

City Lights

They Can Re-dig It

Laura Cummings stands on a knoll overlooking the mission at San Vicente, about three hours south of Tijuana on Baja's transpeninsular highway. In the distance, two fifteen-foot tall sections of rust-colored adobe wall are the only visible remains of the church built by the Spaniards here in 1780. "To the amateur eye it doesn't look like much," Cummings admits. But hers are expert eyes. Very soon San Vicente and the twelve other abandoned missions of Baja California are going to be rescued and Cummings predicts they'll turn out to be archaeological treasure troves.

An American archaeologist, Cummings has worked the past four years for the Autonomous University of Baja California in Ensenada. The history of the missions has become something of her specialty. She says that in 1751 Spanish Jesuit priests crossed over from the mainland of Mexico to build the first mission in all the California, at Loreto in the southern state of Baja California Sur. They worked their way north, crossing into the northern state of Baja California, and established three missions there. Then in 1768, political scandal rocked Spain, and as a result the Spanish king expelled the Jesuit order from the entire New World and turned over the job of mission-building to the Franciscans. The Franciscans, however, took one look at the barren, sparsely inhabited Baja desert and turned up their noses. Instead they asked the king to let their man, Father Junipero Serra, move on to the greener pastures in Alta California. The king assented, and Serra only established one Baja mission, San Fernando, in 1769, before he moved north.

In 1773 the Dominican order took up the task of building missions in Baja, finally concluding in 1834 with Mission Guadalupe (between Ensenada and Tecate), the last mission built by the Spaniards anywhere in the world. By then, however, the death knell for all the Baja missions was already sounding. When Mexico began its fight for independence from Spain in 1810, the Mexican government started a process of expelling all the mission priests, so by the late 1830s, the missions throughout Mexico began to degenerate. The adobe roofs began caving in; walls started crumbling. Cummings says only two of the Baja missions, Santa Gertrudis and San Borja (both located near the twenty-eight parallel in the lower part of the peninsula) were built of stone, so those are the only two still intact today. And until very recently all thirteen of the missions were unexplored and unprotected.

"Many people weren't even aware of what they were and where they were," Cummings says. That began to change about seven years ago, when a group



Laura Cummings at San Vicente

of concerned private citizens in Ensenada formed a committee to conserve and restore the priceless historical remains. The committee's work began to pay off two

years ago, when the university in Ensenada assigned Cummings to research the Baja missions' history. But the big break for the committee only came when it at last won a

powerful political champion in the person of the current governor, Roberto de la Madrid.

Cummings says that through his intervention, money was budgeted to protect the various mission sites, and permits to begin the work were finally issued just two weeks ago. Current plans initially call for the building of cyclone fences around the sites and the construction of thatched tile roofs over the remains of all important structures, a task which should proceed at a rate of three missions a year.

Guadalupe, San Fernando, and San Vicente will be the first missions to be so protected, work which should begin in about a month. Cummings will supervise. Out at the San Vicente site, she explains that in addition to the fence and roof installation, other substantial improvements are planned. Trees and flowers will be planted to beautify the arid grounds; and barbecue pits, tables, and a children's play area will be installed, along with a snack bar. Cummings says there are no plans to rebuild the missions completely (as happened in California, where the remains of many missions were supplanted by modern, unhistorical structures which would appeal to tourists). Instead, she says an Ensenada civic group will start this summer at San Vicente to build a nearby replica of the original church structure, which will function as a museum for some of the objects removed during the archaeological excavations. Cummings doesn't know

precisely when those excavations will begin, though she says the national director of Anthropology and History visited some of the missions in March and then expressed interest in starting the archaeological work at San Vicente as soon as possible. Cummings says in its prime (between 1799 and 1801), the San Vicente mission served a population of 250 people — a handful of the Spanish priests and the rest Cochime Indians who farmed wheat, barley, corn, and beans, and supplemented the mission larders by hunting deer and rabbits. "This [the San Vicente mission] was the administrative headquarters for all the missions in Baja California, and it had a large military quadrangle here."

She says after the excavation, several feet of all the walls at the mission should be visible again and original floors should be in fairly good condition. Thus, the crumbling of the adobe was a stroke of archaeological good luck. "The wonderful thing is when the adobe walls fall down they cover up the ruins and preserve what's inside like layers in a cake." The look of ruin also undoubtedly helped to discourage scavengers, who tend to think these missions contain buried treasures. Cummings says that's very unlikely. "We're not going to find Inca gold. But there will be a lot of interesting objects like pottery and candlesticks. Just the surviving types of trash on the floors will tell us a lot."

J.D.

Name Is Morgan, Neil Morgan—Really, I Work Here

Who knows better what terrible evil lurks in the hearts of men than a big-city newspaper operation like the San Diego Union and Evening Tribune? Last week, amid the inevitable grumbles of some of its 1400 employees, the U-T activated a \$20,000 addition to its existing security system, now before any employees can enter the building they must insert new picture ID cards into a slot so a computer can verify who they are, and register their time of arrival. Visitors who wish to enter the newspaper building in Mission Valley still must enter through the lobby, where they are signed in and then announced by phone to whatever department they're visiting. Employees are now required to use a separate entrance on the north side of the building.

The new Honeywell Vericard system replaces the original Card Key system installed when the building was



Security guard, Union-Tribune Building

constructed in the early Seventies. The old system, which became obsolete, has not been used for three or four years. According to U-T controller Jim Brown, installation of the new ID card system was prompted by several incidents, including strange people wandering freely around the building (a factor in the closing of the

fourth-floor library to the public last fall); shots fired into the building about a year ago, presumably from the freeway; and recurring bomb scares. The latest bomb scare, according to Brown, was about two weeks ago and was taken seriously enough to summon the fire department's bomb squad, which conducted a thorough and fruitless search of the building. A few weeks earlier, on April 2, the Tribune's "Action Line" department had received a

suspicious package which was immediately treated as dangerous. The bomb squad arrived and took it out into the parking lot where it was intentionally blown up, only to discover that the package contained an HBO cable television converter. Says Brown, it's fast approaching the point where the U-T, like other major newspapers around the country, will check or open every parcel delivered to the building before the parcels are actually brought into the building.

N.M.

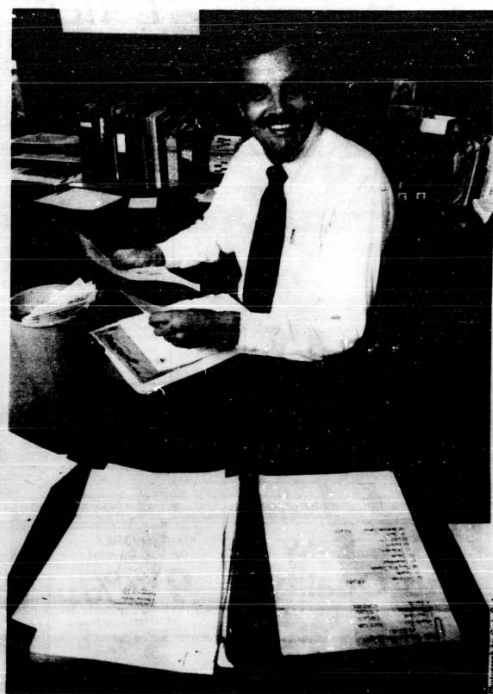
The Mayor's Mouth Is Open To Sacramento

Things just won't be the same around here without Otto Bos. He's such a joker. You know what he said the other day after an interview for this story? He said, "Hey, Neal [Bos is on a first-name basis with all his reporters], here's the lead for you: *It better be puffy or I'll kick your ass, says Otto.*" That Otto Bos, he's got such a way with the media! City hall and the mayor's office won't be nearly as much fun now that he's leaving his job as Pete Wilson's press secretary to become campaign director (his own, admittedly unofficial, title) for Wilson's gubernatorial bid. Not to detract from talents of his successor, Roy Schneider of the *Daily Transcript*, which Bos undoubtedly took into account before hiring him, but it's just that everybody is friends with Otto Bos, and puffy is about the only way he can be written about. That is, unless you split hairs, and maybe chat a little with people outside the media but still inside city hall. But how can you write bad things about a friend?

Being friendly has served Bos and his boss, Pete Wilson, very well for the past four years. Through Bos's words, the public has heard the mayor declare, deny, deny, and proclaim with a charisma and charm generally found lacking in Wilson himself. Bos has done an excellent job of shielding the mayor from direct contact with the press, unless that contact is orchestrated on Wilson's own terms, such as press conferences or speeches. Though news stories quoting the mayor's views are common, seldom are Wilson's words quoted directly, or his knowledge and insight into his thinking most often come from Otto Bos. Since entering the mayor's employ in 1977, direct from his job as political writer for the *San Diego Union*, Bos has become so closely identified with Wilson that, as a radio reporter put it, "You can stroll into Otto's office and bullsh*t with him, and it's like bullshitting with the mayor."

Evening Tribune city hall reporter Reggie Smith adds, "Pete's just not available so often that it's gotten to the point where, if you're talking to Otto, you're talking to Pete. And a lot of times he says things in a lot more interesting way. Mention to him the widely held belief that he's nearly a surrogate for Wilson (and one who may actually learn the mayor's actual personal and Bos

smiles boyishly as he holds up the interlocked knuckles of his ten fingers. "Pete and I just mesh so well," he says. Indeed they must. Over the years, Bos has shifted from merely a press spokesman to one of the mayor's chief policy advisers. "A good press guy always has to be a good policy adviser," Bos explains. "Death to a press guy is if he's locked out of the inside stuff. You can't be bypassed. . . I have Pete's ears and eyes, but it's a two-way street. I pass stuff to him from the nine daily newspapers he reads, and he has taken it upon himself to be the general clearing house for all city hall information. The assignment editors of the local TV stations call him almost daily to ask what's going on at city hall, what might be of interest to their viewers. One former city hall reporter for a local daily put it



Otto Bos

this way: "The thing that gives Otto an advantage is that the mayor is so centralized. He has a monopoly on basically all the information at city hall. . . . For instance, after the city council has an executive session, a reporter can go to all the city council members and he won't get any information [about the session] unless one's really upset. They're under strict policy not to release information from executive session. But they'll say, 'If Otto wants to say something, fine.' Then Otto will go to the mayor and come back and speak for the city council — and he wasn't even present at the meeting!" Bos says that from the beginning he wanted to function as "the eyes and ears of the city. But through all this is the question of credibility. Without it, I can't function. Everybody knows that I won't steer 'em wrong. If there's a story to be told about the city, I think we ought to tell it. . . . My office is like a one-stop shopping center for city information." And the proprietor is pals with all the customers, and calls them individually when items of special interest come in.

But some noncustomers, those outside the media but close to Bos, within city hall, have a somewhat different view of him. "My impression is that he's an A-number-one bullshitter," says one council aide who obviously requested anonymity. "He's caused Pete more problems than he should have because of his big mouth. And one might look upon the effects of his policy advising and wonder. Look at the horrible position Pete's in on the Navy hospital issue — he can't go one way or the other anymore. He's about the property dealings with Ernest Faber? And the other embarrassing land sales that the mayor has admitted bungling. And the convention center. Any kind of press person who had a little distance, as he should, would have advised not taking a guy like Fred Schnaibell head on. But they took him on, one-on-one, and got their noses bloodied."

Another former council aide, who generally praises Bos's political and media savvy, says that "his one weakness may be that he's a very aggressive person, and he has a hard time dealing with people on an equal basis."

City Lights

Of course, being headstrong and having a big mouth helped make Bos a good journalist in the first place, and he still views journalism as his profession. "Otto is the tipper of all tipsters," says former *Union* city hall reporter Daniel Canon. "He takes turns passing information to all of us. . . . And he's good at cultivating friendships, but you gotta be careful. A reporter can't allow himself to get too close to an elected official's representative." The *Tribune's* Reggie Smith echoes that view. "Otto's like a guy on a pier and we're all the little fishes down in the water. He throws the little fishes bits of food, one at a time. You get to thinking you're on the inside with Otto, but the bottom line is Otto is not going to tell you anything! Otto doesn't want you to know. And deep down we all know it. It's sort of like being pumped: you know you're being taken, but you love it just the same."

What happens to Bos after the gubernatorial campaign remains in doubt. His predecessor, Larry Thomas, who followed the same track from press secretary to governor's campaign in Wilson's abortive 1978 run for Sacramento, ended up leaving the mayor's office to enter corporate public relations. But when Bos signed on four years ago, to replace Thomas, it was with the understanding that Bos might return to his old job as press secretary after the election. *Déjà vu*. Roy Schneider knows that his new job is something of a gamble in that Bos may decide after the upcoming gubernatorial election, depending on the outcome of the campaign, to return as the mayor's press secretary. Bos, who isn't leaving town but merely moving into an as yet undisclosed campaign office somewhere downtown, says he can't possibly speculate on his fate after the governor's race. He does admit, however, to an ultimate goal of working in a management capacity for a daily newspaper. And he acknowledges that his name was indeed mentioned a few months ago as a possible candidate for editor of the *Evening Tribune*, before Neil Morgan reluctantly (some say a touch embittered) what everyone knew was his destiny.

But now Bos's skills, having developed into much more than press relations, will be applied to the political strategy and coordination of Wilson's campaign for governor. The goal will not be new to him, since he has had a hand in directing many campaigns, including the 1978 Proposition C open-space bonds issue (successfully), the 1979 re-election of Mayor Wilson (successfully), the 1980 fight against binding arbitration for the police (successfully), the 1980 fight against the prevailing wage clause for the firefighters (successfully), and the 1981 struggle for public approval of the convention

(continued on page 26)



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Buried Alive In The Blue Book

After reading "Memories of Old La Jolla" (June 4), by Eleanor Widmer, the *Terrace* of Restaurant Row, I've concluded she's probably quite harmless and not the disenchanted old meanie I once thought she was. Easy to say as I don't own a restaurant, but in fact did work one "season" as a waiter

in a well-known La Jolla restaurant on Prospect Street. It was the opinion of myself, as well as every other waiter, waitress, service person, or bartender that I ever conferred with, that second only to an IRS audit, the worst fate to befall one's wallet was a table full of "old La Jollans." Cheap just doesn't say enough. I would rather confront a table full of tourists from Cleveland than one of Eleanor's breed of La Jollan. Bad

manners, rude, snobs, these are the local Eleanor proudest describes. As for walking out of shops.

Letters

without paying because they forget their wallets, this comes as no surprise, their wallets are all buried in the back yard along with the first dollar they ever made. Blue Book shows book. Eleanor Widmer's type of La Jollan belongs in a book all right, an antiquated digest of dreamers living in their narrow, snobbishness. Frankly Eleanor, I don't give a damn. Dana M. Bissi Golden Hill

Perhaps Some Di-Gel?

Why don't you get a new reviewer who knows something about contemporary music, art, and performance? Jonathan Saville clearly doesn't (though he is no doubt expert in matters of antiquity). I refer to his review of the Laurie Anderson performance last month at UCSD ("United States of Horror," April 30). Most reactions to Anderson are positive. People find her charming, cute, witty, engaging.

though a bit bizarre. Saville grants her expertise and artistry, but who's shocked reaction to her dark humor? Or his dismay at her very natural adoption of technicality as means and metaphor in her art?

I admire Saville's stamina in what must have been a very difficult task, but why did he end up performing (in Anderson's words) a "hatchet job"? Contemporary art does not concern itself so much with sweetness and light. How about hiring a reviewer with a stronger stomach and a broader mind?

Why Stick A Stiff?

I have just finished reading for the third time Jonathan Saville's review ("I Love Lucia") of *Toussaint and Lucia de Lammermoor* in the May 28 Reader. Unlike most theatrical reviews, this one improves with subsequent readings. If not totally brilliant, Saville's essay is totally insightful, as far as it went, as well as being both ironic and delightful. He left out, however, any comment on two items of stage business that both puzzled and confused me. First, why does Toussaint stab the corpse of Scarpia as it is lying in the tomb on the stage? As my vision isn't what it once was and as I don't have my opera glasses with me, when I saw was the stabbing of a dead man — a rather gruesome affair even in these days of widespread violence. Later I was informed that Toussaint drove the knife into the floor of the stage. Why?

Second, why, in the last act, did the firing squad shoot Caravados as he stood with his back to the audience? The execution normally takes place against a stone wall, of which there are many on Castel Sant'Angelo. Further, when if someone had played some macabre practical joke and really put live ammunition in the mouths? Knowing the delicate workmanship of Italian soldiers, they might have wounded or killed members of the audience! Much as I like and enjoy most of the San Diego Opera productions I am sometimes bothered by the theatrical pyrotechnics of it. Signore Capobianco. J. Andriola San Diego

Jonathan Saville replies: I am just as puzzled as Mr. Andriola by these bizarre bits of stage direction.

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Straight from the Hip

Dear Matthew Alice:
Being a left-handed guitar player, I couldn't help but notice all the Muppets plus their guitars left-handed. In fact, they seem to do everything left-handed. Why is this?

Greg Spauld
Claremont

The Muppets appear to be left-handed because the people who operate them use their right hands for the most important work. The right hand operates the head and mouth while the left hand holds rods attached to the arms. The rods are always painted the same color as the background scenery, disguising them somewhat. Although the puppeteers are ambidextrous, they appear to favor the left hands of their puppets because their own left hands manipulate them. Some of the puppets have hands that grasp. Here, two puppeteers are involved: one to work the mouth and the left arm, the other to work the right arm. The puppeteers, of course, stand below the puppets to operate them, and watch themselves on television monitors which show their movements reversed, right to left. It sounds complicated, and it is.

Almost everything about the Muppets is a combination of custom and technology. The word itself is a coinage of Jim Henson, the creator of the Muppets, who needed something to describe the cross between a marionette, which is operated by rods and strings, and a puppet, which is operated by hands. In 1954, when Henson was seven-teen, he built some puppets to audition for a television show in Washington, D.C. He had unfolded his imagination in front of



radio sets, and then had clamored for his parents to buy a television for him to watch the *Kukla, Fran, and Ollie* puppet show by Burr Tillstrom, and the *Life of Snarky Parker* by Bill and Cora Baird. These were the first puppeteers to reach an audience through television, but their styles and techniques had already been developed by the time they appeared on the screen. When Henson won his audition to appear on TV, and soon was given a daily five-minute broadcast, called *Sam and Friends*, which he and Jane Nebel, his future wife, performed for the next eight years, he became the first puppeteer whose only medium was TV, and whose craft, also, was television. As he told an interviewer many years later, "From the beginning we worked watching a TV monitor, which is very different from

working in a puppet theater." Henson today is forty-four; he was born September 24, 1936 in Leland, Mississippi; he is thin, tall and by temperament, calm and patient. "He's just like Kermit," said one of the writers for *The Muppet Show*, which draws an estimated 25 million viewers in 102 countries, and which features Kermit the Frog, operated by Henson himself. "If *The Muppet Show* had a basketball team, the score would always be Frog 99, Chaos 98." Innocence is the whole of his treasure, Henson says. Even his villains are innocent, naive children, threatened by a complex world. That is all Henson offers to explain his appeal. Steve Allen was the first to give Henson a break on network television, in 1957, with a spot on his *Tonight Show*. In the 1960s the Muppets appeared on *Ed Sulli-*

on, and in the early 1970s they achieved celebrity on *Sesame Street*. Henson turned down offers to show his Muppets on afternoon television or on Saturday morning. He tried to persuade executives from all three networks that his Muppets would draw and hold an audience of adults. Re-fused in the United States, he went to England to produce an adult show for syndicated distribution throughout the world.

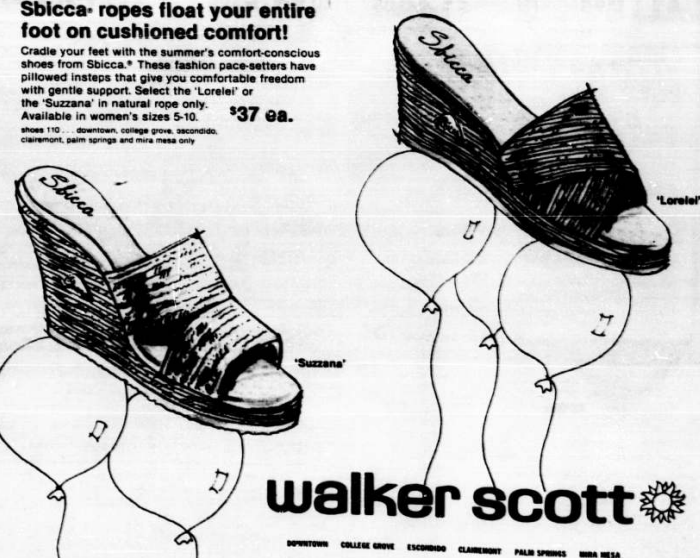
About 400 Muppets, most of them variations of fifteen basic types, have been built to supply the show's production in England. The typical Muppet stands three feet high and is made of sculpted foam, covered in a skin of fleece. Compared to the traditional puppet or marionette, the Muppet is flexible, and its wide, overhanging mouth can be shaped into attitudes that look natural and real. As a Muppet takes on more personality, its design changes, too. Miss Piggy, for instance, has undergone changes to her mouth; the ends have been turned up to allow her to smirk more readily. The most complex character, technically, is probably Big Bird, which has television monitors built into it. And of all the characters, Kermit is the only one to survive from the days of *Sam and Friends*. Henson named him after a boy he had known in his childhood, Kermit Scott, who is now a professor of philosophy at Purdue University.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88663, San Diego, California 92138.

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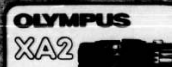
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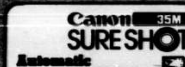
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Oakwood

(continued from page 1)
concept for San Diego. We kept hearing about all the parties. It was a titillating and ever so slightly scandalous. It created a haven/love not division and the have moved into Oakwood."

This hedonistic heaven became an overnight sensation in Pacific Beach. So much so, in fact, that San Diego's first sybaritic Shangri-la inspired the late former local priest James Kavanaugh's pejorative poem called "Welcome to Oakwood Gardens Apartment Complex," published in a collection of verse entitled *There Are Men Too Gentle To Live Among Wolves*.

Welcome to Oakwood Gardens Apartment Complex.
Where society rewards its heroes.
With health salons and sauna baths
And pool tables and keno lessons.
Or bridge and investment counseling.
And Sunday morning coffee by the pool.
With Hawaiian punch if you come early.
Courtesy of Mr. Oakwood, I presume.

Father Kavanaugh, of course, expressed the male view point and the male form. His Jesuit asceticism no doubt accounted for the mocking tone, the debasing of creature comforts. But with all due respect to the clergy, intuition tells us that the provider of this munificent bounty was not a Mr. Oakwood after all, but an omnipotent, nurturing mother, whose tenants were rapturously enveloped in the soft folds of her voluptuous bosom. Only such a materfamilias could envision providing every convenience under one roof, utilities included, and could actually pull it off. So seek no further. Pleasure palaces for the masses of middle classes, extricated from nuclear-family living by divorce or accident, were available to anyone who had attained legal majority, according to house rules.

Shrewd lady, Madam Oakwood. Knowing that despite the high cost of living, the good life was still popular, she even eased the financial burden by encouraging no-strings casual cohabitation through means of a roommate service — at no extra charge, of course. So drop in



Flowers and Vernon Fox

at the office, where you'll find a roommate scrapbook of current and prospective Oakwood residents, some with photos attached.

Welcome to Oakwood Gardens Apartment Complex.
Where life is not complex at all
And an aging Beatrice introduces the circles of survival.
To customers who finally deserve to enjoy life.

And additional sun in the morning for ten dollars more a month.
Courtesy of Mr. Oakwood, I presume.

Come off it, Kavanaugh. Only a Mother Oakwood could provide emotional nourishment for her paying guests along with the traditional chicken dinner every Sunday.

So welcome to Oakwood Gardens Apartment Complex.
With immediate occupancy for the lonely who are looking for love
And better barbecues than they had anywhere else.
With tennis lessons and scuba diving thrown in free.
Courtesy of Mr. Oakwood, I presume.

Wrong again! The amply proportioned Madam Oakwood deserves the credit. All God's children seeking emotional and physical shelter and epicurean delights, on whom Providence has smiled (on both sides of Inghram Street) are indeed home. And if illusions are for rent, Oakwood offers one grand illusion, neatly summed up in advertisements found in the *San Diego Union*: "There's no lease on the

good life." Many, many people have bought (and paid for) the illusion of independence and devil-may-care transiency. They have lived under one giant roof for more than a decade on a month-to-month lease, whiling away the carefree years on Madam Oakwood's mattresses.
"If coming of age means owning my own furniture, I'm not ready to grow up yet," says Barbara (not her real name), a thirtyish, award-winning author who, after working for the last decade in Europe, finds Oakwood not so much a pleasure palace as a convenient place to write.
"When I'm sitting out near the pool creating characters, I tend to think out loud, and inevitably there's someone around who's hooked into what's happening in my head — someone's al-



Ruben Shapiro

ways there to complete my sentences, like a constant echo, a Greek chorus. I call it the *Kreplach* Chorus," she says as she pauses to light a cigar. "For instance, right now I happen to be working on a scene set in Hollywood's heyday — in the late Twenties. When I mention the Fatty Arbuckle scandal (about which I am totally ignorant), somebody fills me in on the minute details. There's generally someone around who has an uncle who knew everyone. Imagine this," she continues. "Here I am sitting in the jacuzzi. It's warm and bubbly and womblike and I'm mulling incoherently about Gorky's lower depths and the guy next to me starts elaborating about Gorky. It's marvelous. I don't have to go to the library; I live in one."

"Oakwood is a nouveau boarding house," explains Jack Canaan, a public relations and ad man who has spent many of his sixty-one years in Pacific Beach and until recently lived at Oakwood with a succession of female roommates, includ-

ing, at one time, his grown daughter. (He presently lives nearby, next door to his former mother-in-law in a duplex owned by his former wife. "On Sunday mornings people start coming down to the rec room for brunch around elevenish. Table conversations are lively. There's plenty of gossip over juice, bagels and cream cheese, and coffee, and there's usually someone playing the piano — oldies or semiclassical stuff. People share each other's newspapers and there's always some wise guy around who wants every section but the news. That's followed by a heated but friendly discussion of the *L.A. Times* editorials around the pool, where there's a bridge or backgammon game going on. Sometimes mahjong. On Sunday evenings a lot of people get all gussied up to go down to the barbecue."

Eating from the same bountiful salad bowl does have a unifying effect, especially in a room where the punch bowl overflows and is replenished every half

hour and everyone knows your name or your face. It's a tight little island.

"It's Ellis Island," says Barbara as she stomps out her cigar in a spittoon. "It's the first stop on the West Coast; lots of Oakwood residents are from east of the Mississippi. It's a message."

"What amazes me most," she continues, "is that people are around all week long during the day. Doesn't anyone around here work? What do they do for money?"

They're students, free-lancers, semiretireds, totally retireds, coupon clippers, creative writers, and a few people with night jobs, answers Barbara's *Kreplach* Chorus of voices positioned around the pool. *Snowbirds from the Northeast in the winter, sunbirds from the deserts in the summer. Marrieds, singles, in-betweeners.*

Welcome to Oakwood Gardens apartment complex after midnight, where the

action switches to the jacuzzis, the after-hours gathering grounds for Madam Oakwood's local rakes and laid-back libertines searching for a revival of the swinging Sixties and the trendy, libidinous amusements that the era implied.

The security guards are aware that jacuzzis after dark are aphrodisiacs. Guard Ivon Saunders says he looks the other way when, on patrol, he glimpses late-nighters loitering around in the warm water. "As long as they're quiet, no one is being disturbed," he says.

From poolside comes another voice, that of a venerable searcher who prefers to be called Hal. An ex-police officer and presently a self-employed hydro-space engineer, Hal has been with Madam Oakwood since 1969, when, after his third divorce, he left the pleasure boat on which he was living and opted for tenancy on Inghram's west side. "I wasn't ready for an isolated apartment," he says. "I thought it would be a nice halfway-house set up. It was the only exclusively singles apartment around and there was always plenty of action. I'd pull in from work, leave my new car in my allotted space, drop into the rec room, walk over to the bar and have a drink and put some change in the juke box. There was always someone to dance with. There was a restaurant on the premises and spontaneous parties every night with plenty of action. It was called South Bay Club at that time and it was known as Sin City. The people were beautiful — upwardly mobile executive types and airline stewardesses," smiles Hal, who still bills himself as a true sensualist.

"In 1974 they changed the name to Oakwood West and couples started moving in."

Hal wears dark glasses even at night. A series of gold chains adorn his tanned, hairy, half-century-old chest. He is usually seen in his nocturnal wanderings moving between the two Oakwoods, alone, night after night in search of a new face, a new relationship — maybe. The quintessential cruiser has gone through a series of room-

(continued on page 10)

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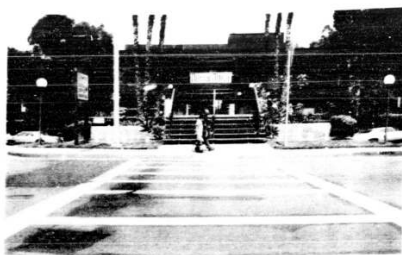
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Oakwood

mates of both sexes during the past dozen years he has shuffled back and forth on Ingraham "making the rounds." He presently shares his East-side two-bedroom apartment with a woman. "We're platonic," he says, "but once in a while she gets jealous. Wanna come up later for a drink?"

Don Leonard is a visiting research physicist at UCSD. At forty-five, divorced, he recently moved to San Diego from the East Coast. On April 1st this year he checked into a one-bedroom furnished apartment at Oakwood (east side), for which he is paying \$535 a month. He contends that familiarity breeds contempt. "It was traumatic enough to move 3000 miles and get into a new work environment without subjecting myself to strange, new living quarters. I felt I needed to be in a familiar situation. Oakwood was familiar to me because I spent two years living at the Oakwood apartments in Alexandria, Virginia. I knew what to expect. Like the Golden Arches, they're all alike. There were no surprises for me. I'm using it like a hotel and I feel secure and comfortable. People are friendly and I have no trouble finding companions my own age," he says.

More than just providing a hedonic halfway house for those who are in between relationships or cities ("TV news personalities Janet Zappala and Ann



Fox's Crossing

Shaw, basketball player Freeman Williams, and developer Jack Purdie all stayed here before they found a more permanent place," says security guard Ivon Saunders with a hint of pride, or for tennis nuts, volleyball players, or professional athletes who stay just for the season, or for those like Jack Canaan, whose insomniac nights caused him to seek comfort and companionship in the jacuzzi at all hours. Madam Oakwood provides easy solutions. Especially for those who are willing to be enslaved by their environment, the constant motion creates a carousel high, a perpetual distraction, and with the added bonus of familiar surroundings.

Tina Stendson, a surgeon's widow who

was forced to sell her Paris apartment due to spiraling French inflation, doesn't splash around in the jacuzzi, but that doesn't mean Mother Oakwood has ignored her. "I was born in Europe and lived abroad for many years," says Tina. "After my husband died, I spent some time as a NATO worker in Greece. I had heard about Oakwood from an old friend who lived there, but by the time I sold my things and arrived in San Diego, she had already married and moved out. But after I observed all the activity around the pool and the ongoing bridge games, I felt that Oakwood would be a good, friendly place for me. So I moved into a furnished studio at Oakwood in March, 1978."

On the evening after Thanksgiving of that year, Tina crossed Ingraham Street on the way back to her apartment. She was struck down by a car and rushed to Mission Bay Hospital by ambulance and was placed in the intensive care unit. Her entire left side was paralyzed and her spine was so badly damaged that it had to be removed. Now, ten operations later, Tina is finally beginning to navigate alone with the use of a walker. "I don't think I would have made it if it weren't for the people at Oakwood. I hadn't even lived there that long — only eight months — yet they were my family. They visited every day all those seven months I was hospitalized. They saw to it that I pulled through," she says. "The recovery process was slow but now I'm living at Oakwood West with a roommate. We share the rent and companionship, yet she has her life and I'm starting to have mine again. Economically, I wouldn't be able to live alone. So far I haven't collected a nickel from the accident — not even for medical bills. All I have is my husband's pension."

Since Tina's near fatal accident, there were two fatalities at the same spot. Oakwood newcomer Vernon Fox, outraged at the deaths, fought single-handedly for a pedestrian crosswalk linking the two sides of the broad street. "You can't fight city hall," warned the chorus of voices from around the pool. But Vernon Fox did. "He held meetings, called the cops, made lots of noise, and finally won," says Jack Canaan. "He's a real fighter. He takes care of all of us," says Tina. "I'm grateful for all the caring people who live here," she adds, motioning to the pedestrian safety

zone that has come to be known by some as "Fox's Crossing."

There's yet another dimension to the consummate Mother Oakwood's far-reaching influence. According to late Oakwood observer Jack Canaan, at least fifteen "in-house" marriages have recently taken place among Oakwood residents. "No one has to walk around the corner for love or companionship," asserts Canaan. "When Artie Detrich's wife of many years died of cancer, the community was very supportive and within a few months he found himself blissfully married to another Oakwood resident. It happens a lot. Artie was president of the Grey Panthers, you know."

After all these years, Madam Oakwood is now in her mature plantings, and despite the cruises and swingers, the resort atmosphere, there is a strong core of regulars who remain. They have seen it all and now bear witness to Oakwood's evolution. The Iranian students have come and gone and so have the athletic teens, observes the chorus of voices scattered around the

pool, leathering their sun tans. But the tennis courts are full and sleek narcissists are still sweating in the suns. Some people still stop upon occasion to smell the flowers. Yet this is not just another idle summer. The leaves are stirring.

Welcome to Oakwood Gardens apartment complex, folks, where demography is destiny and those unfortunate souls who live east of Ingraham received notices around the first of the year (addressed to "occupants") notifying them of intent to request permission from the city to convert the 564 apartment units on that side of the street to condominiums. Without warning the beloved matriarch tightens her bra strap and, in a swift stroke, becomes Corporate Mother. Oakwood was sold in September, 1980, to Richard Traweck, head of an investment corporation bearing his name. He calls this project Traweck Investment Fund II.

Seventy-year-old Vernon Fox bears such a strong resemblance to New York

City Mayor Ed Koch that former New Yorkers stop him on the street, he says, to ask what he's doing in San Diego. "I'm here strictly for the climate," he winks.

Fox spent thirty-five years as a recording engineer with CBS in New York City and presided over the Recording Engineers' Union for six years, an organization he retired from when he and his wife Florence (a retired legal secretary and published essayist on prison reform) moved to California, they fell in love with La Jolla and rented an apartment in Villa La Jolla, where they remained until last year, when the Villa turned condo. Then they moved to Oakwood, where they planned to stay. "We're part of the ecology," says Vernon, implying an editorial we. "We belong here by virtue of the fact that we are here." "Listen to that ping-pong refrigerator," Florence Fox says by way of digression. "We've been complained about it many times but they've never fixed it. They didn't paint when we moved in and they didn't even shampoo the carpet — yet they collected a cleaning deposit from us. The lux-

ury is only on the outside, where it's visible, the inside is neglected." Nevertheless, despite complaints, the one-bedroom unfurnished apartment is home to the Foxes, whose books, original artwork, and ceramic collection reflect their combined interests.

Their second-floor apartment is bristling with discussion white phones and doorbells ring intermittently, sometimes simultaneously. It's been like this, they say, ever since the Oakwood Tenants Association was formed. The first meeting was held April 2 at nearby Crown Point Elementary School auditorium for the purpose of organizing a protest to prevent the city planning department from granting Traweck permission to convert the Oakwood apartments to condominiums. The planning department, however, granted permission. Now nearly 400 tenants who feel threatened by potential eviction are being led by Vernon Fox and neighbor Lupe Jimenez.

According to Vernon, most members of

(continued on page 12)

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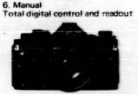
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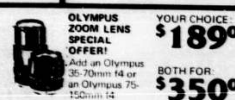


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Oakwood

(continued from page 11)

The Oakwood Tenants Association are senior citizens whose collective nature is apolitical. "These people are not old-time New York City leftists," he says. "They're mostly retired merchants, professionals, and civil servants. Their involvements have never gone much beyond their jobs and their families. Many of them are living on a fixed income which is being eaten up by inflation. They are responsible people who've owned their own homes, many of them, raised their children, worked hard all their lives, and came to Oakwood to enjoy their 'golden years' — until now. Their retirement has suddenly turned into a nightmare."

"Massive condo conversions have created a wandering tribe of middle-class, aging, displaced persons who are being dispersed from one DP camp to another. We came from Villa La Jolla to Oakwood and there are twenty-five refugees who came to Oakwood last year when The Plaza here in P.B. turned condo. Now where? This is a modern Diaspora!" He raises his voice. "Outrage mobilizes people!"

"We've been activists for a long time," adds sixty-eight-year-old Florence, who acts as secretary for the association. "We've been fighting injustice all our lives, but for most of the others it's a new experience."

"We never worked this hard when we were getting paid for it," smiles Vernon. "But America's Finest City is the enemy of senior citizens and someone has to resist. The battle is being fought on many fronts. After our appeal to the city council to reverse the planning department's decision, the next front is the Regional Coastal Commission, and we're going to win that one," he says, confident that the commission will not grant its required approval for Oakwood's conversion to condominiums.

Eighty-four-year-old Irv Von Rogers drops in at the Foxes' apartment for the latest news from the front. The phone rings again, then hangs, soon to celebrate his nineteenth birthday, calls to find out how to join the tenants association. "He went to city hall to protest and now he's inspired," announces Vernon. "He's been living in a furnished studio here for four years, and at his age he certainly doesn't want to start looking around for another place."

Lupe Jimenez is a kindergarten teacher in Chula Vista, mother of five grown children, and co-chairperson of the Oakwood Tenants Association. The two-bedroom, two-bath apartment she shares with Stanley Pogran, a sixty-two-year-old former bookstore owner from the metropolitan New York area, feels like a home. A hand-lettered Gothic scroll on the outside of the front door clearly expressed the view of the occupants: *Illegitimi Non Carborundum*, it read ("Don't Let the Bastards Grind You Down"), but it disappeared soon after Lupe hung it up.

An initiation Miro jig, handcrafted by Stanley, hangs over the fireplace, while a piano occupies a prominent place on the opposite wall. Classical music wafting from a stereo immediately tells the casual visitor that Stanley and Lupe don't regard their space as a hotel.

"Know who wrote that piece for the mandolin?" Stanley calls from the kitchen, where he's mixing frozen dipsicles. "Beethoven!" Lupe answers from the balcony off the living room.

Lupe draws a non-scientific profile of the forty percent of Oakwood's renters who are permanent residents. "We pay our rent on time. We don't have orgies or smoke pot or play loud stereos. We're ideal renters who've learned respect for the property of others, because most of us have been property owners ourselves. We've come from all across the United States and we've established new roots here. Now we're about to be evicted and suffer the psychological, physical, and emotional trauma of relocating again," she says.

"For some of us, it may prove fatal."

"How do we go about looking for a new

apartment in San Diego's tight housing market when, for instance, the vacancy rate in Point Loma is 1.1 percent? (H.D. guidelines say renters are in trouble when the vacancy rate falls below five percent.)

"The continu..." And what assurance do we have that the next apartment we lease won't be converted from under us? Until the new law regarding conversions became effective in 1981, landlords weren't even required to notify their tenants of their intention to convert to condominiums. Many of them — Genesee Gardens, Village Glenn, Monte Colwood, Diane Apartments, Villa Vista, Lotus House, Brentwood Arms — all had approval to convert before the new law became effective. Their tenants may be complacent now, but

they're really sitting ducks because the rug can be pulled out from under them at any time and they won't know what hit them," says Lupe.

Currently, an estimated 18,000 apartment units in San Diego have already been approved for conversion to condos, and according to Assistant City Planner Phil Garofolo, several hundred more have received planning department approval since January of this year. "The trend has slowed considerably since January, though," says Garofolo, who thinks the slowdown is the result of temporarily high interest rates.

"I don't know of any other city in America where the mayor is so blatant as to appear before a financial supporters'

investment meeting to urge people to invest in Oakwood," says an outraged Lupe Jimenez. "The conflict of interest is as clear, after accepting money from Traxco for Wilson's gubernatorial campaign."

In August, 1980, Traxco contributed \$5000 to Wilson's gubernatorial campaign. In December of that year, he "pledged" another \$17,000.

There is a different tone in the apartment Dr. Ruben Shapiro and his wife Mary have occupied for eight years. The white-haired Dr. Shapiro is confined to a wheelchair, completely paralyzed on one side by a series of debilitating strokes. Mary, who used to teach social work at Wayne State University in Michigan, is grateful to the neighbors for looking out for her disabled

husband while she runs errands and shops for groceries. "I don't know what I'd do without them," she says. "We all look out for each other."

Moving around is difficult for Ruben Shapiro, but he has managed to attend the hearings down town as part of the group of protesters from the Oakwood Tenants Association. "I was exhilarated being there, although you couldn't tell that from looking at me in this wheelchair," he says wistfully. "This is an evil thing that's happening to us."

(continued on page 14)

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Oakwood

though he has not practiced medicine since he retired eight years ago, people still come to him with medical problems. He advises them on how to handle their visits with physicians and what questions to ask. He has helped cancer victims make peace with themselves after they've been told that their illnesses were terminal. Mary wheels him to the recreation room every day. He looks forward to these sessions, he says. "It means everything for me to be out there, to be needed. I'm still a human being. I have self-worth — and my sense of self is being threatened, not only my community and my physical space."

"We're all in the same position," says Mary Shapiro. "We came here friendless. Due to common needs, we've formed strong bonds. We've spent all our lives contributing to society and now we're being let down. Where will we find another ground-floor apartment with downers wide enough for a wheelchair and with an extended family?"

Because Dr. Shapiro can no longer hold a book or turn a page due to his paralysis, retired IRS agent Eddie Conn reads to him a few hours every week. "We used to discuss Zen," says Conn, who's been playing two hours of tennis on Oakwood's



Conn developed a solid group of Oakwood friends. But now, rather than concentrating on tennis talk, Eddie is an Oakwood Tenants Association building captain whose responsibility it is to keep up with the latest conversion law information to disseminate to residents of the building where he lives. He makes himself available to answer their questions and is preoccupied with condo talk.

courts every day for the past seven years. "But now all we seem to talk about is the condo conversion problem."

Due to his wife's frail health, doctors advised Eddie to move from New York City to an environment with a warm climate, one where daily exercise was available. He played tennis and his wife took art classes and used the athletic facilities as therapy. During the past seven years, the

Oakwood used to be a wonderful place to live. But now there's a pervasive undercurrent of tension — of fear — all the time. Frankly, condo conversion is the only topic of conversation at the brunches, the barbecues, and at the pool. Sometimes I think I'd rather live in a place where people just live day to day and they don't talk condos," he says. "When my wife first learned about the conversion threat, she wanted to move out immediately. 'Why wait until everyone else has moved and then there'll be no apartments left for us?' she reasoned. But I'm a little more optimistic and I think we have a fighting chance to beat this thing. Oh, we've been apartment hunting just in case, but for now, we'll hang in for a while longer. But it's impossible to relax in this climate of apprehension."

"From our close circle of friends," he continues, "everyone is either gone or in the process of leaving. My wife is feeling the wrench of separation. People who have lived here for a long time are scattering — some are leaving the state, some are actually moving in with their kids. Long-term friendships are breaking up. A few elderly unmarried couples are re-examining their relationships and then splitting up. The financial considerations have become enormous. Those of us who've been living here for years are paying much less rent than we had to pay elsewhere for equal living quarters. People are frightened; they're being forced to make decisions that they don't want to make — that they're not

able to make. Many of them don't drive, so they need to be on a bus line. Nothing is the same anymore."

Another big change has taken place in the public game rooms. Ms. Kite and I used to go there in the evenings without friends. We enjoyed shooting a game of pool and having some quiet conversation. We don't go anymore. The Navy is so solid here — it's beginning to look like a Navy complex — and the game room has suddenly taken on the atmosphere of a public pool hall. Now, I have nothing against the Navy," he says, "but things just aren't the same."

Welcome to Oakwood Gardens apartment complex, friends, where the U.S. Navy has placed hundreds of enlisted men (\$1000 per month per apartment — maid service included), and according to James Kavanagh,

Where soft burrs can sit without bristles in talk of saving the world from ozone and overpopulation. And the things like poverty among the poor. Who's forgot to take the pills designed by the chemists. Clean enough to swim in Mr. Oakwood's pool without showering.

Not so, Father Kavanagh. The talk is geared to the housing shortage and to moving and to senior citizens whose rent is being subsidized by their children so they won't be forced to spend their remaining years getting brushed in cities far more brutal than San Diego. Oh, there's still lots of motion at Oakwood, it's true, but it's not the merry-go-round nature of earlier



James Conn

days, when the search was for the sun's most salutary effects. Now vans, trucks, and U-Hauls pull in and out of the parking lots and a hand-printed sign in large blue letters puts out from a ground-floor patio. It reads, "Farewell And Thank You To All My Wonderful Neighbors Who Made Every Day Special For Me. I'll Miss You All." It is signed, "Hilary."

who read "Major For Sale" and "Sun Down: Has The Heat Major That Money Can Buy." One placard in particular reflects the Whittier dignity of the local generation. It says, "We Shall Not Be Moved." Most of the protesters think that slogan came from the Sixties, from the peace movement, says Martha Schaffer, a five-year resident of Oakwood, and whose husband is a former San Francisco deputy district attorney. "They're really political innocents. This is the first time in their lives they're fighting and they're putting up a wonderful fight. The tide is turning and I think we're going to win."

Channel 39's cameras focus on Vernon Fox, whose oratory is particularly pungent. He's aware that playing a poor hand well is more important than holding a good hand. "Like Dreyfus, we must continue searching for an honest public servant who understands that his prime function is to serve the people, not the greedy predators who victimize them," he intones to a thunderous round of applause. The city council then votes 5-3 against the Oakwood Tenants Association's appeal to rescind condo conversion approval. The mayor wasn't even in town. He was on the road somewhere, presumably looking for an honest vote.

Welcome to Oakwood Gardens apartment complex, echoes the faint, distant boomed voice of Madam Oakland, the premise, where there's no lease on the good life — where illusions are still for rent, and for half of what the Navy pays.

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DRUGS

JUNIOR HIGHS

BY TED WOERNER

The marijuana she had rolled into long, fat joints was supposed to be Mexican semilla, the seedless, potent stuff guaranteed to bring on a good buzz after just a few tokes. At \$1.50 per joint, it was going fast this spring morning a few weeks ago. A small crowd of students on bicycles and skateboards gathered around her on the sidewalk next to Pacific Beach Junior High. Only a couple of minutes till the first bells rang at 7:35. "How many do you have left?" asked a girl who held a camouflage-colored knapsack to her chest. "Got only two left," answered the fifteen-year-old dealer as she opened a metal Band-Aid container in which she carried the joints.

"Aw, c'mon. Gimme a Band-Aid," pleaded a young boy, his hands outstretched over the handbars of his motorcross-style bicycle. The dealer just smiled sweetly and handed a joint to the girl with the knapsack, who passed back a dollar and two quarters. One of the coins fell to the ground and the boy bent down from his bike to pick it up. "Yeah," he said, "we've already been drinking this morning." The girl with the knapsack and the joint nodded and held up her pack. Inside was a bottle of champagne.

"We've already drunk half of it," she said. "Man, school is sooo boring, how do you think we'd get by? You have to be drunk or stoned." She opened her pack to reveal a newly empty bottle of Andre's Cold Duck. She had stolen it from home. The bells sounded. Ten minutes till class, one joint left. The young pot seller had arrived at her spot on the Feldberg Street sidewalk some time earlier with seven joints in her Band-Aid box. Several of them she had given away on credit to her friends without money, and she admitted

she wasn't the world's greatest businesswoman. "I'd better keep track of how much everybody owes me," she said, "or I'm gonna forget. Most kids don't pay up. They'll go, 'I'll pay tomorrow or Monday,' but most of 'em don't."

"Hey, better not put that champagne bottle in your locker," warned another boy in the crowd. "They checked 'em all yesterday and might do it today too."

As the impromptu gathering began to break up and move toward the nearby school gate, another boy silently motioned to his friend, who'd just bought one of the last joints. He wanted to take up before class. The partitions between the handball courts on the playground would provide cover. The pot, it turned out, had seeds in it — not semilla, but still plenty strong.

About a quarter of Pacific Beach Junior High's student population of more than 1100 comes from Latino sections of the city. They're bused here as part of something called the Voluntary Ethnic Enrollment Program. The busing experiment got off to a shaky start last fall; there were fights and other signs of tension. But after the school's administrators began a series of intimate meetings, rap sessions, really, with official and unofficial student leaders, much of the anxiety disappeared. One of those visiting students is a fourteen-year-old girl whose name is not Mary. She practically slid into her first-period class this morning, plopping down in her seat, a bit dazed from the weed she'd toked before the bell rang. "We normally don't get high with the white kids," Mary said later. "We got off the bus and go to an alley across from the school and get stoned."

"I don't smoke pot every day," she continued. "I usually do it on weekends or when friends offer it to me in school. I normally don't buy it. Some kids, they have it every day; they seem to smoke it every day — probably sometimes alone. I don't like to do it every day, it'd give me a headache."

Mary is from Sherman Heights, near Twenty-fourth and Imperial. On a recent afternoon she and her friends discussed the teen-age drug scene. Some of the kids were sure it was easier to get their drugs here in Pacific Beach than it was in their own neighborhood — pot, anyway, sometimes Angel Dust. One boy disagreed. Much easier to score off the streets in Southeast, he said. Though drugs are not restricted to P.B. Junior High — Memorial, Dana, all the junior highs see drugs — Mary said she thought the white kids are more inclined to use pills and cocaine; they can afford them. What about Sperm Sticks? Ohhhhh, Sperm Sticks. There wasn't any talk about where to get Sperm, but there was some excited speculation about just exactly what went into them. They're joints injected with something or laced with Angel Dust (P.P.). Mary said one of these things will really screw you up good; you feel verry slowed down, goofy. One kid thought the pesticide Raid was sprayed on the joint; another said he was offered one that he thought was dipped in rocket fuel. He didn't take on it, though.

Mary said, "I saw somebody selling it [pot] today, right in front of the bathroom, outside the door. I think a teacher saw, but they don't say anything. I guess that either they don't want to get involved or they don't want to cause a hassle, considering the [racial] fights at the beginning of the year. You know, a lot of parents don't want to believe their kids do it. It happens every where. . . . I don't think they want to solve the problem; the school itself

should solve the problem. They'll just suspend the person or expel them, but they don't try to find out why the kids are using the drugs. Like, they should ask them if there was a problem at home. It's like they're trying to run away from it. The kids could be addicted to it. They need a counselor for this because they're not going to do it for their parents. They need somebody they can trust."

Better not suggest that to a thirteen-year-old girl whose name is not Jane. She had been ditching classes frequently until the school caught up with her, and she became indignant when the counselors tried to ask her what was bothering her, if anything was wrong at home. "Can you believe they asked me that? How fucked," she said recently. "I hate this school and I think the teachers are fucked." Jane had to comfort a friend of hers during the break between classes today. Her friend had taken some psychedelic mushrooms and had put down some liquor before coming to school. The drugs started to kick in and were affecting her in a strange way. She became extremely paranoid and was upset about the wrinkles at the bottom of her pants. Very concerned. "I was getting all weird," the girl said later. Jane brought her to her next class and sat her down. The bells rang and the halls were empty again.

According to several students who openly admitted they used drugs, more dealing goes on outside of school than right on the campus. But that's just a sensible precautionary measure. There's definitely a market here for anyone who's got something to sell. A few kids even claimed there was something of a standard price list.

Marijuana — The price varies depending on quality and availability, but generally five dollars will buy five to seven joints. Ten dollars will buy between ten and thirteen. LSD and mescaline — Prices range from three to four dollars a tab. Valium — Two dollars a tablet. Psychedelic mushrooms — Usually between seven and ten dollars a gram, depending on availability. Amphetamines — The type and quality vary, but most cost one dollar a tablet. Qualudes — The Lemmon 714 brand are said to sell for four dollars each, while a less potent variety runs about two dollars a tab.

And the school days moves on. Classes change a couple of more "im" before the first lunch period at 10:45 a.m. The seventh and part of the eighth grade classes get a half hour off at 10:45 a.m. When they're done, they can stroll around the eight-acre campus at Ingraham and Diamond until the bell rings again for class at 11:15. Another half hour passes before the second wave of more than 500 students is let out for lunch.

Principal Wendell McFadden, along with a few counselors, teachers, and supervisors, watches over the kids as they move around during lunch. McFadden can be seen all over the campus, talking with students, patting them on the back, and making peace when necessary. The task of keeping an eye on the whereabouts of more than 500 people is difficult, however, what with all the acreage, the handball courts (with their partitions), tennis courts, four-team restrooms, the adjacent Pacific Beach Recreation Center, and numerous other

buildings. "As far as I can tell," McFadden said, "there isn't a serious drug problem on this campus. But that is as far as I can tell. I go by how many people have been suspended [for drug-related offenses]. That's been about six or seven since school began this year." But McFadden acknowledges that he and his staff can only be sure of drug abuse when they actually catch a student. He'd also like to know just how much he can be expected to do. They have nurses, staff psychologists, counselors, and school security, he said. And when a student is caught with drugs or whatever, they do try their best to determine if there are any serious personal problems. That, however, is extremely difficult. With a touch of exasperation, he added, "We're the only agency in society that is saddled with the responsibility of working out social problems such as integration and drug abuse. The P.B. Town Council doesn't do it, the city council doesn't do it, Mike Gotch [the area's city council representative] doesn't do it. And we can't solve the problem without the help of the parents."

A school counselor complained that supervision at Pacific Beach Junior High is lacking, that everyone is aware of it but no one is doing anything about it. A former gym instructor who now teaches another subject said the school had been lucky so far — nobody has overdosed or gotten badly hurt while on drugs. The school's chief counselor, Ernest Hubbs, said, "In between classes we have 1143 kids in the hallways. It's a mess. How are you going to watch all but two kids at any one given time? If the public wishes to shoulder the extra cost of supervision that it would take to keep track of all the kids, I'm sure the principal would gladly accept the extra money."

Over by a portable classroom, a bungalow, sits a group of ninth graders, talking and smoking cigarettes. A supervisor happens by — and zip! — the tobacco is out of sight. A couple of more puffs and the 12:15 bell rings, sending this group and everyone else scattered around the campus back toward the classrooms. The school day moves forward.

Jack is not his name, and he may or may not be the fifteen years old he claims, but

he definitely no longer attends P.B. Junior High (he was switched to another school a few months back but won't say why). He was hanging out at the Rec Center in the northwestern corner of the campus and he was meditating on the drug scene. "Most of your junior high kids are smarter now. Everybody knows who to buy from. And the police are so dumb. You can be in some alley smoking a dube and you see them coming, and you'd get caught, 'cept you're not smoking a dube by the time they come by."

"And man, you can go to gym class, get right up to the plate when you're playing softball, and have a dube hanging out of your mouth. The teacher would leave for ten minutes or so to go to the bathroom or get a cup of coffee and we'd light up right there."

It's Jack's considered opinion that there isn't a serious drug problem at P.B. Junior High. He said, "You don't have every kid in the school, the whole population, doing it. Not every kid, when the bell rings, comes falling out of class. You just don't have everybody doing it. Maybe there are sixty percent of the ninth-graders, thirty

percent of the eighth-graders, and ten percent, if that much, of the seventh-graders. "But pot's like candy, except you don't eat it, you smoke it. It doesn't burn you out. You could still be a smart person and smoke pot. That's not the kind of drug you can consider will burn you up. You're stoned, what, about two hours. If you smoke a joint or two, right? Your brain cells are gone for that amount of time. But when you come back and straighten up, your brain cells come back. It's not like it destroys. You smoke twenty joints and take twenty hits of acid — you're going to be more fucked up on the acid."

At 2:15 school is out. Before long a few kids have joined shirlies, scraggly haired Jack over at the Rec Center. They sit at a couple of picnic tables on a small patio. A thirteen-year-old seventh-grader had this to say about her first experience with LSD: "The face on the television screen had dark black eyes and horns. There was blood all over the side of his head. When I looked away and turned back, the head would be normal. Then I went outside and looked at the cars going down the street

(continued on page 18)



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Show of Courage



Philip Banks, Marvete Knight, Whoopi Goldberg, William Wright Greer

JONATHAN SACKS

There's more than one way to skin a cat — if that is what you are into. There is seemingly no way to skin Bertolt Brecht's *Mother Courage*: she just goes on and on, no matter what you do to her, like the amoral force of human nature she is. It is possible to change the old harrier's wardrobe, however — which is what translator Robert Potter has done in relocating and updating the action of the play to the American Civil War. It is this version that is currently on view in a compelling production by San Diego Rep.

All such adaptations bring with them both gains and losses. In the present case the gains dominate by far, but the obvious is there as well. The effects of Mr. Potter's ingenious work are twofold. First there is the matter of history. *Mother Courage* is set in central Europe during the Thirty Years War, a phenomenally confused conflict in which religious quarrels (Protestant versus Catholic) and power politics (involving Sweden, France, the Holy Roman Empire, and scores of smaller states) devastated Germany, eventually killing more than a third of the population and destroying thousands of towns, cities, and farms. For a German audience, this drama out of their own history is vital with meaning, and Brecht can use the ideas and feelings aroused by it to put forward his own view of how history and human nature operate.

To a modern American audience, in contrast, the very names Gustavus Adolphus, Wallenstein, Lützen, Magdeburg, Tilly, Oxenstierna, Ferdinand, or Bernard of Saxe-Weimar mean nothing at all. Referencing in Brecht's script to some of these persons and places and the events associated with them are incomprehensible to such an audience. Of even greater importance is the loss of all the freight of emotion, association, familiar conviction, and personal involvement that these names and figures carry with them for a

German audience. It was their own country that underwent the horrors of the war, however long ago, and the generals and battles provided many of the stirring fantasies of their school days. In an English translation that preserves the atmosphere and details of the Thirty Years War, literal authenticity demands the sacrifice of all this living experience. It is too bad to lose the authenticity. But Mr. Potter's Americanized *Mother Courage* manages to retain much of the historical power of Brecht's script precisely in its deviation from the original. The Civil War is playing when the Northern chaplain, fallen into rebel hands, tries to disguise his identity by talking like a Southern cracker. But at times there is also a real dignity, a substantial idealism and dedication to a higher cause. The idealism may be tattered, but Mr. Pearson takes care not to efface it. This, then, is a nobler and more interesting performance of the chaplain that what Brecht seems to have wanted, and it consequently shows the dramatic balance of the play slightly askew: a clear instance of the way Mr. Potter's adaptation, at once strengthening and distorting the original script.

This adaptation is not merely a matter of reconstruing the historical context. It is also a response to the problem of Brecht's language. There can scarcely be any translation job harder than attempting to convey in another language the bizarre idiosyncrasies of this play's style, with its colloquialisms, regionalisms, vividness, vulgarity, naturalness, artificiality, mornery, tinges of the Seventeenth Century, concreteness, conciseness, humor, overgrown contempt for grammatical rules, unique rhythm, musicality, and acerbic poetry. This plot is not merely the medium of plot, characterization, and idea; it is the essence of the play, the single element that propels *Mother Courage* from the category of interesting historical drama to that of theatrical masterpieces.

Previous English translations have at-

tempted a more or less phrase-by-phrase rendering of the German, with generally absurd results. The language that in the original seems to flow from the living well of human speech is turned into a potpourri of curious colloquialisms and slangisms, thrown together without any regard for theatrical verisimilitude. It is a language spoken by nobody. Here, for example, is a brief bit of dialogue in the original, from those of you who want to sample it) and in the well-known abominable translation by Eric Bentley, with his incredible tin ear:

DER SOLDAT: Das मत मत, Etem Bauer sein Vieh nehmen, was war daran kühn?

DER KOCH: Das war eine Dummheit!

ELFIE: Wenn ich dann gewesen wäre, dann wäre ich verurteilt, die Klugschesser.

DER KOCH: Und weil du klug warst, kommst du der Kopf herunter.

SOLDIER: What's the use? Stealing cattle from a peasant, what's brave about that? COOK: It was just dumb. ELFIE: If I'd been dumb, I'd have starved, smart.

COOK: So you were bright and paid for it. Who in the world is supposed to be speaking here? A real soldier? A real army cook? Is that the way such people talk? ELFIE: It is the language of teen-agers. American girls in 1940. *(Klugschesser is actually an insulting vulgarism meaning "wise guy"; its literal meaning is "clever thinker.")*

By locating the action of the play in the American South during the Civil War, Robert Potter has escaped from this placeless chatter into a real, vivid language of rich potential. Here the characters of Brecht's play may be made to speak like human beings who come from somewhere, live in a specific time, and belong to a specific social class. In addition, he has had the brilliant idea of making Mother Courage and her children black. Consequently, he can avail himself of the wonderful resources of black American English, a language as full of colorful expressions, grammatical shortcuts, and pungent obscenities as the German that Brecht invented for his own lively seventeenth-century characters. Here is the Potter version of the dialogue above ("Elfie" is Brecht's name for the black soldier "Emile").

SOLDIER: Won't do no good. You tell me what's brave about that — stealing cows from a farmer?

COOK: God, what a dumb thing to do. EMILE: Dumber thing would've been starvin' to death, shuhaz.

COOK: And you're such a wise bastard they're gonna line you up against a wall. Word for word, this is farther from the original than the Bentley version, but its spirit, its tone, its rhythm, and its linguistic energy go a long way toward reproducing the effect of Brecht's German. Above all, this is a language in a real social context, and Brecht's language is not. Soldiers and cooks and cow stealers can do and speak like this. It may not be exactly Brecht, but at least it is alive and Brechtian, and not some limping translationese.

There are, of course, flaws in this approach to translation, and Mr. Potter's version inevitably gives way to some of them, especially in the particular lingo contrived for the cook. This down-to-earth character, a Dutchman from Utrecht in the original, is here associated with an origin in New York, from which he brings a New York accent and various New York locutions. That is perfectly all right, and it enables actor Frederick Edmond to amplify his engaging characterization with the accent and mannerisms of a known place and culture. Unfortunately, however, the lan-

guage of this New Yorker of 1861 is peppered with expressions from the New York of 1961, such as "sledge, smudge" and "get off my back" — a device which, by introducing obvious anachronisms, undermines some of the power in Mr. Potter's otherwise praiseworthy discovery of a consistent American theatrical language equivalent to the original German of *Mother Courage*.

The Potter adaptation solves — at least to my mind — many of the problems confronting an American production of this play. But the central problem remains, a problem which is independent of the country in which the play is produced, and a problem which can only be dealt with by directors and actors. This is the problem of the character of Mother Courage herself. Brecht's presentation of his "heroine" gives us a certain number of clearly defined characteristics, but it also leaves open the possibility of a surprisingly wide range of interpretation. Mother Courage is obviously strong-willed, self-possessed, audacious, energetic; she is obviously full of the most immense vitality. Whoopi Goldberg, in her remarkable performance at the Rep, is fully in command of these characteristics; she is especially good at conveying Mother Courage's wit and irony, for example in her biting, funny mimicry of a plantation Negro telling her masters how much she values her status as a slave. Her air of spontaneity and naturalness, familiar to San Diego audiences from her delightful comic improvisations in the team of Victor and Goldberg, makes her completely believable: a person of flesh and blood whose home is the real world — or the naturalistic stage.

This in itself constitutes a real problem, given Brecht's contradictory statements about alienation, distancing, or estrangement as a desirable quality in the acting of his plays. Neither Miss Goldberg nor director Michael Addison makes the slightest effort to tell us that this is an actress acting a role; the intention — and it is a successful one — is to convince us that this is Mother Courage herself. Frankly, I find this

choice to be all to the good. Brecht himself intentionally followed his own theoretical prescriptions about the alienation effect, and nowhere less so than in *Mother Courage*. The related problem of emotionality is a more vexed one. Mother Courage is a tough, hard businesswoman, a model of capitalist enterprise, who explores the sufferings of war by selling goods to the soldiers at a profit; she is also a mother whom that same war deprives of her three children, one after the other. How intense are her emotions in these two areas of her life supposed to be?

The famous interpretation by Brecht's wife, Helene Weigel, with the playwright's Berliner Ensemble, was notable for its emotional intensity and human grandeur. How often spectators at those performances have described Miss Weigel's terrifyingly silent scream when she sees the dead body of her son Schweitzerka ("Swiss Cheese"). There are no screams, silent or otherwise, for Whoopi Goldberg at that dramatic moment (the son is called "Georgia Peach" in Mr. Potter's version); she merely averts her head and puts her hand to her brow. This is a cold, emotionless rendering of the part. Miss Goldberg shows real tenderness toward her mute daughter (though never toward her son, as though she were afraid of him), but at one unusually expressive moment, when she is about to abandon the cook (whom she has been sharing her life with), she takes a long silent look at his bundle of clothes before tossing them on the road. The lack of effect on her face expresses more than any overt histrionics could have done. In general Miss Goldberg and Mr. Addison have chosen to eschew the grandiose gesture, the expression of agony, the stance of melodrama, and rather to emphasize the low-key, emotionally controlled steadiness of a woman whose aggressiveness is a natural, unemphatic function of her profession and who has learned not to externalize her anguish. Helene Weigel's Mother Courage belonged in part with Medea, Lady Macbeth, Phaedra, and those

other larger-than-life heroines of the traditional stage; Miss Goldberg's Mother Courage is far less theatrical, far less grand, far more ordinary, but nevertheless quite moving, though in a very different way. (The high points of emotional intensity in this production are actually reserved for Mother Courage's mute daughter Katy, in the beautifully conceived and executed performance by Marvete Knight.)

Clearly Miss Goldberg's interpretation of her role is intentional, and it imparts a distinct tonality to the entire production. Director Addison has aimed throughout for a natural, humanly convincing portrayal of ordinary people caught up in the drab everyday life of war, a war that has become routine even at the moment of its great cruelties. It is not intense theatrical moments that one must look for in this production, but rather the process of history, the survival or destruction of her children. This is a daring way to direct a play, but it is fully justified by the script, and it captures Brecht's attitude toward war far better than a "hotter" or more overtly dramatic production might do (not to speak of a production emphasizing alienation effects rather than focusing on living characters and their interrelationships, as Mr. Addison's staging does). It is epic theater without heroism: a vision of human beings driven on by the powerful and stupid forces of history, and either succumbing as victims or surviving with the unostentatious determination to go on living, no matter what.

There is a similar vision in Ron Kelson's handsome unit set, a lofty construction of rough timber, dark in appearance, functional, yet with each of its proportions and angles exquisitely calculated to produce the *quadrangulum* effect. As in the acting and direction, it is not the outer gesture but the subtle conjuring of details that counts. The costumes (by Sally Thomas) and the shabby wreck of a wagon

that Mother Courage and her children drag about are in the same vein: there is an exceptional unity of conception to this production. It is only in the music that things go wrong. Music director Jonathan Sacks has chosen old American tunes to set the Brecht-Potter lyrics to, and this idea works quite well, except when the tunes run too fast for us to get all the words, the accompaniment by bongo and fiddle is appropriate and evocative. Nor is there any trouble about the status of the songs in the drama — whether they can be realistically motivated, whether they should break the illusion and make the audience aware of the theatricality of the production, and so on. The characters simply step talking and start to sing, and no questions asked.

The problem is the singers — in particular, alas, Miss Goldberg herself. Her voice is all right, and though she evidently has not had training in vocal technique, not much is really needed for this kind of singing. But what Miss Goldberg does not seem to know is that in musical theater singing is a form of acting. She acts splendidly, bringing out the meaning and rhythm of each phrase, but when she comes to sing, all that emerges is a series of meaningless notes, unshaped and uninterpreted. She would do better to talk the lyrics, for then she might be able to use her acting abilities to deliver the songs effectively. For they can indeed be delivered so as to absorb the audience's interest is proved by Deborah Branch's rendition of the "Fraternization Song," one of the numerous Brecht lyrics about a warman debauched and abandoned by a heartless man. Miss Branch knows what she is saying, and singing, and doing, and feeling — and so does the audience, at every single phrase and cadence.

In sum, the Rep's production is not the only way to do *Mother Courage*. But it is true to the script, true to Brecht's spirit, and true to the demands of good theater. It presents San Diego theatergoers with an excellent opportunity to experience and enjoy one of the greatest plays of the modern stage.

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No Cannes Do



The Door of Paradise

DUNCAN SHEPHERD

Last year after my first visit ever to the Cannes film festival, or more accurately after my second or third day of it, I put my index finger to my temple, cocked my thumb, and made myself promise never to return. *Trop de films, trop de gens, trop de frictions*. But the months pass, the memory dim. Would someone next year, somewhere around the first of April, do me a kindness and remind me of my resolve? It would not take much. A couple of words ought to suffice to jar my memory and cause the blood to drain from my face, provided that those words are Eddy Williams.

One unarguable advantage of attendance at Cannes is the step-ahead it puts you in relation to the distribution of foreign films in this country, as evidenced by the local debates this past week and this coming one, at the Fine Arts, of two movies I saw at the Cannes festival of a year ago, or rather saw parts of and walked out of: Godard's *Every Man for Himself*, now on; Fellini's *City of Women*, next on. (The compulsive walking out of such movies is a habit that must be counted one of the disadvantages of this festival.) As today is the final day of the Godard movie, there need be no hurry to find something to say about it, other than the basic thing that it is one of those movies anyone with a serious interest in the art certainly should see. "Should see" — did that come out of my typewriter? You should, of course, see whatever damn thing you please, and in all honesty I find it hard to imagine that the new generation of moviegoers, which hasn't already seen a dozen or more Godard movies, would be very impressed

worthier movies at Cannes, and got right to work on my project with the aid of my high school French, my vest-pocket French-English dictionary, and minor editorial assistance from a paid freelance consultant named Phil. I didn't get her last name. The work of translating, it should be noted, is sufficiently enervating to lessen any and all pangs of plagiarist guilt, and yet is nowhere near as ex-cruciating a kind of work as having to comb one's brains for an original idea, sentence, word. Those are a couple of the more attractive features of my plan, but there are a couple of others also. Chances would seem to be remote that any bilingual reader would happen to stumble upon both the relevant Paris and San Diego periodicals within a short time span, and even in that unlikely event, chances would have to be good that, at my level of expertise as translator — and here is the true perfection of the plan — the French original would no longer be recognizable even by its own author.

However, on the off chance that some such bilingualist should just so stumble, and that my fluency in the French tongue is simply too thorough and second-nature to cause any serious disfigurement of the original, I have finally decided, as must be obvious from the gale of candor emanating from this page, that the safer course would be to abandon the plagiarist scheme and to present myself instead as a sort of cultural intermediary between French movie critics and the American public. Thus at the end of each of the following extracts of their work, the original authors are identified in parenthesis. And if legal action should now be forthcoming not for plagiarism but for defamation of character, apologies are offered in advance for any distortions of sense or style that may have occurred in translation.

Hugh Hudson's *Les Choristes de Feu/Chorists of Fire*. "What a pity that there exists not a prize for the bad film the most likeable of the year! *Chorists of Fire* would win it hands up. Its optimism unabashed, its Boy Scoutism vaguely pedantic, and its fervor deliciously reactionary discourage the least irony. Ah, the good old days of amateurism in sport and of the Olympic ideal! And that confidence of the English in their destiny, their thirst for conquest, their respect for values, their spurning of the touch of the soldier! 'England forever! Kipling is not far... but alas! In spite of a beautiful direction of actors, there are these slow-motions excessive, these awkwardnesses of reconstruction of ordinals of athleticism, upon which stumbles Hugh Hudson in his first work of feature length. Exactly like a debutante in the 3,000 meters steeplechase!" (Friedric Vitous, *Le Nouvel Observateur*)

Andrzej Zulawski's *Possession/Possession*. "How to summarize this story? And moreover, as for a story, does this film have one of those in the sense traditional of the word? For certain, we are in Berlin; and there, inexorably watched by The Wall, which separates not only two halves of a city but two ways of conceiving of life, a man and a woman confront one another so rudely that I think I do not remember ever having seen before a *crusade* demand to such a degree that his actors peel off their skin, rip out their hearts."

"Possession, moreover, goes well beyond a work of cinema. One leaves shak-

en, shocked, from these two demented men, trapped within a dementia in which, as in an Apocalypse, and as prey to the disintegration of affections — more terrifying than the disintegration of the atom — man fights with his double, the double with the miracle worker, Eve with Lilith, Adam with Lucifer, East with West, disillusion with illusion.

"A couple seeks to sculpt a statue of their lost love in a material fused from their embraces, their discords, and their derangements. Then, having not succeeded, they stand aghast at the sight of their statue with its hands burned and its face effaced. Lovers whom fortune has cursed, and who, even face to face, have the air of turning their backs, they live for the moment of the final explosion. They know that the countdown has begun, that the flash of light will seem pale alongside the chocolate delirium which we all await, and that the fifty beast within us is on the prowl. Zulawski, moreover, does not hesitate to show to us the best, hideous but victorious, because, as we know well, it is excrement that we hold most dear.

"No one escapes from the messes of the world social, mental, and political which is ours. And we only make to nourish the monster with our clean skin! It is this, I believe, that is the key to the film. Useless to resist, so manufacture a thousand undergarments to avert disaster, to try to recapture the warmth of the fetal position, the passion that one feels for a mother, the fervent hand with which one caresses the head of a dog, the front of a man, the shoulder of a woman, the red tender of an automobile. We find ourselves back, every time, at the foot of our Christs, exhausted, incredulous, bruised.

"Voyage to the bottom of a pit of snakes in which Dostoevski would recognize some of his own, Albrecht Diener plunging the metal of his engravings into the black inkwell of the charnel house where one believed the horror to be buried forever; vacation in hell with a clear view of civilizations in ruins — surely to the point of warfare will be debated the nightmare of the dizzy camera of Zulawski. But one cannot analyze under a microscope an exploding bomb. One enters or one exits not, this film. And I pity all those who will refuse to cross over the threshold as much as those who smell themselves for amusement." (François Chalais, *Le Figaro*)

Claude Lelouch's *Les Uns et les Autres/The Ones and the Others*. "Of this film-event, do not expect an account circumspect. Me, I love Claude Lelouch. For better and for worse. Yes, for worse as well. For certain, it is true that there is, in some films of Lelouch, and notably in the most ambitious, some naïveté, some exaggeration, an aggravating propensity to reduce the great human adventure to elementary schemata and autobiographical aphorisms. I do not believe — but yes, I admit it freely — that Lelouch is the great philosopher of our time... I believe, at the same time, that Lelouch is one of the *cinéastes* the most important. Look here. A bright student, quick-witted and well-educated, who had just discovered *Les Misérables*, was recently in ecstasy over the strength of the characters, the virtuosity of the language, the richness of the situations, but besides all that, he asked, in some consternation: 'And the other novel of Hugo, are they also so weak?' Well

now. Do not become angry too quickly, my friends, and take away the books from him: you will notice that the vigorous tales of papa Hugo will bend resiliently beneath the weight of a philosophy as simplistic as it is redundant. There is touch of Victor Hugo in Lelouch, I believe it well. Much to do with matter, yes. But besides all that, a generosity of invention, an incomparable virtuosity of language, and a certain *je ne sais quoi*." (Pierre Billard, *Le Point*)

Michael Cimino's *La Porte du Paradis/The Door of Paradise*. "In two hours and a half, which is to say much less time than numbers of films, Michael Cimino recounts a war famous. An intrigue in 1892 by a group of rich land-

owners of Wyoming who dispatch a militia of mercenaries against immigrants reduced by famine to become cattle thieves. It is a holocaust on the scale of a community of the American Old West. This historical *je ne sais quoi*, which Cimino repeats in its broad outlines, is not evidently to the taste of those who conceive of the Western as a spectacle pure, of gallant knights above reproach and of duels circumscribed.

"What have they to do with a story of protest—thin shells of the pogrom and of massacres without Indians, where armies without hope annihilate one another in the dust of the great frontiers? What have they to do with a pamphlet political on the Dream American and the price that it

costs? America has built itself, one knows it well, on such injustices, and this truth is good to tell... Rarely a Western has given evidence of such realism, or of a sense of detail so *je ne sais quoi*. The exigencies of Cimino make to remind one of those of von Stroheim, in days of old, when he made to reconstruct Monte Carlo down to the monograms on the undergarments of the major-domos. Erich von Stroheim who was crushed by Hollywood for his realism maniacal! And whom one studies today religiously in the textbooks! "For certain, Cimino has been forced by circumstances to trim his epic poem with a rigor self-punishing, which subtracts from the work a little of its wrathful majesty. But let us regret nothing. It would

be hypocritical to shed a tear over the kilos of dandruff which cinéphilés will one day find gathered up and displayed in *cinémathèques* and perhaps even in living rooms. The poem unpurged will be well worth analysis, and one will dissect it, together with reports from the epoch by *Varriety*, in order to know how it is to be re-written the history of the Seventh Art. For the present, the final cut is proof of the great professionalism of Cimino, who has reduced his dozen hours but by hit to the dimensions demanded by contemporary programming. It is necessary to render him this tardy tribute: he has magnificently succeeded with his digest hero. *The Door of Paradise* is a spectacle superb." (Robert Benayoun, *Le Point*)

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My insomnia nights have been greatly diverted and calmed by reading a newspaper called *W*, which a friend places in my mailbox when she is done reading her issue. Printed on the heavy paper one normally associates with costly magazines, *W* offers a combination of fashion news, interviews, and elegant photographs of international celebrities busy at their elegant rounds of activity.

If you're lying awake worried about the bill for a plumber because of a monstrous leak in your bathroom, you will consider the cost of subscribing a mere bagatelle compared to the expenses of the upkeep of some distant villa or the latest luxury hotel. One of the latter, described in *W*, is the Mansion in Dallas, Texas, where a typical room is 450 square feet, and 1350 square feet appears appropriate for a master suite. The staff-to-guest ratio is one and a half, and among other civilized touches is a wicker bath tray piled with bath towels, a bathrobe, a bar of Hermes almond-honey soap, Vitabath, and shampoo by Crabtree and Evelyn. This wicker basket of goodies is replaced daily — heaven forbid you should be so gauche as to have to use the same bar of Hermes soap for two days of bathing!

Needless to say, breakfast for two at the Mansion is served on the terrace with a view of the Dallas skyline, the table set impeccably, complete with fresh flowers. Chef Christian Chemin presides over the dining room, which has become so sought after by local millionaires that even if you are a guest paying \$150 a night for a suite, you can't be guaranteed access to this dining experience unless you make reservations well in advance. I'm sorry to dispel your fantasies about the cost of these meals, which is not available. But in case you're toying and turning and worrying about having to take your dog to the vet and flea bombing the house and the washing machine breaking down in the middle of the cycle with all of your towels left sopping wet, just think of the Mansion, where the managing director pontificates: "I consider twenty minutes the maximum for a room-service breakfast to arrive. We'll endeavor to have it there much faster, but longer than twenty minutes is unacceptable." Are you reaching for the phone to make your reservations for Dallas? I must confess that I've also hoped such a place would make me to jet down for review, to evaluate the captain of the dining room, who supervises luncheons in your terrace suite (which certainly beats unflavored yogurt with unsweetened bran muffins).

Every now and then I do long for some

hint of such attention to detail and consequently I selected Christian's Danish Inn in La Mesa for an evening last week. I initially visited Christian's in late August, 1977. The restaurant is located in a house which has not been remodeled to look like a restaurant. To the contrary, the Hansens, who operate it, have made every attempt to duplicate the experience of dining at an inn. You enter into a drawing room where you are seated and offered sherry or champagne. After approximately fifteen minutes you are shown into the formal dining room. Reservations, which must be made well in advance, are staggered so that the drawing room is never cluttered with more than one party at a time. If you are told to come at a quarter to the hour, say, 6:45 p.m., you have to be there at the stroke; otherwise, you will be invited with your appetizer. Diners are seated fifteen minutes apart, from 6:30 p.m. to 9:00 p.m. The Hansens are very time-bound, and when we arrived a few minutes early, it seemed to cause a bit of consternation. You should be forewarned of this lest you tend to be either too late or too early, and of course you can't simply drop in at Christian's. While my friend and I were having our before-dinner complimentary drinks, a party of three arrived unexpectedly. Food had been prepared sufficient only for the guests with reservations, and the spontaneous diners were turned away. Once in the main dining room, which could seat about a dozen people, we were offered a choice of appetizers. Choices are given for appetizers and desserts, but none for the soup, salad, entrée. Only one entrée is served each evening, the specialties (veal, beef Wellington, quail, pheasant) rotate during the month. For our evening we had rack of lamb, one of my favorites. In the four years since I had been there, little had changed. The wallpapered dining room with its lovely silverware, china, and

fresh flowers was similar to what I had experienced before. Since well over fifty percent of the restaurants in San Diego go out of business every year or change management, Christian's is comfortable because of its stability. In 1977 the fixed-price dinner was fifteen dollars. Today it is \$24.50 per person. This does not include wine or tip. You have to add at least six dollars per person to cover those two items — few fail to order wine, particularly since Christian's bottles more than 275 European and Californian wines. You may, however, order a split, or half bottle, which is what we did. My friend had the duck liver pâté for appetizer, but I had the marinated celery. The celery might strike you as a rather dull choice, but I simply cannot handle the amount of food which is served at any given dinner at Christian's. The celery is not filling, and while the pâté is fine, I can't make my way through pâté, soup, salad, and the excellent marinated cucumbers and still find room for my entrée and dessert, all of which are included in the fixed price of \$24.50. The cucumbers are delightful, extremely crisp, and in a light vinaigrette. I placed my cucumbers on the serving dish instead of on my bread-and-butter plate, first removing the paper doily. I was astonished when the waiter replaced my doily on the same plate in order to serve my soup. This was the one lapse in service. My plate should have been whisked away and replaced with another, rather than putting the paper doily back on the wet china. The soup, cream of fresh asparagus, presented a strong temptation. It was good enough to deserve better treatment than I gave it — only a few spoonfuls — but the entrées are always the highlight of the meal, and I had yet to make my way through the salad. Danish salad dressings are always

mildly sweet and this one was no exception. The salad was a feast to the eye. The tomatoes had been peeled, and the wedges of tomato were alternated with slices of avocado at the prime of ripeness. I must confess that while I did forgo the soup, I ate every bit of my salad, including the beautifully washed, burnished lettuce placed under the tomatoes and avocado slices.

I do not have a special fondness for cleansing my palate with sorbet between courses, but the sorbet at Christian's is homemade — orange sherbet is what we had — and I saved it to eat with my entrée. The lamb chops were of the highest quality, done medium well, and placed in a circle around the carrots-in-ginger and the roasted potatoes so that the plate resembled a still life. Red cabbage was served in a separate dish which is proper — no vegetable with a sauce of liquid should ever be placed on the same dish as the entrée. In this case, the carrots and potatoes could complement the lamb, but the juices of the homemade red cabbage could mingle only in your mouth. The meat remained pristine, and was perfectly cooked.

Of the desserts, my favorite is *cassata* cake. Believe it or not, I prefer it even to the chocolate mousse pie, both of which are prepared by Mrs. Hansen (Mr. Hansen does all the other cooking). The cake consists of moist sponge with bits of candied fruit, with a light cream between layers and a chocolate frosting. I took a piece home for my son, but in the late morning hours we arm-wrestled for the larger half. Christian's puts out a meal superior to most restaurants. The food is prepared daily for that day only, and is of remarkable quality. Inadvertently, we were given a tour of the kitchen, and that was a wonder in itself, almost dazzling in order and cleanliness, with not a scrap of food showing. Now when I have insomnia, I don't read *W* but dream that the staff at Christian's will take over the cleaning and organizing of my kitchen. Their wine cellar is also a marvel, and while most people don't ask to see either the kitchen or the wine cellar, it may be edifying for you to ask to see both.

Yet I could not go to Christian's too often. It is not a question of price, because I recently went to a restaurant where for twenty dollars I had a most ordinary meal. I wish the Hansens would offer a minimum, say, salad, entrée, and dessert for the old price of fifteen dollars. The appetizer, the soup, even the champagne or sherry are unnecessary for me. There's also the matter of the European formality, the rigidity of the schedule. If I dropped my napkin, would I have to go stand in the corner? I think the Hansens offer a marvelous product, but I wouldn't go to Christian's if I wanted to laugh a great deal or appear just a bit whimsical, any more than one could in similar dining houses of Europe. The formality is an attraction; paradoxically, it both attracts and distracts from the high elegance of the food.

These are minor flaws. If you've never been to Christian's, you should by all means have this splendid Danish experience.

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City Lights

(continued from page 3)
center (unsuccessfully). Bos's involvement in this last issue is a story about the city that ought to be told, if only because it's not so puff.

According to a couple of people who worked closely with him during that convention-center campaign, Bos, with the backing of others in the mayor's office, continually overruled decisions made by the campaign's steering committee. When proponents of the center were put on the defensive by caustic newspaper ads placed by the opposition, the steering committee instructed the campaign's ad agency to put together some newspaper ads of its own. "The ads were conceived, the space reserved," explains a source who was involved, "and then Otto says No, we're not going to do newspaper, we're going to do radio." Work on the radio ads was begun, but in the meantime the committee (whose meetings became poorly attended) again instructed the agency to produce newspaper ads. "The ads were conceived, the space reserved," says the source, "but then Otto says No, we're not going to do direct mail." About those radio spots? According to the source who worked closely with the ad agency, Ellis Isacoff, Isacoff, and Johnston, "The mayor's office rewrote the copy for them. Otto demanded that they use [San Diego Police] Chief Kolender's voice, but he's got a lisp, and he's about to leave town for Washington. [This was when Kolender was saying he'd take the INS job if it were offered.] Well, Kolender shows up at the studio and says, 'Why are you asking me to do this? I sound like Duffy Duck on radio.' 'It's not us, chief,' says the producer, 'the mayor wants you to do it.' Well, he did all right until he had to say 'rewritten' downtown." He just couldn't say rewritten. They make twenty-seven takes [an exaggeration] and the chief can't say rewritten. At one point he asked the producer if he could use a different phrase. But the producer, who could have thought of twelve different words to say there, says, 'No, I'm sorry, chief, I'm not in a position to change the copy.'

Bos says that he has no reservations about his actions during the convention-center campaign, and even points out that he knew it was going to lose "about a week" before the mail-ballot results were tallied. "You can smell these things," he says. But friends can smell things about each other, too, and you get the impression Bos really knew it was losing long before he admits he knew. He tells of waking up with a start in the wee hours one morning about three weeks before the vote was counted. When his wife asked him what the problem was, he told her, "There's something wrong in my life when I find myself dreaming of Fred Schnaabel." That Otto Bos. What a joker. Wilson just wouldn't be here without him.

— N. M.

— Jeannette DeWitte and Neal Matthews

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Off the Cuff

What do you have in your garden?



Maria Chaffee
Housewife
La Mesa

When we first started digging up the front yard about ten years ago, I was a little worried about what the neighbors might think, but apparently no one minded. Like my husband said, "You can't eat grass." Right now I have mostly summer vegetables — squash, tomatoes, peppers, corn, beans, melons. We try to avoid poisons and do everything organically. We just got a huge load of seaweed from the agar company. They dump it you can get it for nothing. It's great fertilizer. At a distance it smells like you're near the ocean. Most people don't know that they can use a few drops of oil on the silk of the corn to keep the bugs off. It's kind of therapy — gardening. You can get your thoughts off anything. It's a small miracle watching something grow from a little seed.



Alex Zimmerman
Retired Military
Burgess Acres

That's my tomatoes there — cabbage, onions, lima beans, string beans, squash, cucumbers, corn — I plant that at two different times. Green peppers. I've been working on this soil for twenty years. Lot of adobe in the soil, a lot of rocks. I got me a rototiller, so that makes it a little bit easier. You need a good fertilizer. I used to go to the dairies for steer manure, now I watch the sales. You can keep all your grass clippings, your nonplastic garbage like potato peels and put it all in a pile in the sun, water it a little, keep it confined. In about a year, you got yourself a good mulch. While flies used to drive me crazy but if you plant garlic and onion around it, they help. Every summer two beautiful male orioles come here, then they leave.



Walter Chapman
Retired Art Instructor
Mt. Helix

This is really the first year I tried to garden. My attitude was, if I stick it into the ground and it grows, fine. Look at these big acorn squashes! Must be the compost that's doing it. I've got tomatoes here, scallions, cucumbers. . . . Twenty years ago this was a bare hillside. I did all of the terracing myself. I like the challenge. I could go to Handyman and buy stakes, but I planted bamboo. I trim them when I need supports. You work out the problems. Oh, gophers! This hill was a mass of gophers. I'd look out, see a flower stem wiggle, and down it would go. Well, I hate to kill anything, but there's a plant, euphorbia lathyrus — gophers' purge. Haven't had problems since I planted it. Our greatest treasure is the sugar snap peas — they're marvelous in stir fry.



Sarah Henley
Nursery School Student
UCSD

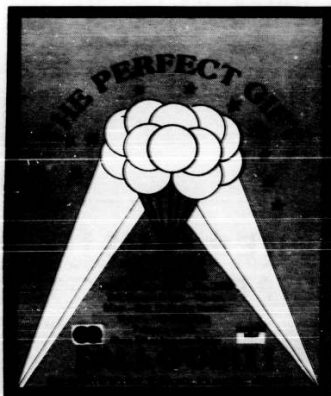
Tomatoes — they're not all the way grown yet. And strawberries. I already ate some of them and they're still coming up. We have one big broccoli — it's a little dry. And some salad. I help the garden a little bit — give it some water. My mom, she babysits all week but on weekends she doesn't so she comes out here and works. My dad works, too. My mom, she tried to grow some flowers but they never came up. She got the seeds from the seed store and I think that maybe they didn't make them good enough. Over there, some other people have a garden, but it's not ours. They have more stuff. Mostly we got our food at the store.



Larry Mott
Bus Person
East San Diego

Mostly vegetables. I know a lot of other people my age are into hot dates and sports. I'm into growing plants and gardening. I've worked this soil for four years. . . . turn it over a few times, wet it down, make sure I got all the weeds. I've got fifteen bags of horse manure under there, peat moss, sand, coffee grounds. I oughta get some good hamburger-size tomatoes out of these plants. I've got some peppers there from last year; they're producing. A blue jay came by and dropped a seed, so I grew a peanut plant. Last year I threw out some potato peels — they germinated and we got at least five pounds of potatoes. That surprised me. I know it's not the greatest garden in the world, but at least I've got one.

— Lin Jakary



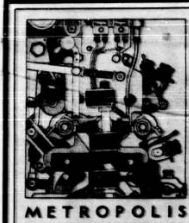
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Dance

"Dance Jam," an alternative chance to dance, will take place every Friday, through July 11, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 239-1713.

"An Afternoon of Dances" will feature choreography of Wendy Cochran to music of Billie Holiday, and guest appearances by Anne Cox and Ellen Segal. Saturday, June 20, 2 p.m., 825 Eighth Avenue, downtown. 266-6124 or 435-4341.

West African Drumming and Dance will be performed by the Damiano Cousa dance troupe in conjunction with the World Music and Dance summer program of the Center for World Music, Wednesday, June 24, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

Film

"Search for the Great Apes," a National Geographic film of life and research among the wild orangutans in Borneo and mountain gorillas in Central Africa, will be shown Saturday, June 20 and Sunday, June 21, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"New Relations," an award-winning documentary by Ben Achenberg, about fathers and sons

and the changing role of fatherhood, will be sponsored by San Diego Men's Anti-Sexist Network. Saturday, June 20, 7:30 p.m., Neighborhood Outreach Auditorium, 2222 Broadway, San Diego. 270-9511 or 299-7098.

"Pomo Shaman," a film of a Pomo Indian healing ceremony, will be shown Sunday, June 21, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2021.

Sports Films on subjects from surfing, sky-diving, skateboarding, and hang gliding to bathtub racing will be screened Monday, June 22, 6:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-6211.

"Living Planet," an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with Sacred Sky, an Omni-Max look at the heavens. Reuben H. Fleet Science Theater, Balboa Park. 238-1168.

Music

Art Songs and Opera Arias will be sung by Constance Lawther and sponsored by the Center for Women's Studies & Services. Thursday, June 18, 7:30 p.m., San Diego Public Library, 820 E. Street, downtown. Free. 233-8994.

"Falstaff" excerpts will be performed in costume in anticipation of the San Diego Opera's Verdi Festival. Friday, June 19, noon, Civic Theatre concourse, downtown; and Saturday, June 20, 11:30 a.m. and 3 p.m., Bazaar del Mundo, Old Town. Free. 232-7636.

All-Region Program of the San Diego County Recorder Society will be played by the in small groups on June 19, Friday, June 19,

7:30 p.m., room B-152, Man-deville Center, UCSD. 464-2674 or 226-8226.

Singer/Songwriter Bert Jansch, cofounder of the British band Pentangle, will perform Friday, June 19, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Verdi Festival of the San Diego Opera will begin with performances of Nabucco, in Italian, with soprano Cristina Deuteron in the role of Abigaille. Friday, June 19, 8 p.m.; and Sunday, June 21, 2:30 p.m.; and of *Un Giorno di Reppio*, the second opera by the composer, and rarely performed, in English, with soprano Arlene Saunders as the Marchesa del Poggio. Saturday, June 20, all preceded by pre-concert lectures. Civic Theatre, downtown. 232-7636.

Violin Recital by Frank Almond, this year's third-place winner in the national competition of the Young Musician's Foundation in Los Angeles, will be accompanied by pianist Mary Burnagel. Friday, June 19, 8 p.m., St. Mark United Methodist Church, 3502 Clairemont Drive, San Diego. 273-1480.

Jazz Festival in Tijuana will feature Woody Herman, Herbie Mann, and other biggies. Friday, June 19 through Sunday, June 21, Cine Rialto, Sixth Street and Avenida Constitución, Tijuana. (706) 685-1674.

Folk singer Mary Travers will perform in concert, Sunday, June 20 and Sunday, June 21, 3:30 and 7:30 p.m., Wild Animal Park, San Felipe Valley. 147-8102.

Fiddler Marie Rhines will perform folk, jazz, and classical music, Sunday, June 20, 7:30 and 9:30 p.m., Wing Cafe Cabaret Theatre, 2753 B Street, Golden Hill. 239-9906.

"Harmony Haps and Friends," a concert of musical theatre, will be presented by Pepe Aton Esteve of Mexico City and John and Jonathan Clissold of the Interval Foundation. Saturday, June 20, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

"Come Trust the Lord," a concert of favorite hymns and choruses, and new songs, will be offered by the Continental Singers and Orchestra. Sunday, June 21, 10:45 a.m., First Baptist Church, Speechers School, Governor Drive and Stadium Street, University City. 239-8104.

Summer Sunday Concert Series will present the Aquan Quartet in a concert of classical music, Sunday, June 21, noon, Marquis Public Theater, 3717 India Street, San Diego. Free. 298-7674.

Big Band Sounds of jazz, swing, waltz, polka, ballads, and doo-wop will be performed by the Del Bybee Big Band. Sunday, June 21, 2 p.m., Squibb Square, Old Town. Free. 234-0378.

Young Artist Recital series will begin with George Butterfield, 1980 winner of the San Diego chapter of the American Guild of Organists scholarship, playing music of Bach, Franck, and Handel. Sunday, June 21, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1605.

"Topical Songwriting Project IV," an evening of songs related to environmental issues, will take place Wednesday, June 24, 7:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Special Events

Southern California Exposition, the ninety-second since 1880, will feature exhibits and entertainment from Friday, June 19 through Sunday, June 21, 10 a.m. to 10 p.m., and a square dance jubilee. Sunday, June 21, Del Mar Fairgrounds. 297-0338 or 755-1161.

American Indian Jewelry made by forty Indian craftspeople will be exhibited by Bing Crosby. Friday, June 19 and Saturday, June 20, 10 a.m. to 9 p.m.; and Sunday, June

21, 10 a.m. to 5 p.m., Bazaar del Mundo gallery, Old Town. 296-3161.

Plant Walk through the Middle Cuyamaca Peak area of Cuyamaca State Park will be led by Reid Moran, curator of botany at the Natural History Museum. Saturday, June 20 and Sunday, June 21, all day. Reservations: 232-3821 x48.

Irish Cultural Festival, the third annual, will feature Irish and Scottish dancing competitions and the California Arm Wrestling Championships, sponsored by the Ancient Order of Hibernians. Saturday, June 20 and Sunday, June 21, 9 a.m. to 6 p.m., University of San Diego High School, 5961 Linda Vista Road, San Diego. 264-7706.

Morning and Evening Walks will be led by Walkabout International. Saturday, June 20, among the castles and ruins in the Mission Valley riverbed at 9 a.m.; in front of the YMCA parking lot at 5505 Friar Road (276-8729); and for sunset and an optional bench fire in Ocean Beach at 6:30 p.m., foot of Santa Monica Avenue (225-6791). Free. 223-WALK.

Flower Show of the San Diego Fuchsia and Shrub Plant Society will be held Saturday, June 20, noon to 5 p.m.; and Sunday, June 21, 10 a.m. to 5 p.m., Majorca Room, Casa del Prado, Balboa Park. Free. 232-5762.

Fiesta at Mission Santa Ysabel, the 163rd annual, will take place Sunday, June 21, beginning with an outdoor mass at 10 a.m. and continuing through the day with Indian dancers and entertainment. Mission Santa Ysabel, Highway 79 near Julian. Free. 765-0810.

Kite Festival, the third annual sponsored by Benham of Tokyo, will offer competition in "wreath caravans," Friday, June 21, noon to 5 p.m.; San Beach, Mission Bay. 234-0178.

Evening Hike led by the Sierra Club in the Tierrasanta-Fortuna Mountain area will view the undeveloped area of possible future Navy housing. Sunday, June 21, 6 p.m.

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To Local Events

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Four-Act Circus will feature the Chipperfield Lions, Delish Waldens and the Zlatanos on the high wire, the Stanks, a flexible but act, and more, daily through September 13, Sea World. 232-6363.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Sunday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 59 miles east of Lakeside (294-8271); and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

Bicycle Races, the Southern California District Track Cycling Championships, whose qualifiers will go on to the U.S. National Track Cycling Championships in Teledor, Pennsylvania, will be held Friday, June 19, 7 p.m.; and Saturday, June 20, 8 a.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

"Care-a-thon," the second annual JOK and fun run to benefit Youth for Progress, will take off Saturday, June 20, 7 a.m., Leg's course, Balboa Park, preceded by a pre-race clinic and fashion show. Friday, June 19, 4 p.m., CRA Health and Fitness Center, 9115 Clairemont Mesa Boulevard, San Diego. 236-1853.

"San Diego Classic," the ninth annual Mohr Car carterman regatta, will provide two race courses for 300 boats. Saturday, June 20 and Sunday, June 21, 11 a.m., South San Diego Bay between the Coronado Bridge and Imperial Beach. 455-7100 or 270-6680.

All-Star Basketball Games, special Olympics benefit games for City-County Boys Prep and San Diego North-South Girls Prep teams, will tip off Saturday, June 20, girls at 6 p.m. and boys at 8 p.m., main gym, UCSD. 464-4491.

Corrida, Mexican matadors and bulls will be in the ring, Sunday, June 21, 4 p.m., El Torero de

Tijuana, downtown Tijuana. 239-3940.

"Kampick," a series of summer success camps under the direction of San Diego Sockers head coach Ron Newman, will have weekly sessions from Monday, June 22 through Friday, August 28, at locations in San Diego and North County. 280-4625.

Soccer, the San Diego Sockers will face the Edmonton Drillies, Wednesday, June 24, 7:30 p.m., San Diego Stadium. 280-GOAL.

Super and Limited Stock Cars will be racing Saturdays through October 10, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillette Airport, El Cajon. 448-8900.

Albacore Derby and Yellowtail Toot fishing tournament will continue through October 31, H&M Sportfishing Landings on San Diego Bay. 222-1144.

Radio/TV
"The Seven-Per-Cent Solution," a film wherein Sherlock Holmes

meets Sigmund Freud, from the novel by Nicholas Meyer, and starring Nicol Williamson, Alan Arkin, and Laurence Olivier, will be screened Thursday, June 18, 9 p.m., Channel 39.

"Twelfth Night," will be broadcast live from the opening night of the forty-sixth Ashland, Oregon Shakespeare Festival, Friday, June 19, 8 p.m., KPFK 90.7 FM.

Rock Music Concert of Berne Miller will be broadcast Friday, June 19, 11 p.m., Channel 6 and K. BEST 95FM.

"Gay Day" programming will commemorate the June 27, 1969 Christopher Street/Stonewall Rebellion in New York City. Saturday, June 20, beginning with gay Kabuki music at 6 a.m., and ending with a live concert from Christopher Street West at 9 p.m., KPFK 90.7 FM.

"The Fabulous Philadelphia" will present pianist Alicia de Larrocha and the Philadelphia Orchestra, conducted by Riccardo Muti, in a performance of Mozart's Concerto No. 25 in C Major,

Saturday, June 20, 8 p.m.; repeating Sunday, June 21, 2 p.m., Channel 15.

"Carmen," the Houston Grand Opera production of the Bizet opera will be broadcast Sunday, June 21, 1 p.m., KFS-D FM 94.1.

"Life with Father," the 1947 film directed by Michael Curtiz, adapted from the Broadway play by Howard Lindsay and Russel Croese that was based on Clarence Day's story of growing up in turn-of-the-century New York, and starring Irene Dunne and William Powell, will be aired Sunday, June 21, 8 p.m., Channel 6.

"But the Bullet," a 1975 Western about a 600-mile horse race, directed by Richard Brooks and starring Gene Hackman and Candice Bergen, will be televised Sunday, June 21, 9 p.m., Channel 10.

"Maud Gonne," a radio drama based on the life of the Irish revolutionary, written and directed by Barbara Kirt, with John Anderson in the title role, will be broadcast Wednesday, June 24, 9 p.m., KPFK 90.7 FM.

"Circle of Stars," with Loretta Lynn, will be televised Wednesday, June 24, 10 p.m., Channel 8.

Lectures

"Preserving Surplus Vegetables" will be the topic of home economists Diane Wallace and Dorothy Wheeler. Thursday, June 18, 1:30 p.m., Jody's Senior Citizens Center, 210 East Park Avenue, Escondido; and Tuesday, June 23, 1:30 p.m., Magnolia School, 650 Greenfield Street, El Cajon. Free. 565-5376.

The Peripheral Canal and the California water issue will be the controversial topics considered by Assemblyman Larry Kopploff for the Sierra Club. Friday, June 19, 7:30 p.m., Natural History Museum, Balboa Park. Free. 233-7144.

"Smoking and Health," why people smoke and why it is the single most significant cause of death and disease in the U.S., will be discussed in a program of lectures. Saturday, June 20, 8 a.m. to 1 p.m., Scripps Clinic and Research Foundation, 10666 North

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- Hot Order... \$1.95

For night people — our last date place bar Tuesday-Saturday 9 p.m.

ERIC'S RIB PLACE

4265 Taylor St., Old Town 899-0060

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Patrons that we've gone mad... outrageous food, fantastic prices, seasonal menu, in a comfortable, casual atmosphere.

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Sundowner's MEXICAN COMBINATION \$12 for 2

Tonight, enjoy this delicious South of the Border combination, savor the taste of Seafood Tostadas, Chicken Tacos, Zesty Cheese Enchiladas, rice and beans, La Hacienda's famous Quesadilla and a Canelo de Margaritas. This combination for two is just \$12 daily 5 to 7 p.m. only. Call for your table: 298-8281 (Located at the Mission Valley Inn, Hotel Circle South)

LA HACIENDA RESTAURANTE



TERADA-YA

Japanese cuisine
Lunch & dinner

8002 Girard Ave. La Jolla
454-4531

FREE SUNDAY FOR DAD!



Sunday, June 21

This Father's Day, bring Dad in for a real treat! Rich, thick hot fudge, juicy strawberries, tangy pineapple. His favorite's for free. Free with any purchase you make.

It's a REAL TREAT!

Good only at
NORTH PARK DAIRY QUEEN
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Hours: 10:00-8:30 Sun., Thurs.
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5 per customer, mts. 16+ yrs
WE TREAT YOU RIGHT



WE TREAT YOU RIGHT



\$14.00 PRIME RIB DINNER FOR 2.

We at the Kings Grille realize it is proper for one to arrive early to the theater and be seated before the performance begins.

Therefore, Sunday, Thursday from 5 to 7 p.m., we feature our **Early Curtain Prime Rib Dinner for 2**, complete with carafe of wine. The plan to join us before the theater, after work or for lunch soon. For a beautiful **Sunday Buffet Brunch** visit any Sunday from 9:30 a.m. to 2 p.m. Adults: \$5.95. Children under 12: \$3.50.

The Kings Grille

For prompt seating, call (214) 354-1111
Kings Grille, 10000 North Loop West, Houston, Texas

An Incredible Dinner
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Chateaubriand for Two \$15.00

Chateaubriand is dining at its best, a flavor dish known for tenderness, preparation and incredible taste.

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- Chateaubriand for two persons
- Dinner Salad or Soup
- Vegetable du jour
- Potato du jour
- or Carafe Wine or Split of Champagne

Crystal T's Emporium

Corner of the Town and Country Hotel, Mission Valley, 291-7151



NORTH CHINA RESTAURANT MANDARIN & SZECHWAN CUISINE

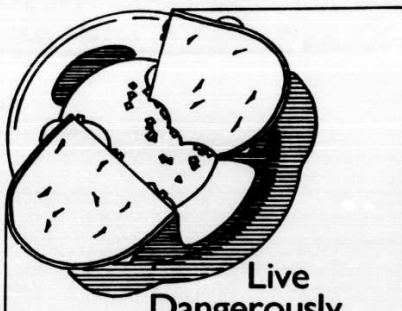
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Reservations: 224-2628
Hours: Sat. 11am-1am, Sun. 11am-1am, Mon-Fri. 11am-11pm
Cooking: Szechwan, Cantonese, Peking, Thai, etc.

Try the delicacy of French foods.

In addition to our regular menu try this special!
Full Dinner
includes soup or salad,
entree, vegetables and dessert
\$9.95
Open Father's Day 12-10 p.m.
270-3030 for reservations

La Normandie
1341 Garnet Avenue, Pacific Beach
Open daily 5:30-10:00 p.m.

THE FINEST... (text continues with various restaurant listings and descriptions, including mentions of Chateaubriand, Crystal T's Emporium, and other dining establishments in the San Diego area.)



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Jack cheese
Guacamole
Lettuce
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Picante
Rolled on pita bread

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The Vineyard
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HONOR THY PAPA-SAN.

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Give Dad a special treat on Father's Day. Bring him to Benihana for a bountiful Father's Day dinner and a great show by one of our clever Benihana chefs.

After dinner we'll make Dad an Honorary Chef and take his picture wearing a Benihana chef's hat. It's a great Father's Day Dinner and a souvenir Dad and the whole family will really enjoy.

**COME FOR DINNER ON FATHER'S DAY,
JUNE 21, AND GET
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*Hours will vary by location. At El Cajon & Pow. Mutual 9A. at Chula Vista & La Mesa 8A always.

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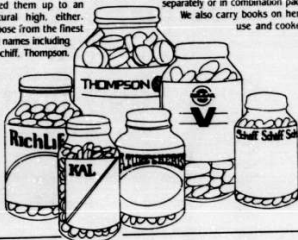
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