My foster father would get it out for me and I'd turn around and pawn it again. I wasn't making responsible decisions. It caused a lot of problems between us. It hurt him. Pawnbrokers are worse than drug dealers, in my opinion. They run a legitimate business but they act like crooks toward people. A lot of street people here don't have any means of support. They can't find work or just don't want to work. Pawning's a poor way of getting money. You have to be desperate. I think people choose to live the way they want to, though. I'm finally trying to get my life together again.



**Vicki Brown**  
Welder  
Downtown

Lots of times, I had a cameo. It had been in the family for years. I knew it was worth a lot — it was ivory with a diamond setting. I had to pawn it for twenty-five dollars and I never did get it back. I felt bad... my rent was due. Pawnbrokers take advantage. They know you're really hurting for money. They can turn around and sell your things for a very good profit. I got a big new color television for my birthday. I'm not sure how much it's worth but I'm thinking of pawning it. I bet they'd offer me about fifty bucks. That ain't much, but sometimes when you've got to come up with the money, it's the only way. You know they're doing a good business nowadays.



**Bill Halboth**  
Electronics Technician  
Linda Vista

I've never had to. I own my own house. But I have gone to pawnshops to find things. I'm always looking for radio equipment. I took a Tandy master price chart into one of the pawnshops. He wanted \$200 for a radio that was on sale now for \$69.95. I found a 4 HT-3 aircraft transceiver at an amateur radio swap meet in El Cajon. I paid ten dollars for it. The same transceiver downtown had a \$200 price tag on it. He'll never sell it. In general I think they take advantage of people. I've known people who get into financial trouble and they have to pawn something just to make cash on payment. Then you have to live up to six months to get it back. I'm starting to feel like I'm paying for my own things over and over. One of these days I think I'd like to get it all back.



**Carolyn Hicks**  
Clerk  
Northeast

Right now I've got two diamond earrings, a pair of diamond earrings, a gold chain, and a couple of gold bracelets. That's about all the jewelry I have and it's all in a pawnshop. It's not that I need the money really bad. I read about it in *Vogue* or *Cosmopolitan* — how to get extra cash in a hurry. For instance, I might see a sale on a good pair of shoes. I pawn my things and go buy them. The pawnbrokers are pretty good after they get to know you. They start out with about twenty dollars but you can work up to fifty or even seventy. It's not bad, you pay a small interest and then you have to live up to six months to get it back. I'm starting to feel like I'm paying for my own things over and over. One of these days I think I'd like to get it all back.

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## Section 2 Events, Theater, Music, Film



### Cultural Offerings

The first annual World Ecoculture Project on Africa, sponsored by the San Diego Community College Educational Cultural Complex, will be held from May 16 to May 25. There will be seminars on African cultures and resources,

addresses by officials of the U.S. and California governments and by ambassadorial representatives from Ghana, Senegal, Nigeria, and Egypt, and a large variety of cultural presentations. So much is going on this ten-day period that those who are interested in participating in the conference from various cultures in West Africa. The African International Folk Ensemble will also perform. This is an American group, best known for its Eastern European

### Art Matters

Is modern art dead? Many people think so, including Robert Hughes, an art critic from Sydney who lives in Soho. He's been writing for Time magazine since 1970, and is thus the most widely published—and presumably the most widely read—art critic in the English language. He has made more than thirty documentary films for television on the visual arts, and wrote and presented the recent PBS series on twentieth-century art, *The Shock of the New*. He is the author of a book of the same name as the series, and of two earlier books, on Australian and Western art. He describes himself as "a conservative, a classicist/modernist, if there is such a thing." He is one of the most controversial of contemporary art critics, and he is coming to San Diego to present a lecture with a provocative premise: "The Impossible Task: Art as Social Reformer."

The position of art in society and their interrelationship are Hughes's central themes. The ground he covers is not the history of art in the Twentieth Century, but the manifestations of modernism in politics, in social change—and in art—beginning around 1880 and ending in the 1970s. The title of the first program in his TV series is "The Mechanical Paradise," and it begins with the Eiffel Tower, the "great metaphor" or "master image" of modernity, and continues with the gamut of mechanical and technological invention that followed: train, steamship, bicycle, motorcar, airplane, telegraph, telephone, electric light bulb, phonograph, movie camera. The machine and its speed were the dominant images of the age, and cubism in France and futurism in Italy were the machine-age art that was born and flourished in this context.



Hughes relates the ideals of constructivism to those of the 1917 Russian Revolution; impressionism to the "timeless, sensual satisfaction" of the Mediterranean landscape; the buildings and designed cities of utopian architects to the belief that the arts, and especially architecture—the art you live in—could reform people; the similarity of the surrealists' quest for absolute intellectual freedom to the aims of the youth movement in the Sixties; expressionism to the dark side of human nature; the emblems of pop art to the elements of mass culture they were nearly indistinguishable from. The pointed, often flamboyant one-liner is a forte of Hughes. Brasilia is "a ceremonial slum put together on the cheap by contractors and politicians on the take." Las Vegas is "the Disney World of terminal greed." Claes Oldenburg is "a thinking person's Walt Disney." The Pompidou Center: "Where the belly of Paris used to be. Culture Cuckoo now stands." The effect of the art investment phenomenon: "Whereas before, works of art had been like strangers with whom one could converse and gradually get to know, they now assumed the character of film stars, with the museum as their limousine." The

at 230/2804. Of the cultural offerings, which are of more general interest, one highlight will be a series of African films, extending from May 17 to May 22. This will open on Sunday, May 17 with a showing of the two-hour Egyptian film classic, *The Land*. In the succeeding days there will be documentaries provided by African governments, United States international agencies, and private corporations operating in Africa. On Saturday, May 16, there will be a live theatrical performance of the Nigerian historical drama *Korunmi*. Then, from May 23 to May 25, there will be a festival of African performing arts. These performances will begin with Damiano Costa, a professional West African drumming and dance ensemble directed by Zak Doud, former director of the National Dance Company of Senegal; the group performs traditional music and dance from various cultures in West Africa. The African International Folk Ensemble will also perform. This is an American group, best known for its Eastern European

repertoire, who during the past several years have included folk music and dance from North Africa on their programs. For the festival, Aman will have a program of Egyptian, Algerian, Tunisian and Moroccan music and dance. There will be a total of music for the old (an Egyptian stringed instrument) by Hanna El Fim. Ben and rased in Sudanese Nubia, along the upper Nile, this musician studied classical and modern music and his native Nubian tradition. Finally, there will be a concert by Today Music Sino. Sino is a Mandingo Griot, a master musician, poet, and oral historian from Gambia. Trained from early childhood in the history, genealogy, and music of his people, he is a virtuoso Nubian player with a vast repertoire of songs, some of epic length. In 1977 he formed the Mandingo Griot Society with three musicians to play a fusion of jazz and traditional Mandingo music, but his concert at the festival will be a solo performance of traditional music. In addition to these events, all at the Educational Cultural

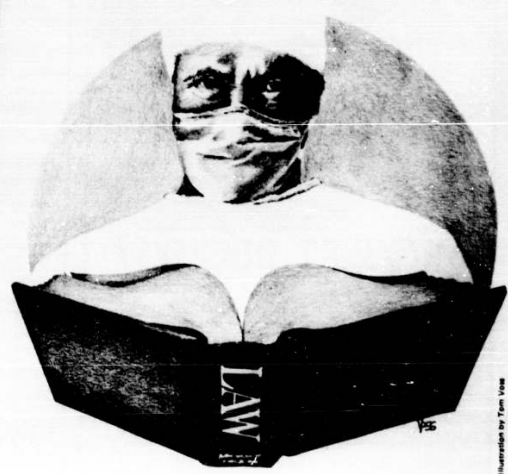
Complex, there will be an exhibition of six paintings on Atrian subjects, on view from May 18 to May 22 during regular business hours at the main branch of San Diego Federal Savings and Loan, 600 B Street. The paintings are portraits of great Atrian kings, commissioned in 1975 by Anheuser-Busch, painted by contemporary black artists. During the cultural festival—that is, on the Memorial Day weekend—African waters will be displayed at the EUC in an Atrian Products Fair. Here the public will have an opportunity to view and purchase Atrian handcrafts and to sample traditional cuisine. Folk artists from Senegal, Egypt, Liberia, and Gambia, along with an international folk ensemble specializing in Atrian ethnic music and dance, are scheduled to give mini-performances during each day of the fair. The EUC is located at 4143 Ocean View Boulevard. For more precise information about times, places, and prices of the cultural events, as well as for advance reservations, phone Linda Harrison at 230/2804. —Thomas Arne

### When Medical Problems Become Legal Problems

The doctor of a California woman advised his patient on several occasions to have a pap smear. Again and again, she declined to have the simple test performed. Later she died of cervical cancer, and her family sued the physician for not having explained the risk that his former patient had taken in ignoring his advice. The court upheld the plaintiffs, the doctor had committed malpractice.

A fair decision? "I think so," says Dr. Corey Marco, a family practitioner in El Cajon. "If one of my patients refuses to have a pap smear, I sit her down and explain the consequences." Dr. Marco is especially aware of the legal consequences of medical practice, for he is also an attorney; he teaches law part-time at USD. Tonight he will moderate a rare public meeting of attorneys/physicians speaking on medicine and malpractice. The American College of Legal Medicine, an association whose voting members hold degrees in both medicine and law, will sponsor the forum at 8:30 p.m. in the Windsor Room at the Hotel Ili Condonado. Another public forum on genetic engineering—

the field in which many of the breakthroughs in scientific medicine are occurring these days—will also take place at 8:30 tonight in Salomon Hall at the USD Law School. This is the first time in the twenty-one years of our association that we've conducted public forums," says Marco. "and to my knowledge, it's the first time that any association like ours has opened itself up this way. The American Medical Association, the American College of Surgeons, the College of Obstetricians—none of them invites the public to its meetings." The attorneys/physicians, or "M.D.s/J.D.s," as they call themselves, are involved in



## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 90803, San Diego, CA 92138.

### Dance

**Dance Concerts** sponsored by SDSU Choreography Ensemble will feature dancers from Mesa College. Friday, May 15 and Saturday, May 16, and from Strichy Jaz, Sunday, May 17, all at 8 p.m., studio/theater. Women's Gym, SDSU, 265-6821.

**Dance Jam**, an alternative chance to dance, will be held Friday, May 15, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 239-1713.

**Spring Performances** of North County Ballet Company will feature two acts of Coppelia, excerpts from The Three-Cornered Hat, and a jazz dance, Saturday, May 16, and 7 p.m., La Jolla Dance Center, 2855 Fay Avenue, La Jolla. 729-8741.

**"Tolkien Impressions"** a dance drama inspired by The Fellowship of the Ring will be produced by the liturgical dance committee of the First Unitarian Church, Sunday, May 17, 4:30 p.m., First United Methodist Church, 4000 Palm Avenue, La Mesa. 296-9978.

### Film

**Political Film Series** of the UCSD Committee for World Democracy

will screen two films on Vietnam. In the Year of the Pig, the classic documentary by Emile de Antonio, and Vietnam: An American Journey, a film made by Robert Richter, first American filmmaker allowed in the country after the war. Friday, May 15, 7 p.m., TLH 107, UCSD. Free. 452-3162.

**Botany Films** will be shown Saturday, May 16 and Sunday, May 17, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1821.

**"The Patriot Game,"** a documentary by Arthur MacCaug on the twelve-year war in Northern Ireland, will be shown by the Irish Rights Committee to commemorate the sixty-fifth anniversary of the Easter Rebellion, Sunday, May 16, 8 p.m., Chorn Women's Club, 4649 Hawley Boulevard, San Diego. 464-2024.

**Jazz Film Festival** will feature the films of John Jeremy and a lecture by the filmmaker, Tuesday, May 19, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

### Music

**Classical Guitarists** Anis Anguila will play works of Bach, Bower, Giuliani, and Torroba, Thursday, May 14, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**Opera**, the San Diego Opera will present, in Italian, Puccini's Tosca, with soprano Martina Arroyo and tenor Carlo Bini, Thursday, May 14, 8 p.m., and Sunday, May 17, 2:30 p.m., and Donizetti's Lucia di Lammermoor, based on Sir Walter Scott's novel The Bride of Lammermoor, with soprano Gianna Rolandi, Saturday, May 16, 8

p.m., and Monday, May 18, 7 p.m., Civic Theatre, downtown. 236-6510 or 365-2865.

**Music from Latin America** and the Southwest will be performed by La Campanera, an all-woman trio from New Mexico, Friday, May 15, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill (232-0960) and Sunday, May 16, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas (436-4030).

**Twentieth-Century Music**, including works of Stockhausen, Subotnick, Mooka, and Korotki, will be performed by the Clarion Trio, clarinetist William Powell, cellist Dane Little, and pianist Lorna Little, Friday, May 15, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 452-3229.

**In Concert**, the La Jolla Civic/University Symphony will violin soloist James Negrey will present a program of American music by Rice, McPhee, Ives, Ellington, and a premiere performance of Robert Erickson's "Garden," Saturday, May 16, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

**Jazz Festival Concert**, the nineteenth annual at Southwestern College, will feature Rick Mattoon on jazz tuba, baritone, and valve trombones, with the Southwestern College Jazz Ensemble, Saturday, May 16, 8 p.m., Mayan Hall, Southwestern College, 900 Cuy Lakes Road, Chula Vista. 421-0499.

**Plaisir Roger Gregory** will perform works of Beethoven and Scriabin, Saturday, May 16, 8 p.m., room 220, fine arts building, Occomont

College, 8800 Grossmont College Drive, El Cajon. 465-1700 x321.

**Chamber Music Recital** of works by Bach, Beethoven, and Brahms will be presented by pianist Barbara Schneiderman and cellist Robert Martin, to benefit the Harvard-Radcliffe scholarship fund, Sunday, May 17, 4:30 p.m., Athenaeum Music & Arts Library, 1006 Wall Street, La Jolla. 454-5872.

**Organist** Joyce Jones will present the closing program of the current concert season at North Chapel, Sunday, May 17, 7 p.m., North Chapel, Naval Training Center, San Diego. 463-0308 or 225-3555.

**Choral Concert** of the Occomont Choral, Concert Choir, and Chamber Choral will feature works from the Renaissance to Richard Rodgers, Sunday, May 17, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. 465-1700 x331.

**Elizabethan, Baroque, and Renaissance Music** for the lute and baroque guitar will be played by the Strich Duo, Catherine and Robert Strich, on copies of sixteenth- and seventeenth-century instruments, Sunday, May 17, 7:30 p.m., First Unitarian Church, 4300 Front Street, Hillcrest. 298-9978.

**Jazz Band Session**, Jimmy Cheatham and the UCSD Jazz Ensemble will play music by Ellington, Basie, Oliver Nelson, and Keith Jarrett in the traditional Mayor's Concert sponsored by San Diego Mini-Concerts Committee, Monday, May 18, noon to 1 p.m., Convention and Performing Arts Center plaza, downtown. Free.

454-6522 or 459-7551.

**Solo Works by Piano** will be played by Margaret Rose, Monday, May 18, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

**Spring Concert** of the San Diego Symphony Orchestra will feature as guest soloist Howard Wells, pianist, in a program of Mahler, Schubert, and Brahms, Monday, May 18, 8 p.m., Horace Mann Junior High School, 4345 54th Street, San Diego. Free. 279-2300 x247.

**Concert Hour series** will present the Palomar Chamber Singers and Palomar Concert Choir, Wednesday, May 20, 11 a.m., performance lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x349.

**Spring Recital** by soprano Ellen Lawson will include songs of Samuel Barber, Bach, Schubert, Schumann, and Puccini, Wednesday, May 20, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**Contemporary Music** will be presented by SONOR, the UCSD Contemporary Music Ensemble, Wednesday, May 20, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

### Special Events

**"Divisions & Delights,"** an imagined lecture written by John Jay, will be presented by Vincent Price as playwright Oscar Wilde at the end of his career, in Paris, Thursday, May 14, 8 p.m., Man-

## To Local Events

deville Auditorium, UCSD. 452-4559.

**Performance Works** by Rawfish and "Der Über Tupperware," a satirical performance by Improv Etc., will be presented Friday, May 15, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 298-4326.

**"World Econculture Project,"** a ten-day series of festivals and seminars, will include theater, film, dance, music, and art, Saturday, May 16 through Monday, May 25, Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 230-2804.

**Air Fair** will feature static airplane and helicopter displays, demonstrations, and aircraft and balloon rides, Saturday, May 16 and Sunday, May 17, 9 a.m. to 4 p.m., Palomar Airport. Free. 744-9389.

**Book Fair**, an annual event of the Museum of Man, will take place Saturday, May 16, 10 a.m. to 4 p.m., Museum of Man courtyard, Balboa Park. 239-2001.

**Nature Walk** through the chaparral of William Henry County Park near Julian will be led by Helen Chan and Tom Oberbauer of

the Natural History Museum, Saturday, May 16, 10 a.m. to 3 p.m., Reservations: 232-1821.

**Block Party**, the sixth annual in Pacific Beach, will feature musical groups, a roller-skating contest, and historical walking tours, Saturday, May 16, 11 a.m. to 3:30 p.m., Garnet Avenue and Ocean Boulevard, Pacific Beach. 488-0273.

**Germanians** will be in display in the ninth annual show of the San Diego German Society, Saturday, May 16, noon to 5 p.m., and Sunday, May 17, 11 a.m. to 5 p.m., Majestic Room, Casa del Prado, Balboa Park. Free. 532-5762.

**Performance Art**, "Ataris Vort at the Planet Mega" and "A Long Extending Catastrophe" by Art Matuck, will be presented by the artist and others, Saturday, May 16, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 298-4466.

**Wildflower Show & Art Mart**, the fifty-fifth annual in Julian, will take place through Sunday, May 17, 9 a.m. to 5 p.m., Town Hall, 2133 Main Street, Julian. Free. 765-1470.

**"Designer's Showcase,"** the eighth annual interior transformation of a historical house, sponsored by the San Diego Historical Society and American Society of Interior Designers, will present the 1924 George Schmidt-Niecy Lek home, through Sunday, May 24, 10 a.m. to 4 p.m., Tuesdays and Fridays, 10 a.m. to 9 p.m., Wednesdays and Thursdays, noon to 5 p.m., Saturdays and Sundays, 7:56a Papaya, La Jolla. 231-3866.

**Bike Ride**, the biggest in the world, will have about 100,000 riders pedaling seventy-three miles along the back roads from Tecate to Ensenada, Sunday, May 17, 10 a.m. to 4 p.m., Tecate. 755-1161 or 297-0318.

**Bicycle Races** at the San Diego Velodrome will whir and whizz Tuesday through June 16, 7 p.m., San Diego velodrome, Morley Field, Balboa Park. 298-1570.

**Padres Baseball**, the San Diego Padres will wind up a series against the New York Mets, Thursday, May 16, 1:05 p.m., and follow that up with three against the Philadelphia Phillies, Friday, May 15 and Sunday, May 16, 7:05 p.m., and another three against the Montreal Expos, Monday, May 18 through Wednesday, May 20, 7:05 p.m., San Diego Stadium. 283-4494.

**"Gone Fishing"** will be the theme of National Fishing Week activities, which will include a fishing derby, through Sunday, May 16, sportfishing landings, San Diego Bay. 224-3857 or 222-1144.

**Uptown-Midtown** will be the area of a walking tour sponsored by Save Our Heritage Organization in celebration of National Preservation Week, Sunday, May 17, 9 a.m. and 1 p.m., from Second Avenue and Maple Street, San Diego. 297-9327.

**"Bookday Hoodown,"** the twentieth annual book fair sponsored by Friends of the Carlsbad Library, will offer 7000 to 10,000 books for sale, from comics to classics, plus performances of Western music, dance, and theater, autographing authors, miniature horses, and a homebrew-pitching contest, Sunday, May 17, noon to 5 p.m., Holiday Park, Pico Pico and Bannock streets, Carlsbad. 438-5614.

**"A Short History of La Mesa, 1880-1920"** will be covered in a walk sponsored by Walkabout International, Sunday, May 17, 1 p.m., from Collier Park in the 4400 block of Palm Avenue, La Mesa. Free. 463-2425 or 223-WALK.

**Castle Tour**, a tour of the Del Mar Castle and an exhibition of photographs by Rosalind Kenward will benefit La Jolla Cancer Research Foundation, Sunday, May 17, 4 to 7 p.m., 144 Avenida Poinsettia, Del Mar. 455-6840.

**National Horse Show**, U.S. Equestrian Team members and other riders will take part in the thirty-third annual equestrian competition that is one of the nation's largest equine sporting events, through Sunday, May 17, 8 a.m. to 10:30 p.m., Del Mar Fairgrounds. 755-1161 or 297-0318.

**NBA Playoff** between the Houston Rockets and the Boston Celtics, with my money on Boston, will be televised Sunday, May 17, 10 a.m., Channel 8.

**"All's Well that Ends Well,"** Shakespeare's comedy will be televised with Angela Dorn as Helena and Ian Charleston as Count Bertram, Sunday, May 18, 8 p.m., repeating Sunday, May 24, 1 p.m., Channel 15.

**Live from Lincoln Center** will come "An Evening with the American Ballet Theatre," new stagings of three ballets by Marius Petipa, act three of The Sleeping Beauty, Roméo et Juliette, and "Jardin d'Amour" from La Corne, Wednesday, May 20, 8 p.m., Channel 15.

**Cafe Poetry Series** will feature a reading by Rae Armanouti, followed by an open reading, Thursday, May 14, 8 p.m., Cafe Cafe, UCSD. Free. 452-6766.

**"Nutrition Cultures: Fact and**

fiction" will be held Sunday, May 17, 7 a.m. to noon, University Towne Center KFFD FM 94.1.

**Stanley Cup Playoffs**, the final National Hockey League series, between the Minnesota North Stars and the defending champion New York Islanders, will be televised live, Thursday, May 14, 5 p.m., and by tape delay, Sunday, May 17 and Tuesday, May 19, 7 p.m., Cable Channel 2.

**Gallery Visit**, Dick Cavett will visit the Sidney Janis Gallery in two parts, Thursday, May 14, 6:30 and 11:30 p.m., and Friday, May 15, 6:30 and 11:30 p.m., Channel 15.

**"TV's Censored Broadcasts,"** film bits that were too bad to air, will be aired, Friday, May 15, 10 p.m., Channel 9.

**"Roméo and Juliet,"** the Bolshoi Theater Corps de Ballet and Orchestra production will be televised Thursday, May 16, noon, Cable Channel 2.

**Horse Racing**, the Freshman will be televised Sunday, May 16, 2 p.m., Channel 12.

**Pianist Peter Nagy** will play works of Beethoven, Bartok, and Scriabin, Saturday, May 21, 8 p.m., KPFK 90.7 FM.

**Bike Ride**, the biggest in the world, will have about 100,000 riders pedaling seventy-three miles along the back roads from Tecate to Ensenada, Sunday, May 17, 10 a.m. to 4 p.m., Tecate. 755-1161 or 297-0318.

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**Bike Ride**, the biggest in the world, will have about 100,000 riders pedaling seventy-three miles along the back roads from Tecate to Ensenada, Sunday, May 17, 10 a.m. to 4 p.m., Tecate. 755-1161 or 297-0318.

**Bicycle Races** at the San Diego Velodrome will whir and whizz Tuesday through June 16, 7 p.m., San Diego velodrome, Morley Field, Balboa Park. 298-1570.

**Padres Baseball**, the San Diego Padres will wind up a series against the New York Mets, Thursday, May 16, 1:05 p.m., and follow that up with three against the Philadelphia Phillies, Friday, May 15 and Sunday, May 16, 7:05 p.m., and another three against the Montreal Expos, Monday, May 18 through Wednesday, May 20, 7:05 p.m., San Diego Stadium. 283-4494.

**"Gone Fishing"** will be the theme of National Fishing Week activities, which will include a fishing derby, through Sunday, May 16, sportfishing landings, San Diego Bay. 224-3857 or 222-1144.

**Uptown-Midtown** will be the area of a walking tour sponsored by Save Our Heritage Organization in celebration of National Preservation Week, Sunday, May 17, 9 a.m. and 1 p.m., from Second Avenue and Maple Street, San Diego. 297-9327.

**"Bookday Hoodown,"** the twentieth annual book fair sponsored by Friends of the Carlsbad Library, will offer 7000 to 10,000 books for sale, from comics to classics, plus performances of Western music, dance, and theater, autographing authors, miniature horses, and a homebrew-pitching contest, Sunday, May 17, noon to 5 p.m., Holiday Park, Pico Pico and Bannock streets, Carlsbad. 438-5614.

**"A Short History of La Mesa, 1880-1920"** will be covered in a walk sponsored by Walkabout International, Sunday, May 17, 1 p.m., from Collier Park in the 4400 block of Palm Avenue, La Mesa. Free. 463-2425 or 223-WALK.

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Art critic for Time magazine & host of PBS series



**ROBERT HUGHES**

The Shock of the New  
The Impossible Task: Art as Social Reformer

May 20, Wednesday, 8:00 p.m.  
Mandeville Auditorium  
UCSD Stu. \$3.50, G.A. \$5.50  
UCSD Fac/Staff/Other Stu. \$4.50  
UCSD Box Office, 452-4559

presented by UCSD's University Events Office

## Radiothon 81

San Diego Symphony's Annual Broadcast Fund-Raising Event.

KFSD again airs the San Diego Symphony's Annual Broadcast Fund-Raising Event. We encourage you to support the San Diego Symphony by purchasing premiums and auction items. Yes! It's tax deductible! Clark Anthony, Ken Krumer, Dave Madison, and Jerry Zullo will be broadcasting from University Towne Center from 3pm Thursday May 15th through midnight Sunday. Join this effort and help keep the symphony's programs and concerts growing!

These local businesses have graciously lent their support to the symphony by presenting uninterrupted radiothon hours . . . . .

- |                                    |  |
|------------------------------------|--|
| Beryl's Fashions of Point Loma     | 2920 Canon St.   |
| Torrey Pines Bank                  | 18 and Loma Santa Fe Dr., Solana Beach   |
| San Diego Sab                      | 1276 University Ave. in Hillcrest  |
| Elarion Restaurant                 | atop the Summerhouse Inn 7956 La Jolla Shore Dr., La Jolla                                 |
| National University                | throughout San Diego County  |
| Stanco Horizons                    | 5338 El Cajon Blvd., San Diego   |
| Gantley's of Scottsdale            | 3108 Sports Arena Blvd., San Diego   |
| Cabrera and Evelyn                 | La Jolla Village Square, 8657 Villa La Jolla Dr., La Jolla                                 |
| Stanley's Jewelry                  | in Fashion Valley and University Towne Center  |
| St. Charles Kitchens               | 7426 Girard St., La Jolla  |
| Bob Davis Camera                   | 7720 Fay Ave., La Jolla  |
| Rosa Toyota                        | 5910 Mission Gorge Rd., San Diego  |
| San Diego Rattan                   | 1180 Morena Blvd., San Diego   |
| El Crab Catcher Restaurant         | 1298 Prospect St., in the Coastwalk, La Jolla  |
| Canon Motor Company/Volvo/Saab     | 900 W. Mission Ave., Escondido   |
| Classic Encounters                 | 1163 Sixth Ave., Downtown San Diego  |
| Guy Hill Cadillac                  | 4275 East Mission Bay Dr., Pacific Beach   |
| Armstrong Dealers                  | consult your Yellow Pages to find your Armstrong   |
| El Pescador Fish Market/Restaurant | 1342 Camino Del Mar, Del Mar   |
| Up Against the Wall                | in the new Crystal Pier Emporium at the corner of Garnet & Mission Blvd., in Pacific Beach |
| Agua Caliente Race track           | in Tijuana, Mexico   |

**KFSD-FM 94.1**

Your Concert Music Station

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**POTLUCK NIGHT**  
KPRH 106 & THE COMEDY PLACE  
EVERY SUNDAY • SHOWTIME 8:30 • SIGN-UP 7:30  
ANYONE CAN GET UP & DO 5 MINUTES

**EL MORO**  
Restaurant  
The only one of its kind!!  
Do as the Spaniards do!  
By popular demand! Flamenco entertainment expanded to Thursday, Friday and Saturday nights  
Experience Gypsy Flamenco. Try our authentic cuisine. Drink wine from a "Porron."  
Lunch 11:00-2:30, Dinner 5:00-10:00  
Sunday Brunch 12:00-4:00  
Reservations Necessary  
Marina Village-Mission Bay 1845 Quivira Rd. 222-2883

**Old Time Cafe**



# READER'S GUIDE TO LOCAL EVENTS

"Fiction" will be discussed by nutrition researcher Dr. Victor Herbert, Thursday, May 14, 8 p.m., Avalon Littlewood Auditorium, UCSD School of Medicine, Free, 452-3714.

Public Forums presented by the American College of Legal Medicine during their twenty-first International Conference on Legal Medicine will be held Thursday, May 14, 8 p.m., with "Medical Malpractice and the use of why patients use their doctors, Windsor Room, Hotel del Coronado, and "Genetic Engineering and the protection of human rights, Solomon Hall, UCSD, Free, 442-0424.

"Running the John Muir Trail," a step-by-step account of an eight-day, 212-mile run along the full length of the John Muir Trail, will be presented in a slide lecture by Bill Stock for the Sierra Club, Friday, May 15, 7:30 p.m., Natural History Museum, Balboa Park, Free, 235-7144.

Symbolism, the work of painters such as Odilon Redon, Gustav Klimt, Edward Munch, and Oskar Reisch, who explored the realm of dreams, imagination, and hallucination, will be the subject of a lecture presented by Julia Kaplan and sponsored by San Diego Art Institute, Friday, May 15, 7:30 p.m., SDG&E Auditorium, Second Avenue and Ash Street, downtown, Free, 234-5946.

"What's Behind the Crisis in Ireland" will be discussed by Kevin O'Connor and Mike McKeown, Friday, May 15, 7:30 p.m., Militant Forum, 1053 15th Street, downtown, 234-4630.

"Current Books: Humorous and Serious," five in all, including one by Elie Wiesel and another by Samuel Levin, will be discussed in this year's annual book talk by Ida Nasser, Sunday, May 17, 7:30 p.m., Jewish Community Center, 4079 54th Street, San Diego, 453-3300.

Opera Preview of Puccini's *The Love for Three Oranges* will be given by Verne Monday, May 18, 8 p.m., Athenaeum Music & Arts Library, 1001 Wall Street, La Jolla, Free, 452-5872.

"The FBI as Literary History," *The File of Bertha Brainer*, will be the topic of a lecture presented by James Lyon, author of the recently published *Bertha Brainer in America*, Tuesday, May 19, 7:30 p.m., bookworks, 2670 Via de la Valle, Del Mar, 755-3735.

New Poetry Series at UCSD will present a reading by novelist and short-story writer Geoffrey Green, Wednesday, May 20, 4 p.m., Revelle Forum Lounge, UCSD, Free, 452-6266.

"The Classic Stone" of the Maya will be the topic of an illustrated

lecture presented by John Hooper as part of a series on pre-Columbian cultures of Mexico, Central America, and South America, Wednesday, May 20, 7:30 p.m., Casa del Prado Theater, Balboa Park, 236-5844.

"The Progressive Challenge to the New Republican Right," a lecture presented by author Tom Hayden, will be sponsored by Laurel Springs Institute, Wednesday, May 20, 7:30 p.m., Hale Junior High School, 5331 Mt. Altamir Drive, Claremont, 298-8644.

"Figuration: Recent History, New Developments, Critical Issues" will be the subject of a lecture by Marcia Tucker, director of the New Museum in New York, in conjunction with the current Charles Gribben exhibition, Wednesday, May 20, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"The Impossible Task: Art as Social Reformer" will be the topic of a lecture by art critic Robert Hughes, Wednesday, May 20, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

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## Galleries

"Stirrings . . ." an exhibition of etching, relief prints, and drawings by Marilyn De Lise, Julianne Kieckhefer, and Joanne England-Woo, will open with a reception, Friday, May 15, 5:30 to 7:30 p.m., and continue through June 12, Seneca Falls Gallery, 906 E. Street, downtown, 231-9884.

## Art

(continued from page 1)  
museums: "You have to think of museums as broadcasting on a very frequent frequency, and not all the signals coming out of the culture can get on that wavelength." And, "A museum can no more contain all culture than a zoo can contain all animals." Hughes has said that, "the hope that art could alter life is no longer the hope of artists today," but also that art has always been an essential part of life, "it's always and always going to have art." He makes these statements with an urban intensity and urgency that are convincing, and that say, it matters.

Robert Hughes will discuss "The Impossible Task: Art as Social Reformer" next Wednesday, May 20, 8:00 p.m., in Manville Auditorium, UCSD. For ticket information, call 452-4559.

—Amy Chu

Painting and Sculpture Show, featuring the paintings of Anne Imman and Robert Bradford and the forged-iron works of David Richardson, will continue through May 20, Southwestern College gallery, 900 Ray Lakes Road, Chula Vista, 421-1180.

Abstract Photographic Art of Harry Callahan, including calligraphic, dramatic, moody, and expressive images in black and white, and multiple images and perspectives in color, and Aaron Siskind, including walls of graffiti and torn posters, will be exhibited through May 21, Photography Gallery, 1668 Grand Avenue, La Jolla, 459-0500.

Sculptural "Situations" by Rod Bae will open with a reception, Tuesday, May 19, 7 to 9 p.m., and continue through May 22, Masters Gallery, SDG&E, 265-6511.

"A Decade of Billy Ai Bengtson: The Seventies" is an exhibition of paintings, watercolors, ceramics, and textiles by the L.A. artist, will be on view through May 23, University Gallery, SDG&E, 265-6511.

"Senior Theater," an exhibition of works in all media by graduating art majors at UCSD, will be on view through May 23, Founders Gallery, UCSD, 291-6880 x4296.

The panelists on genetic engineering are Dr. Ted Friedman, a researcher in recombinant genetics at UCSD, Larry Alexander, a professor who teaches constitutional law at the University of California, and Dr. Lee Goldsmith, a New York attorney who represented the plaintiffs in one of the nation's first cases involving genetic engineering at Columbia Presbyterian Hospital.

Both forums are free. For more information, call Dr. Marco's office at 442-0424.

—Joe Applegate

"A Great Thing to Do: Selected Works by Charles Gribben," an exhibition of works in a variety of media that spans the years 1968-1981, will be on view through June 28, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

ALL MY SONS  
The drama by Arthur Miller that won the Drama Critics Circle Award for the best American play when it opened on Broadway. Tragedy strikes when the head of the Deever family is imprisoned for supplying defective parts produced at the machine shop run by the father and Deever families. The defective parts have caused the death of many young pilots. The play begins several years later when the children of both families are grown, and they struggle to maintain a "prayer" image of themselves. A production of the UCSD Department of Drama, *All My Sons* is directed by first-year Master of Fine Arts student Sander Dandies. Cast members are Al Olson, Jr., Albert Salvador Roberts, Soder, Mike Kim, Wendy Smith, Philip Sneed, Craig Harts, Eve Velasco, Cynthia Loy, and Bob Mills. The sets and costumes are designed by Dan Williams and the lighting is by Carmen Borgia. (5m.)

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BECKET  
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Constance Boyd directs this production by the Playhouse Theatre. Lee Donnelly and David Mitchell are the two women whose lives are altered by the highest mist of Scotland and come upon a town that materializes only once every hundred years.

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# READER'S GUIDE TO THE THEATER

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

ALL MY SONS  
The drama by Arthur Miller that won the Drama Critics Circle Award for the best American play when it opened on Broadway. Tragedy strikes when the head of the Deever family is imprisoned for supplying defective parts produced at the machine shop run by the father and Deever families. The defective parts have caused the death of many young pilots. The play begins several years later when the children of both families are grown, and they struggle to maintain a "prayer" image of themselves. A production of the UCSD Department of Drama, *All My Sons* is directed by first-year Master of Fine Arts student Sander Dandies. Cast members are Al Olson, Jr., Albert Salvador Roberts, Soder, Mike Kim, Wendy Smith, Philip Sneed, Craig Harts, Eve Velasco, Cynthia Loy, and Bob Mills. The sets and costumes are designed by Dan Williams and the lighting is by Carmen Borgia. (5m.)

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Shelia Dawson, Katherine Faulconer, Nicholas Greenhouse, Deborah Gilmour, Brian Rice, Forrest Roberts, Dean Warner, Robert Smith, and Mary Smith. The lighting design is by Russell Cederberg, and the costumes are by Terani Medical. (5m.)

Lamb's Players Theatre, Friday, May 13 through June 13, Wednesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

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Whorehouse tells the true story of the Chicken Ranch, a famed — in its own way — brothel located in La Grange, Texas. The Chicken Ranch had been an institution in the area for nearly one hundred years but was forced to close in 1973 because of the efforts of a crusading TV newsmen. Recording artist John T. Myers is *Max Morna*, the madam of the house (where *Max Morna* played the last time through). Directed by William Roberts, the cast includes Sander Dandies, Craig Harts, Eve Velasco, Cynthia Loy, and Bob Mills. The sets and costumes are designed by Dan Williams and the lighting is by Carmen Borgia. (5m.)

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Manville Auditorium, UCSD, Thursday, May 14 through Saturday, May 16, 8:00 p.m. Matinee Saturday, May 16, 2:00 p.m. Free information call 452-4574.

BRIGADOON  
The General Dynamics Performing Arts Company offers the Lerner and Loewe musical about Tommy and Jeannie, two American youths who get lost in the highest mist of Scotland and come upon a town that materializes only once every hundred years.

Tommy falls in love with Flora MacLaren, and other romantic shenanigans ensue. *Brigadoon* depicts a town that exists for the principal reason to be played by alternating performers. Lerner and Loewe's *Brigadoon* will play Tommy's Melody.

Manville Auditorium, UCSD, Thursday, May 14 through Saturday, May 16, 8:00 p.m. Matinee Saturday, May 16, 2:00 p.m. Free information call 452-4574.

THE CHILDREN'S HOUR  
The Lillian Hellman drama about the long consequences of a piece of false testimony. When a young girl, at an all-girl school, makes up a lie about the two women running the institution, the young girl's grandmother "takes a very long time" to get the truth.

Constance Boyd directs this production by the Playhouse Theatre. Lee Donnelly and David Mitchell are the two women whose lives are altered by the highest mist of Scotland and come upon a town that materializes only once every hundred years.

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Karade and Lori Tarnow are Flora, Mike Britt and Robert Wells are Jeff and Suzanne, Duffington and Jeff Wagner are Max. Other members of the cast are James Ruff, Jr., Peggy Bowman, and Dennis Schary. David Vell is the technical designer and Madge Perme has made the costumes. Brigadoon's musical score is "Almost Like Being in Love." "Heather on the Hill" and "It's Gotta Home with Bonnie Jean." (5m.)

CA Theatre, through May 24, Friday and Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m. For information call 566-7300/4375.

CATCH ME IF YOU CAN  
The Pine Hill Players stage the Jack Weinstock and Willie Gilbert remake of the original whodunit by Robert Thomas. An advertising man, having brought his new bride to the boss's mountain lodge for a honeymoon, suddenly finds that she has disappeared and that another young woman is claiming to be his missing wife. "Before you know it, there are two mistresses. From this racing start, it comes into a pin-dandy ending. Directed by Trude Breen, the cast is headed by William Roberts as the female lead and Tony Bowness as the groom. Tom Gordon, C.C. Handerson, and Tony Henley round out the cast. The play is preceded by a barbed-wire, costumed and sung "Twenty-Four Hours of Love." One of the better songs in the show (and the only new-melody tune). And Kevin Cooney is a presentation of the San Diego

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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Considering the promising slate of summer concerts just around the corner, it is very tempting to disregard the next couple of weeks and dwell the juicier plums with some impatience. But — as in the case of the ballplayer who is constantly reminded to take one game at a time — wisdom, practically, and this paper's publishing schedule dictate that I pay attention to this week's agenda. In doing so, I realize that though this will not be a banner week in terms of either quantity or quality, there are a couple of concerts worthy of special mention. Whether they are worthy of your sweat-soaked entertainment dollars is another matter.

An artist whom I have always been compelled to respect from a distance is Taj Mahal. I don't mean to question the motives of Mahal's earliest fans, but I believe his open-arm reception onto the scene in the early Seventies had more to do with the novelty of seeing a black man in macho, "Buck and the Preacher" frontier garb than with any unusual amount of talent on his part. After all, he burst forth at a time when blues was the rage in white America, and there were far better bluesmen of both races making the rounds.

Once the blues had blown away, Mahal became a sort of scholar of Afro-American music, jacking from harmonica to tuba to whatever he felt made the best prep for his synthesis of blues, boogie woogie, ragtime, and other black forms past and present. I don't find Mahal's efforts without merit, but neither do I find them very stimulating. I always



Taj Mahal

feel, when listening to Mahal's performances, that I should be taking notes for an upcoming quiz. He plays Tuesday at the Bacchanal.

Two concerts of UCSD this week promise to spritz some gasoline on whatever "Jazz" fire is smoldering in San Diego. First, Music Forward '81, featuring bassist Mark Dresser, guitarist Dave Milford, and reedist Jim French, will perform at the school's Walk-a-Pace tonight. Tuesday I am aware of this group's work to the extent that I can safely recommend the gig without ever

having actually taken in one of their previous concerts. (I must assure me that there are no better, more exciting, adventurous exponents of this avant-garde form in San Diego, and I have no reason to disbelieve them.)

Dresser, however, also acts as an entrepreneur when he's not playing brilliant bass, and to his credit has brought many blues lights to this town in recent years. One of them is trumpetist Bobby Bradford, a graduate of the Onett Coleman school, whose full-bodied, muscular style has

made him a favorite of Southern California musicians, fans, and critics alike. Bradford's quintet will perform at UCSD's Che Cafe Tuesday night.

I cannot go without mentioning Ted Nugent's "concert" at the Sports Arena Friday evening, try as I might. There is really nothing I can add to Nugent's well-publicized career and lifestyle (hunting and cooking his own food in the wilds of Michigan, making his own clothing, roaming around native back highways in one of several Land Rovers firing off volleys from a variety of guns, and, on vinyl, going almost completely deaf from playing mega-decibel dinosaur rock for sea-storied, drug-crazed, pubescent moles). So I'll just repeat something his mother said on a radio talk show recently. When asked what she thought of her son coveting around stage in a lambo, leering at the jell ball in the front row and generally acting like rock's answer to the Tasmanian devil, she replied, "I think it's just hilarious. So do I."

Other attractions this week include the Blisters, the Unknowns, and the Dangers of Spitt tonight. Thursday, the Bud Shank Quartet at the Blue Parrot Friday and Saturday night; the Pop and the Rick Elias Band of Spitt on Friday, with Dresser, Bechy and the Blu-Tones, and Sue Mee following them to the club on Saturday. Vocalist Marguerita Page and guitarist/vocalist Laura Zamba perform in the San Diego Musicians and Jazz Singers Series Sunday night at the Gallup Quarter Theatre. Johnny (ex-New York Daily) Thrasher (why plural?) and the Heartbreakers play at the Bacchanal Monday night. I'm a Boy and the Funes are at Spitt Tuesday, and the Penetrator's Carnival of Values Party follows at Spitt Wednesday night.

— John D'Agostino

The Music Scene is compiled every Friday and Saturday to list club entertainment, call 234-2504 Saturday before 5 p.m. Send concert information and photos to: Reader Music Scene, P.O. Box 80803, San Diego, CA 92138, or call 453-1152 Friday before 5 p.m.

### San Diego Concerts

**Music Forward '81** featuring Mark Dresser, Dave Milford, and Jim French: UCSD's Walk-a-Pace tonight, Tuesday, May 14, 8 p.m.

**Blisters, the Unknowns, and the Dangers of Spitt**, tonight, Thursday, May 14, 9 p.m., 1130 Buena, 276-3993.

**Bud Shank Quartet**: Blue Parrot, Friday and Saturday, May 15 and 16, 9 p.m., 1208 Prospect, La Jolla 454-9131.

**The Pop and the Rick Elias Band**: Spitt, Friday, May 15, 9 p.m., 1130 Buena, 276-3993.

**Ted Nugent and Humble Pie**: Sports Arena, Friday, May 15, 7:30 p.m., Sports Arena Boulevard, 224-4771.

**Dresser, Bechy and the Blu-Tones, and Sue Mee**: Spitt, Thursday, May 14, 9 p.m., 1130 Buena, 276-3993.

**Marguerita Page and Laura Zamba**: Gallap Quarter Theatre, Sunday, May 17, 8:30 p.m., 547 Fourth Avenue, 282-6512 or 234-6583.

**Johnny Thrasher and the Heartbreakers**: Bacchanal, Monday, May 18, 7:30 and 10:30 p.m., 822 Cleveland Mesa Boulevard, 550-8059.

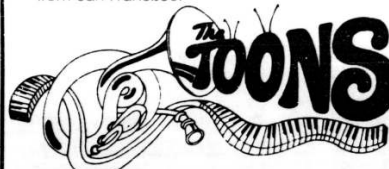
**I'm a Boy and the Funes**: Spitt, Tuesday, May 19, 9 p.m., 1130 Buena, 276-3993.

**Bobby Bradford Quintet**: UCSD's Che Cafe, Tuesday, May 19, 8:15 p.m.

**KGB-FM 101.5**

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The Toons have the largest musical cult following in San Francisco. Their "Punk Polka" hit No. 1 on Dr. Demento's show.

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Students \$3.50, G.A. \$4.50

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You've heard the song now see the movie. Then come on home to the

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## JOHNNY PAYCHECK

Sunday May 17th

Two shows: 1:00 p.m. & 4:00 p.m. Gates open at 10:00 a.m.

Added entertainment: San Diego County's female vocalist of the year

**Cathy Lee & the Cannonball Express**

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**California Country Band**

Military discount tickets available through all special services.

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GRAB YOUR BLUE SUEDE SHOES AND ROCK N ROLL ALL NIGHT LONG TO FOUR OF SAN DIEGO'S HOTTEST BANDS UNDER ONE ROOF IN A ROCK N ROLL REVIVAL

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GROSSMONT COLLEGE  
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**FOUR**

**BANDS**

MINIMUM AGE  
17



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**BLUE MEANIE**

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**465-1700**

**AND**

**GROSSMONT COLLEGE**

**AND**

**STIFF COMPETITION**

## "THE OPENING NITE BLOWOUT"



## Judas Priest

**SAVOY BROWN and The BLITZ BROS.**  
**MONDAY MAY 25 7:30**

**OPEN-AIR AMPHITHEATRE**  
SAN DIEGO STATE UNIVERSITY

PRODUCED FOR ASSOCIATED STUDENTS

**Penetrators' Carnival of Values Party:** Spirit, Wednesday, May 20  
9 p.m., 1130 Buena, 276-3993.

**Richie Furay:** Palomar College  
Dome, Friday, May 22, 8 p.m., 1140  
West Mission, San Marcos.  
744-8860 or 744-4406.

Summer Kickoff Festival  
featuring 20/20, Bratz, Tweed  
Sneakers, Incognito, This Kids  
and the Lobsters.

Palomar College, on the green,  
Saturday, May 23, noon, 1140 West  
Mission, San Marcos. 744-8850.

Judas Priest, Savoy Brown, and the Blitz Brothers: SDSU Open Air Amphitheater, Monday, May 25, 7:30 p.m. 265-4947.

**Rush:** Sports Arena, Tuesday, June 9, 7:30 p.m., Sports Arena Boulevard, 224-8171

**Ozzy Osbourne and  
Motorhead:** Fox Theatre, Friday,  
June 26, 8 p.m., 720 B Street.  
236-6510.

## Clubs

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

**Live Bluegrass**  
**"HARDTIMES"**  
 Saturday 8 p.m.

**TUBA-MANS**  
 Grand Slam  
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Giant screen T.V.  
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**CELESTIAL LANT**  
**BLUE PARROT**  
*Live Jazz* — Great Lunches and Dinners

Thurs. **Mike Wofford Trio** 9:00 on  
Fri. Sat. **Bud Shank Quartet** 9:30 on  
Sund. **Florescino Night**  
Mond. **Mossimo Magnifico Trio** 8:00 on  
Tues. **Joe Marillo's Jazz Group** 8:00 on  
Wed. **Sammy Tritt Organ Trio** 8:00 on  
Thurs. **Billy Kyle Vibe Quartet** 9:00 on

Private parties, graduations & weddings—call 312  
1298 Prospect, La Jolla. Opposite the Cove. **464-9131**  
Open 11:30 a.m. to 2:00 a.m.

 **Birdie Carter**  
**Trio**  
Thursday, Friday &  
Saturday Nights  
Sundays 5-9:30 Free buffet  
  
Starting May 25  
“*Even On Mondays*”  
A Night for  
BARTENDERS • WAITRESSES • MUSICIANS  
  
The **Chateau Lounge**  
5623 College Avenue  
Open 7 a.m. to 2 a.m.

Tom & Fio welcome you to

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SALOON

FAREWELL TO PEPPER  
Fri. **Pickin' Peaches**  
with  
**Diane Dixon and Christy Lee**  
Sat. **Stagecoach**  
Thurs. **Ramblin' Randy's Country**  
**Swing Lessons** 7-9 p.m.

Featuring homemade pizza & fine Italian food  
843 Grand Avenue, San Marcos  
744-8576  
11 a.m.-2 a.m. closed Sunday

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Another superior party given by Jewish  
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Good music . . . great food. A non-offensive  
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only \$4.00

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Further information 453-4444

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African, American Indian, Arabian, Mexican, Persian and Vietnamese foods  
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• American Indian art by Robert Freeman • Career Fair Thursday

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Formerly with Poco & Buffalo Springfield



Tickets \$4 door,  
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San Marcos  
744-8850  
Concert information  
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**INCognito** **this kids** **The Lobsters**  
and from New York


**Saturday, May 23, noon - Sunset**  
Outdoors on the green (off driving range) at  
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Tickets \$8 in advance, \$8 day of show. Tickets available at Licorice Pizza Carlsbad, Escondido, Pacific Beach, Katmandu Trading Co., Lee's Records, Natural Sound, Village Music, Encinitas, Innerworld, Colorado. Off the Record and at Palmard College.


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Live entertainment—Dancing—Cocktails  
Tuesday thru Saturday 8:00 p.m.—1:30 a.m.  
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<p>Friday, May 15</p>  <p><b>CRUTHERS</b></p> <p>Return to the Zone for a special one night engagement</p>	<p>Saturday, May 16</p> <p>Two great bands for one low price</p> <p><b>HIGHWAY ROBBERY</b></p> <p>Kicks off this double show followed by</p> <p><b>FUZE</b></p> <p>High voltage rock show</p>
<p>Tonight - Thursday, May 14 - Tonight:</p> <p><b>THE PUSH BAND</b></p> <p>Friday never quite looks the same when you experience Push on kamikaze night in the Zone.</p> <p><b>Kamikazes 50' all night - No Cover</b></p> <p>Sunday, May 17 Great Rock 'n Roll - no cover.</p> <p><b>NASTY HABITS</b></p> <p>Monday, May 18</p> <p><b>INIGO</b></p> <p>All well vodka drink's 75c - no cover charge.</p> <p>Tuesday &amp; Wednesday, May 19 &amp; 20</p> <p><b>TELSTAR</b></p> <p>Incredible music with incredible drink specials.</p> <p>This is a band that shouldn't be missed</p> 	
<p><b>4198 Convey St.</b></p> <p><b>277-9869</b></p> <p>Where fine entertainment is a way of life.</p>	

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Albatross, 1306 Camino del Mar, Del Mar 755-6744. Dance of the Universe Orchestra with Peter Sprague jazz. Tuesday through Saturday.

Anchorage Fish Company, 3878 Camarillo Boulevard, Camarillo 729-3170. Pickle and Joy, rock and roll. Tuesday through Saturday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa 571-1532. Iron Works, contemporary. Friday and Saturday.

Anthony's HarborSide, 1355 North Harbor Drive, downtown 232-5351. Jolita Collins, contemporary. Thursday through Saturday.

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

Aspen Mine Co., 5880 El Cajon Boulevard, East San Diego 545-1813. Smoke, contemporary. Wednesday through Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay 224-2434. Roberto Linn and the Combies, country pop. Tuesday through Saturday.

Bacchanal, 8222 Clairemont Mesa Boulevard, Clairemont 545-8222. Polon Ivy, Thursday, Friday and Saturday. Johnny Thunders and the Heartbreakers, Monday, Tuesday.

Bahia, 908 West Mission Bay Drive, Mission Bay 485-0529. Summer breeze, contemporary. Tuesday through Saturday.

Barr X Ranch House, 119 East Broadway, Vista 734-0810. May, country western and contemporary, Thursday through Saturday.

Bay Lounge, Vacation Village Hotel, Mission Bay 274-6532. Shine-It-On, contemporary. Tuesday through Saturday.

The Beach Club, 1921 Bacon Street, Ocean Beach 222-6822. Vibes, new wave, rock and roll. Thursday through Saturday.

Belly Up Tavern, 143 South Broadway, San Diego 449-4055. 481-9022. Johnny Almond-Mark Lessman Band, blues. Thursday through Saturday.

Black Angus, 247 Kearny Villa Road, Kearny Mesa 279-3100. Speedy K, contemporary. Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista 426-9200. Bogart, top 40. Monday through Saturday.

Black Angus, 10270 Friar Road, Mission Valley 563-5862. Secrets, contemporary. Monday through Saturday.

Black Angus, 1000 Groves Avenue, El Cajon 449-4055. Summer Wine, contemporary. Monday through Saturday.

Black Angus, 4672 Federal Boulevard, San Diego 264-5797. Sammy Tin Organ Trio featuring Holly Maxwell, jazz. Friday through Sunday.

Bonney Stone Pub, 5617 Balboa Avenue, Clairemont 279-2033. Barry McHenry, folk ballads. Wednesday through Saturday.

Blue Pallet, 1208 Pronged Street, La Jolla 454-9131. Mike Wolford Trio, jazz. Thursday, Bud Shank Quartet, jazz. Friday and Saturday. Moaciro Figueiroa Trio, flamenco. Sunday. Joe Martin.

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CHOICE SEATS ON SALE NOW FOR  
**TED NUGENT** THIS FRI. MAY 15 WITH HUMBLE PIE  
**JUDAS PRIEST** MON. MAY 25 MEMORIAL DAY  
**BEST LITTLE WHOREHOUSE IN TEXAS**  
THIS WEEKEND—FRI. & SAT.—ON STAGE MAY 15, 16  
**KOOL JAZZ** FESTIVAL ON FRI. SAT. JUNE 5, 6  
**RUSH** JUNE 9 IN SAN DIEGO—JUNE 10-12 IN L.A.  
**JOURNEY** ★ **OZZY OSBOURNE** VENTURA—SUN. JUNE 7  
**TOM PETTY** ★ **VAN HALEN** IN L.A. JUNE 28-30  
RESERVE CHOICE SEATS NOW FOR  
**WILLIE NELSON** **MOODY BLUES** FRI. JUNE 5 JUNE 22  
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ROD STEWART - WHO - HEART - PRETENDERS - STARSHIP  
JIMMY BUFFETT - GORDON LIGHTFOOT - ZZ TOP  
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.  
2125 GARNET 273-4567 CALL US! PACIFIC BEACH

**Le Chalet**  
Entertainment by the sea  
Never a cover charge  
Le Happy Hour 5-7 Mon.—Sat.  
Wide Screen Cable Sports

**DARK RYDER**  
Hard drivin' southern rock  
Tonight only

**PUSH**  
Friday & Saturday

**ONXY**  
Sunday Afternoon 4 to 7 p.m.  
Litres of Margaritas \$3.00

**WARLOCK**  
Sunday, Monday, Tuesday  
Full Moon Party on the 18th

**INDUCTIONABLES**  
The 60's return next Wednesday

"Just a stroll to the O.B. Pier"  
5046 Newport Ave. 222-5300

**SAN DIEGO TICKET EXCHANGE**  
ON SALE NOW TOMORROW NIGHT WITH HUMBLE PIE  
★ **TED NUGENT** ★ **JUDAS PRIEST** ★ **RUSH** 1ST 10 ROWS JUNE 9  
RESERVE NOW FOR FUTURE CONCERTS  
★ **PETTY** ★ **REO** ★ **MOODY BLUES** ★ **STONES** ★ **PRETENDERS** ★ **PAT BENATAR** ★ **THE KINKS** ★ **SANTANA** ★ **THE WHO** ★ **J. GEILS** ★ **AC/DC**  
CALL US BUY-SELL-TRADE DISCOUNT PRICES FIRST CHARGE BY PHONE  
**298-8570**  
One block east of 30th & Beech in Golden Hill

**Belly Up Tavern**  
Thursday—Saturday, May 14-16 & May 21-23 9 PM  
Rockin' R&B  
**JOHNNY ALMOND—MARK LESSMAN BAND**  
Sunday, May 17 9 PM  
Rock 'n' Roll - S&A  
**CLAUDE COMA and TROUSERS**  
Recording Session: come in and get your applause and whistles on tape! These two bands are recording, so join in the fun.  
Wednesday, May 20 9 PM  
Rock 'n' Roll  
**THE EAST/WEST BAND**  
Coming: May 29 & 30  
**Ellen McIlwaine**  
June 7 **John Lee Hooker**  
June 12 **The Coasters**  
June 24-27 **Jerry McCann**  
Every Friday afternoon 5-7 PM  
**DIXIELAND JAZZ with the CHICAGO SIX & 50+ BREWS TOO!** (no cover)  
Visit the Belly-Up for the best sandwich you'll ever eat (one of the best, anyway).  
143 S. Cedros, Solana Beach 481-9022

**ZEBRA CLUB**  
560 5th Avenue (at Market) 239-4222  
Thursday, May 14  
**Ground Zero**  
Friday, May 15  
**The Fabulous Trowers** (Dance, Gossip, Dance)  
Saturday, May 16  
**Products & Fifth Column**  
Next Thursday, May 21  
**Claude Coma & the IVs**  
Must be 21, \$3 cover charge. Booking information 445-5151

**Jetexas**  
Rockin' Country  
7-DAY MEXICAN BUFFET  
Mon.—Fri., 11-2 Sat.—Sun., 11-3 Every Eve. 5-8:30  
LUNCH \$3.99 DINNER \$4.99  
Midway & Rossmore 224-2401

**WE'RE NOTED FOR OUR MUSIC.**  
The Magic If  
The band of a thousand faces. You'll see 7 wild and witty musician-singer-comedians bring back the variety show with panache, verve and loads of unpredictably original material. The Magic If's own unique blend of Music and Comedy. Tuesday through Saturday, 9-1. Sundersowner lounge (to miss it, is to miss out).  
**Stone's Throw**  
They'll take you on a musical tour of the 20s through the 80s—from sultry blues to swing to rock—with lots of pizzazz! 9-1. Tuesday—Saturday. At The Butterfield. Serving light (and interesting) fare. Cocktails. Fancy coffees. Vintage wines by the glass and imported beers. (Try the fried clams, they're great.)  
Oceans apart from the rest. Sheraton-Harbor Island Hotel  
Sheraton Hotel and Inn, Westside 1380 Harbor Island Drive, San Diego, CA (714) 291-2900

**machos RANCH**  
Midway & Rossmore 224-2401  
Special 5-Week Engagement Every Tuesday through Saturday  
**Full Cotton**  
Honky Tonk Country Music  
Special Friday Night Attraction John Gilson "Ball Whip Show"  
Every Tues. & Thurs. 7-9 pm  
**Free Country Dance Lessons**  
Every Sunday and Monday  
**Jetexas**  
Rockin' Country  
7-DAY MEXICAN BUFFET  
Mon.—Fri., 11-2 Sat.—Sun., 11-3 Every Eve. 5-8:30  
LUNCH \$3.99 DINNER \$4.99  
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**Bacchanal**  
LIVE AT THE  
BETWEEN HWY 163 & CONVEX ST  
8022 CLAIREMONT MESA BLVD  
THURSDAY, MAY 15  
**Poison Ivy**  
FRIDAY & SATURDAY, MAY 16-17  
SUNDAY, MAY 18  
MONDAY, MAY 19  
TUESDAY, MAY 20  
WEDNESDAY, MAY 21  
THURSDAY, MAY 22  
FRIDAY, MAY 23  
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SATURDAY, JANUARY 26  
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MONDAY, JANUARY 28  
TUESDAY, JAN

contemporary, Thursday through Saturday.

**The Carriage House, 7045**  
Balboa Avenue, Claremont  
278-2957. Big band,  
contemporary, Latin, pop, rock,  
Wednesday through Saturday.

**Castaways, 10757 Woodside**  
Avenue, San Diego 440-0700. The  
New rock and roll, Tuesday  
through Saturday.

**Catamaran, 3999 Mission**  
Boulevard, Mission Beach  
481-1081. Jimmy Norman, jazz  
Tuesday through Saturday.

**Charlie's Little Bit of Country,**  
San Marcos Boulevard at Highway  
78, San Marcos 444-3520. Diner,  
country, Tuesday through  
Saturday.

**Chateau, 3623 College Avenue**  
College Grove 562-5820. Brite  
Tuesday through Saturday.

**International Blend**  
SALAD & COFFEE HOUSE  
4034 30TH STREET 284-9803 287-6718

May 15th. Original Southern Blues This Friday night. Dance & show  
**TOM CAT & THE BLUES DUSTERS**  
Tickets at door

The Sunday, May 17th  
The return  
**CAL TJADER**  
with  
**PONCHO SANCHEZ**  
Two shows 8 & 10 p.m.  
Call for ticket information

Sunday, May 31st Spring Music Festival. Part II  
**WOODY SHAW QUINTET**  
George Cables/Joe Farrell Group plus special guest  
Every Monday. No cover charge  
**CONEDY NIGHT**  
POTLUCK IMPROVISATIONAL  
with Don Victor  
Workshop 8:30 Sign up 8:15  
SHOWCASE 9:30  
Every Thursday. No cover charge  
**TALENT NIGHT**  
Music by Hansen Rentals  
Signups 8:00 Showcase 8:30  
No Age Limit

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CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
**TED NUGENT-HUMBLE PIE** FRIDAY  
**JUDAS PRIEST** MAY 15  
S.D. STATE \*MAY 25 & 26\*  
**WILLIE NELSON** DEL MAR, JUNE 5  
**KOOL JAZZ FESTIVAL** JUNE 5, 6  
with June 5) Juley Bros., Crusaders, Menhettans, Kool & the Gang  
(June 6) Aretha Franklin, Temptations, Peebles Bryson, James Girls  
**RUSH + RUSH + RUSH** S.D. JUNE 9  
L.A. JUNE 11  
**VAN HALEN** JUNE 19, 20, 21 IN L.A.  
**OSZIE OSBOURNE** JUNE 26  
WITH MOTONHEAD  
**TOM PETTY** IN L.A., JUNE 28

COMING IN JUNE  
COMING IN JULY  
COMING IN AUGUST  
COMING IN SEPTEMBER  
COMING IN OCTOBER  
COMING IN NOVEMBER  
COMING IN DECEMBER  
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Contemporary jazz Ensemble, Thursday  
through Saturday.

**Chuck's Steak House, 1250**  
Folsom Street, La Jolla 481-4832  
Night Vibe, jazz, Thursday  
through Saturday.

**Concero's and All That Jazz,**  
4204 Varadero Street, Fort Lauda  
238-3675. Modern Graham and  
Jimmy Concero Ensemble, jazz,  
Tuesday through Saturday.

**Country Rumpin' Dance**  
Machine, 1802 Palm Avenue,  
Imperial Beach 420-1661. 8PM, top  
40, Monday through Saturday.

**Crossroads, 342 Market Street**  
downtown 233-7656. Big Band  
Puggie, jazz, Thursday through  
Saturday.

**Cunningham's, 1094 Miramar**  
Road, Mira Mesa 578-1216. Last  
Eye, country, Tuesday through  
Saturday, Tony Dockum, country,  
Sunday.

**Distillery East, 755 Metcalf Street**  
Escondido 741-9293. Nynova,  
with Matnach, rock and roll,  
Thursday, Biggie, Steve W., rock  
and roll, Friday and Saturday,  
Matnach, rock and roll, Sunday,  
Greater San Diego Talent Search,  
Wednesday.

**Distillery, Old No. 7, 140 South**  
Seacoast Boulevard, Solana Beach  
755-0733. Thengs, rock and roll,  
Thursday, Code Blue, with Thengs,  
Friday, Code Blue, Saturday,  
Twisted Screamers, Sunday, Dix  
Debonaire and the Boat People,  
Tuesday, Twisted Screamers,  
Wednesday.

**Doc Masters, 2081 Shelter Island**  
Drive, Shelter Island 223-2572. On  
Ridge, country, rock, Tuesday  
through Saturday, Bill Brackett,  
X-rated comedy, Sunday and  
Monday.

**Dookies, 4125 El Cajon Boulevard**  
East San Diego 283-6661. Paul  
Gregg, piano bar, Monday  
through Saturday.

**Elor's, 7656 La Jolla Shores**  
Drive, La Jolla 499-0841. Bruce  
Cameron Jazz Ensemble,  
Wednesday through Saturday.

**Elor's Big Room, 4263 Taylor**  
Street, Old Town 299-0200.  
Wayne Strick, piano bar, Tuesday  
through Saturday.

**Far City, 2537 Pacific Highway**  
downtown 232-0466. Melissa  
McCracken, contemporary,  
Tuesday through Thursday, Sheila  
Harris, western, contemporary,  
and pop, Friday and Saturday.

**Freddie Restaurant and**  
Lounge, 7355 El Cajon Boulevard,  
La Mesa 460-1500. Feslin, top 40,  
Thursday through Saturday, 30s  
music every Sunday, 8PM, top 40,  
Monday through Saturday.

**Freddie Restaurant/Lane Bar**  
Lounge, 439 West Washington,  
Escondido 745-1931. Harmony,  
country, Thursday through  
Saturday.

**TIO LEO'S**  
Mexican Restaurant & Bar  
  
**Laura Zambo**  
Contemporary acoustic string  
Wednesday & Thursday 7-11 p.m.  
Friday & Saturday 8 p.m.-12 midnight  
Featuring delicious, authentic Mexican  
specialties at reasonable prices.  
Open for lunch & dinner every day.  
Reservations accepted.  
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**578-SNOW**  
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**MOODY BLUES**  
June 22 Sports Arena  
**JUDAS PRIEST**  
**SAVOY BROWN**  
with  
**BLITZ BROS.** May 25  
**WILLIE NELSON**  
June 5 Del Mar, First 10 rows  
**RUSH**  
June 9  
Accepting \$5.00 refundable deposits for:  
**Rod Stewart, Neil Diamond, Pat Benatar,**  
**Santana, Harry Belafonte, Harry Chapin,**  
**Peter, Paul & Mary, George Benson**  
HUGE SELECTION OF CARDS AND POSTERS, ROCK 'N' ROLL  
BUTTONS, PATCHES, UNIFORMS, SMOKING ACCESSORIES,  
AND MUCH, MUCH MORE.

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Featuring through Saturday  
A Night of Jazz  
**Bill Brackett**  
A Night of Jazz  
Sunday & Monday 7 p.m. - 1 a.m.  
**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

Thursday, Friday, Saturday  
**King Biscuit Blues**  
Monday  
**The Bop Martyrs**  
Tuesday, Wednesday  
**Inigo** Good Rock  
**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**

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**DISTILLERY**  
In concert from L.A.—two nights  
**Code Blue**  
Warner Bros. recording artists  
Friday, May 15 with **Things**  
and Saturday, May 16 with **Siers Bros. & The Neat**  
Tickets \$3.00 at the door  
**Fourth Anniversary Party**  
with  
**Twisted Sneakers**  
Sunday, May 17 Public welcomed after 10 p.m.  
Thursday, May 14 **THINGS**  
Tuesday, May 19 **DIRK DEBONAIRE**  
and the **BOAT PEOPLE**  
Wednesday, May 20 **TWEED SNEAKERS**

**BOUNTY HUNTERS**  
Nightclub & Western Cafe  
check out our new menu  
Thurs. May 14 **UNDERGROUND** Rock & Roll  
Prize to the best male dancer  
Fri. & Sat. May 15 & 16, May 22 & 23  
The crustiest band in town...  
**DIRK DEBONAIRE**  
and the **BOAT PEOPLE**  
Four musicians and a  
beautiful new wave dancer in  
an outrageous performance. Don't miss the fun!  
Sun. & Mon. May 17 & 18  
**RAPPHIRE**  
Tues. & Wed. May 19 & 20  
**HASTY HASTY**  
Wed. **WET & WILD** \$100 prize  
**T-SHIRT CONTEST**  
Ladies—no cover all week  
Happy Hour every night 5-6 p.m.  
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135 N. Highway 101 Solana Beach 481-5758

Halligan's, 4325 Ocean  
Boulevard, Pacific Beach  
274-3474. Bucky and the  
Blues, Thursday through  
Saturday, Steven Voss, soft rock,  
Sunday and Monday, the Mark  
rock and roll, Tuesday and  
Wednesday.

**Hamburguesa, 4015 Wilshire**  
Street, Old Town 295-0586. Danny  
Rose, contemporary, Friday and  
Saturday.

**Karpman Henry's, 2725 Shelter**  
Island Drive, Shelter Island  
224-8242. Wild hair, mellow rock,  
Friday and Saturday.

**Hill House, 2730 Via de la Valle**  
Del Mar 755-6614. Connor and  
Dalton, country western rock,  
contemporary, Wednesday  
through Saturday, Barrie  
Cunningham, rock-a-billy, country  
rock, contemporary, Sunday and  
Monday.

**Hilton Cargo Bar, 1775 East**  
Mission Bay Drive, Mission Bay  
276-8202. People Movers,  
contemporary, Tuesday through  
Saturday.

**Horseshoe Tavern, 7664**  
Broadway, Loma Grove  
469-5344. Ram Band, rock and  
roll, Thursday through Saturday.

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

**Humphrey's, Half Moon Inn, 2241**  
Shelter Island Drive, Shelter Island  
224-3577. The Jon Sandoval Band,  
contemporary, Tuesday through  
Saturday.

**International Blend, 4034 30th**  
Street, North Park 287-6718. Cal  
Tjader, jazz, Sunday.

**Jolly Roger, 807 West Harbor**  
Drive, Seaport Village 233-0300.  
Pettison Alley, contemporary,  
Wednesday through Saturday.

**Joe Murphy's, 4302 Mission**  
Boulevard, Pacific Beach  
270-3220. David Bradley, variety,  
Thursday through Saturday,  
Norman, rock and blues, Sunday  
through Wednesday.

**Krazy George's, 6149 University**  
Avenue, East San Diego  
562-5700. Country Parades,  
Friday through Sunday.

**Kishna Mahanyan's, 1031 Orange**  
Avenue, Coronado 435-4660.  
Highway, contemporary, Friday  
and Saturday.

**Kung Food, 2949 Fifth Avenue**  
Hillcrest 296-7302. Bob Ward,  
classical guitar, Thursday, Pat  
Kerber, classical guitar, Friday,  
Cortez X. Penco, blues, Saturday  
and Sunday.

**La Casa Branca Restaurant,**  
2444 San Diego Avenue, Old  
Town 295-0380. Ricardo Beltra,  
easy listening in Spanish and  
English, Friday through Sunday.

**La Hacienda Cantina, 878 Hotel**  
Cielo South, Mission Valley  
296-6281. Castle & Chino, Tuesday  
through Saturday, Night Wing,  
Sunday.

**Lakeland Resort, Highway 101,**  
Carlsbad 745-0736. Country  
western every Friday and  
Saturday. Call club for information.

**Hill House**  
RESTAURANT & BAR  
  
**Connor & Dalton**  
Contemporary, Folk Rock, Country  
Wed. & Thurs. 8:30-12:30, Fri. & Sat. 9:00-1:30  
**Barrie Cunningham**  
Rock-a-billy, Country Rock & Contemporary  
Sunday thru Tuesday  
Reservations recommended for  
lunch, dinner and Sunday  
Champaign Brunch. Banquet  
facilities available. 2730 Via de  
la Valle, Del Mar 755-6614  
In the Flower Hill Mall

Thursday, May 14  
North County's finest voices  
**MYRVONA**  
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Friday and Saturday nights  
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Sunday, May 17  
**Matlarch**  
Wednesday:  
**Greater San Diego Talent Search**  
COVER \$3.50 FOUR BANDS, IF YOU'VE GOT TALENT,  
CALL 741-9394  
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Every Wednesday-Sunday 8:00 p.m. to 1:30 a.m.  
Ages 17-25  
Further concert information **741-9394**

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Orange County's Premiere  
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Sunday & Monday Night Only  
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includes large dock, 10  
m. charts, plans, trailer,  
on job etc. \$8000. Jesse

11 1/2" men's size 10-1/2.  
Retail price at \$59, 286-1319

Evenude. fish, ski with

design catamaran, 9-1/2

115 hp motor. Lots of  
s. 12300. 563-6410 or

**RE:** I lost a Mauser Pistol north of Red Rock on return; reward. Richard

including jump seat saddle-lunge rope, etc. Also pounds of weight, \$20.

ts. 6.5" swallow, 6.6"  
all in good condition.

class, nationals winner  
i head. Needs some re-  
692-1431.

side axle trailer, Seagull  
trucks 297-8150 busi-  
ness.

2M, sells for \$140 new,

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1 Kenney  
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Unlike most designer jeans, ours have a button fly which permits a better, more flattering fit; it conforms to your body without that "poured-into-it" look. Quality throughout; a four-piece waistband for a "no



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Made for the guy who wants the trim, close-fitting jeans. There are many straight-leg jeans on the market but we were the first to offer jeans with

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<p>ins. stored on 20 times 441-1292</p> <p>✓ EFR 1000 new 1100 regulator only 3.95 minus 1.50. Dacor but 270-4087</p> <p>like design sat &amp; com 441-1292</p>	<p>27 BLACKMAN 811 bait machine, 260 pp video, Lewitt, Loran, gaudin, 2 photos, full cartels, Maurice train, many items, 528/500 or serious offer 455-7209 or 459-0192</p> <p>HOBEL CAT. 14: good condition, new steam- pump and rigging, with trailer and accessories, 1980, 291-1819 evenings</p>	<p>44 CROSS TIMBMAN includes large clock, 10 anchors, 300 of chain, chains, plate, trailer, must see, recent bottom job, see 58000 459 296-9034</p> <p>50 CALIBER Thompson-Carter, black powder with powder bag, caps, built 3 accessories 312 or offer 789-0185</p> <p>BOOTS, MASCOE "Saber 8", men's size 10/12</p>
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**SURFBOARD:** SLINGEE? If yellow, perfect condition. 175. Skin. Spalling 180 no blemishes. 940 468-0751

**FIBERGLASS 14' skate boat and motor.** 1500 or best offer. Buys 733-5666 anytime.

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**18 FOOT GLASPAR 19hp.** Evinrude fish ski with cabin. 51500. 281-8954

**SURFBORDS 6'-10'** -intensity pattern, excellent

**SURFBORD:** Canyon 7 pin wings in excellent shape. \$125. Richard 27-029.

**21' ANCIENT MARINER** dory, built in 1937. Full keel, mahogany with fib deck. Lots of room and loaded with gear. Call for details \$62-1830.

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condition: 175, 28": 21" wide beginner board.  
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**SACRICE:** 28' chiv's design catamaran; 9-1/2 hp auxiliary, sails, anchor, dinghy. All safety equipment. First \$5000 or best offer. \$45-0972.

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with paddle. No room  
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SAILBOAT. Label "Napier" if dinghy with  
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ATTENTION SCUBA DIVERS: I lost a Mares Pilot  
pneumatic spargen north of Red Rock on  
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BOARD, TWIN FIN, 6'4" wing swallow, excellent  
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**WETSURF**, men's 5'6" full size in great condition.

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**23** PURE FUN sailboats, 45" "swallow," 68" swallow, 6'10" "swallow, all in good condition, make offer. \$300-1999.

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1475. **DOYLE TYPE** surfboard blanks, 96", good for  
boogie or surfboards. Make offer on all 21 or  
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21. **SLOOF, CHAMPION** class, nationals winner  
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30 Volvo Inglise and drive. Solidum used, engine Larry 460-7942.

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HANGGLIDER, perfect for beginner or intermediate, 1195. Also, gasoline powered leaf-blower, 1140. Ernie 422-5141.  
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Two years for the price of one:  
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THE BEST GYM IN  
SAN DIEGO



reduced \$100



1. The first step is to identify the key components of the system. This includes understanding the hardware, software, and data involved.

**297-GYMS** Mon 11:00-11:30a  
Sat 12:00-12:30p  
Sun 11:00-11:30a

MAY 14, 1981 21

MAY 14 1981 21

## FREE ROLLER SKATES

If we don't beat your best deal SALE. Prices so low, we would make anything if we could afford it. Practically give away items.

**FREE kneepads with skate purchase this weekend**

RETAIL	DISCOUNT
20 Roller Skates	wholesale \$ 12
80 Roller Skates	wholesale \$ 35
130 Roller Skates	now only 49
130 Roller Skates	now only 79
150 Roller Skates	now only 99
150 Best Skate Money Can Buy	99
80 Skateboards	now only 49
130 Ultra Deluxe Skateboards	89
14 T-Shirts	wholesale \$ 4
49 AM/FM Radio Headphones	wholesale \$ 15

You name it, we'll give you a great deal on it! As always, we guarantee the lowest price and will beat any price from any store, anywhere—even sale prices. You'll pay more elsewhere. We guarantee it.

**DISCOUNT SKATES**  
4200 Mission Blvd., P.B.  
Open 12-8, 7 days  
Messages 483-0264



## OVER 30 Divorced Single

Eliminate the competition. With a perm & haircut save \$15. With a facial receive a complimentary firming facial mask.

With a pedicure receive a complimentary manicure. With an eyebrow wax receive a complimentary lash dye. For ANOTHER LOOK, call Botticelli's now at 458-8218. **Botticelli's** 5625 La Jolla Blvd. **BREDKEN** A full service salon for men and women. Limited offer with selected styles.

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- Remove chain and clean
- Remove rear derailleur and clean
- Adjust brakes
- Adjust front and rear derailleurs
- Oil where needed
- Adjust wheel nuts and bearings
- Adjust crankset and headset
- Adjust wheel axle to a nut preventative
- Grease oil on the chain
- Remove rust
- TIGHTEN SPOKES & TRUE WHEELS

with this at \$15.95. No safety chain. Free estimates, one-day service. Hamel's repairs while you wait. Sorry previous ads for \$10 Beach Bike Special no longer honored.

Most repairs while you wait. **Hamel's Bike Shop** 704 Ventura Park. Mission Beach (across from Belmont Park) Open 7 days. **488-5050**

Buy 1 blackwall tire-getting blackwall tire for free with this ad!

SALICAT WITH TRAILER 14 adult 15 year old. Includes gas and oil. 1700 on 1700. 200-4000.

COLLEGE BOWL 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

TENNIS RACKET 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

SALICAT 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

SOFTBALL PLAYER 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

MALE 10 years old. 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

MAINE ENGINE 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

SEARS 5-10 year old. 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

CUSTOM SKATEBOARD 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

TWO FIBERGLASS BOATS, new 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

NEW TEEN SADDLE, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

EXCLUSIVE SADDLES 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

FIBERGLASS SADDLE 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

8 DIGHTY with skate. 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

SOFTBALL PLAYER 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

WETSUIT, full one piece. 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

ATHLETIC SHOES, Adidas, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

WESTERN SADDLE, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

DAVID DAVE composite tennis racket, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

FAMILY FITNESS CENTER membership, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

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ROOM BOAT FOR SALE. 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

17 FIBERGLASS-PLYWOOD boat, 7 beam, 1980/81 season for Sunday games. Includes tickets, bus, and refreshments. 100-4000. 200-4000.

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for single men and women or couples. This seminar discusses the art of today in unbridled, intelligent terms. Learn about yourself and others and how to have success in intimate relationships.

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For further information call  
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With a pedicure receive a complimentary manicure. With an eyebrow wax receive a complimentary lash dye. For ANOTHER LOOK, call Botticelli's now at 458-8218. **Botticelli's** 5625 La Jolla Blvd. **BREDKEN** A full service salon for men and women. Limited offer with selected styles.

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EMPLOYMENT OPPORTUNITIES with growing company. Also offer part-time hours. See Mar 1981, p. 20. 200-4000. 200-4000.











