

Good in hot, dark,
stuffy rooms.
6" pot 1-2 feet tall
Reg. \$7 each
2 for \$7!

Good in hot, dark,
stuffy rooms.
6" pot 1-2 feet tall
Reg. \$7 each
2 for \$7!



Blooms from now
through October!
1 gallon size
Reg. \$3 each
2 for \$3.50

Blooms from now
through October!
1 gallon size
Reg. \$3 each
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**3rd & Washington
In Hillcrest
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7 Days a Week
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THE
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CASE

[illegible]

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[illegible]

Illustration by Mark Zingarelli

City Lights

Slides Into Third?

With three entrepreneurs now vying for the opportunity to build a downtown convention center, intense competition for the sympathies of the mayor's Centre City Task Force has developed among the contenders — but for Roger Vaus the struggle has proved lucrative. Vaus, a young businessman who produces multi-image slide shows coordinated with stereo music, has already earned sizable fees for putting together audio-visual presentations promoting the ostensible merits of two of the convention center proposals and is biding to handle the other one.

His good fortune began last month, Vaus says, when developer Douglas Manchester, who is already building a 650-room hotel next to Seaport Village, wants the city to help pay for a convention center next to the hotel. To bolster his case, Manchester had Vaus and his associates prepare a ten-minute, computerized slide show narrated by a professional announcer and backed by dramatic mood music.

When the slide show premiered at the task force meeting, representatives of the Considerate Company, a group hoping to build the convention center where the El Cortez Hotel now stands, were so impressed they asked Vaus to prepare a similar pitch for them. Now, says Vaus, Santa Fe Industries, which would like to use a convention center put up on Lane Field, directly across Pacific Highway from the old train depot at Broadway, is talking about commissioning their own slide show.

The three convention center presentations, which Vaus says cost "in the neighborhood of \$10,000 each," have eased the disappointment his company experienced earlier this month when the Centre City Development Corporation picked another company to produce a \$37,000 slide show touting the merits of downtown redevelopment. That contract went to West Coast Productions, where president Dave Gibbs says he is working up some special effects to go along with the three-screen, nine-projector show — to be paid for by the public.

Although Gibbs isn't saying what CDC can expect for its



Roger Vaus

money, past customers, including IBM, F&A, and Kelco, have been treated to balloons dropping from the ceiling, carbon dioxide fog shot from fire extinguishers, and a laser show.

M. P.

Vacancy

For the last fifteen years Jeffrey Lipinsky has been the property manager for his family's Albert's College Apartments, the 236-unit complex on Fifth-Fifth Street, one block west of San Diego State University. Normally by the middle of May only a handful of units have not been pre-rented to students who sign ten-month leases beginning in August; last year, for example, there were three vacancies. This year there are ninety-two. And while occupancy might be down, vandalism is on the upswing. In the last two months, the apartment manager's office has been pelted with eggs four times; trash can lids have been torn up; a barbecue was thrown into the pool. The complex's three Pepsi-Cola machines were knocked over so many times that the company had to surround them with metal cages. Just last weekend a tow-truck driver was called to the complex by a woman whose car had once been towed. The driver was pelted with eggs and jeered by a crowd of about thirty students,

Area Apartment Guide" and distributed about a thousand copies of the booklet around campus. Included was an evaluation of each apartment complex, based on a student survey. Of the fifty apartment buildings included in the booklet, Albert's received the worst evaluation. "Students feel that Albert's Apartments are more interested in making money than in assisting them with their problems and making repairs," the guide asserted. "Students commented that due to the uncaring attitude of the management, they could not recommend this complex to others." The guide also alleged problems with noise, cockroach infestations, and parking. After Lipinsky threatened to sue, distribution was temporarily halted, but it began again several weeks later when the housing office director was advised by his attorney that the guide contained nothing libelous.

Lipinsky, in turn, complained to the housing office's supervisor, Carl Erickson, and within a few days a letter to the editor appeared in the campus newspaper, the *Daily Aztec*, from the guide's author retracting most of the booklet's allegations. When the second edition of the apartment guide appeared last fall, the allegations were repeated. Lipinsky again went to Erickson and succeeded in getting the housing office to omit entirely the evaluations section from the guide. In late March, the school's off-campus housing coordinator, Irene Melzer, claimed to the *Daily Aztec* that her office had received numerous complaints about Albert's. That information prompted a series of articles about other problems at the complex, from a lack of hot water (caused by a ruptured gas line) to lawsuits filed for the

return of security deposits and other service fees. Many of the complaints later proved to be unfounded, however, and an investigation by the *Aztec* revealed that of the nearly thirty complaints received by Melzer's office, only about six were legitimate ones — a number on par with that of other nearby apartment complexes. Subsequent articles in the newspaper have been increasingly less biased against Albert's. "I wouldn't go so far as to say they [the housing office] misled us, but they did not give us a clear, objective view of the situation," says Robert Krier, the *Daily Aztec's* editor. "We were definitely not on a vendetta against him [Lipinsky]."

Melzer says of Lipinsky that "his biggest concern is hurting his vacancy rate, but that's not going to happen; they're [the apartments] always going to be full." And she insists she's simply trying to provide students with the best advice she can. "I encourage student tenants to learn their rights and to use them," she says. "I think what I'm doing is making an impact, and whenever you do that, the landlords and property managers aren't going to like you."

T.K.A.

Get A Lemon And Ride? Fix It

The only task more difficult than beating city hall is getting your way with an automobile dealer. But Betty Coon did it. Last June, Coon bought a new 1985 Peugeot 305 from Kenny Mesa Peugeot. A week later the engine's water hose broke and her car was towed to the dealer for repairs. Coon got the Peugeot back, but then the major problems began. She recalls how the windows

constantly fogged and the engine "had no power." The dealership's service department finally informed her that the car had a blown head gasket — a major repair. It took sixty-five days and seven attempts to fix the head gasket.

Finally the Peugeot was repaired and Coon, a San Diego Gas & Electric employee, was happy. But in November a fuel tank gas line disintegrated and gasoline saturated the car's trunk and back seat. Coon so feared an explosion that she called the fire department. (She had alerted firemen previously when engine oil leaked onto the hot manifold.) The Peugeot was back to the Kenny Mesa dealership, where it sat. The dealer service department claimed that Coon's use of either gasoline or a fuel additive had caused the fuel line mishap, but Coon, who swore she only used major-brand, unleaded gas, refused to authorize repairs even after the dealer backed off from its claim about the additives. She had decided the car was a factory lemon and vowed never to drive it again.

She meanwhile bought a used Ford Pinto for \$700 and hired an attorney, who, after extensive letter-writing to Peugeot's West Coast office in Carmel, secured Coon's right to get a settlement covering repairs, cost of a rental car, and perhaps \$500 for "aggravation," Coon believed.

Coon wanted to sue for a new car, but her attorney had secured a settlement letter from the dealer and doubted they could do better to court. The two parties went and Coon housed up with West Quintana, a consumer advocate who has advised San Diegoans on how to negotiate with car dealerships and has helped frustrated owners picket uncooperative dealers.

Quintana and Coon agreed the next step would be either to picket Kenny Mesa Peugeot or to sue the dealership, but Coon decided first to follow the advice of *The Lemon Book*, a consumer rights manual authored by Ralph Nader. She wrote a letter summarizing her plight and sent it to Peugeot's U.S. headquarters in New Jersey. A salesman arrived promptly from chairman Pierre Peugeot, reassuring her that her demand for a new car had been turned over to the company's West Coast representative. "I thought it was another cop-out," Coon recalls. But within days the Kenny Mesa dealership phoned and told Coon they wanted to talk.

She was offered a demonstration model in trade, but with advice from Quintana, who accompanied her to the dealership, the retailer was holding out for a brand-new 305 model of the same beige color as her troublemaker. The dealership relented on March

26. Coon is still not sure why the dealer acceded, though she thinks it was a combination of pressure from her attorney, concern by Peugeot that the federal department of transportation would investigate the fuel-line

mishap, and the presence of Quintana, who has cost local car dealers money by walking the picket line with disgruntled owners. Coon also gives much of the credit for her victory to *The Lemon Book*, which details the grievance process.

Rosemary Shaahan-Dunlap, founder of Motor Voters and a friend of Quintana, says she's never heard of a dealer giving up a car without being picketed first. "I told some of my consumer friends about this and they were amazed,"

recounts Dunlap. "They just said, 'Bravo!'" As for Coon, she is happy with her new beige Peugeot, and glad she resisted the advice of friends that she shop around for another make of automobile.

P.K.



Robert Magnus

The Books Stay Here

The city's library commissioners last Friday voted against spending \$1700 to send a senior librarian to a national convention in Philadelphia. The money would have come from the Benjamin Franklin, a \$450,000 trust set up twenty years ago by Edwin A. Benjamin. While the city librarian and his staff are disappointed with the funding vote, others are overjoyed.

"Mr. Benjamin would be coming in his grave if he knew \$1700 of his money went to pay for a convention trip," says Robert Magnus, a self-appointed guardian of the Benjamin trust.

Benjamin never spelled out in his half-page will just how the money should be spent. Following his death in 1963, library commissioners struggled to define how the money should be used, and they heard from Benjamin's friends, who tried to describe the eccentric inventor. They recalled how Benjamin, though wealthy, had no television set or refrigerator in his East San Diego home. He befriended his neighbors and left them his house upon his death.

The commissioners used \$55,000 of the gift to help build a branch library in Allied Gardens which was named for Benjamin, and the fund's capital has since remained virtually untouched, with the interest going to purchase books, recordings, and microfiche, in accordance with the trust's terms. The fund has been used for items over and above normal operating costs. But last year head librarian William Sanwald asked the commissioners to approve some constitutional uses for the money. They concerned: just \$400 was spent on books and recordings, versus the \$7000 to \$9000 spent in previous years. Twenty thousand dollars went to buy a word processor, \$3127 was spent for office partitions, and \$604 for convention travel expenses.

Librarian Sanwald argues that these purchases are true to the "spirit" of the Benjamin gift and could not be included in the library's normal operating budget. The word processor, he notes, is being used to computerize the library's volunteer giving program and the donations thereby generated will more than offset the expenditure.

But Magnus, a retired Solar corporation engineer and vice president of the 700-member Friends of the Library, claims such purchases are "a blatant disregard of the intent of Mr. Benjamin's generous gift."

Magnus, who has been a library gadfly since 1976 when

he successfully fought the planned closing of the University Heights branch near his home, is particularly miffed by librarian Sanwald's suggestion last year that the Benjamin Fund be used to underwrite a video playback machine. "Would a man who had no TV want this machine?" Magnus asks.

"It's reprehensible," Magnus insists. "The Benjamin Fund should use \$150,000 of the remaining Benjamin money to help expand the Benjamin branch in Allied Gardens, which ranks second in juvenile book circulation (Rancho Bernardo is first). He says such use is perfectly attuned to Benjamin's wishes. "Ben was concerned with grassroots library services, and he was particularly interested in branches and children's sections," Magnus says of the benefactor.

Though the construction expense, to be matched by a city contribution and monies from Allied Gardens' normal fund-raising, would deplete the Benjamin fund by forty percent, Magnus argues that Benjamin intended for his gift to remain intact for this long anyway. "He was a sophisticated investor and I think he'd be very concerned that the buying power of his donation had deteriorated so much. The remaining money was 'a fraction of what it would have been.'"

But librarian Sanwald calls the Benjamin branch expansion idea foolish. "I don't think it's prudent to spend the principal of the fund for expansion," he argues. "It's one of the few discretionary incomes we have to buy the things we need."

P.K.

Hospital Proposes Road To Recovery

A number of Mission Valley property owners have formed a group called the Mission Valley Unified Planning Committee, the purpose of which is to help the city prepare a master plan for development of the valley. A similar group, the Uptown Community Planners, advises the city on matters concerning downtown and other neighborhoods just south of the valley. Usually the two groups don't have much to say to each other, primarily because the boundary between their respective territories is marked by the south wall of the valley. That barrier, however, is about to be breached by the University of California's plan to build a 1200-space parking garage in a canyon immediately northwest of University Hospital, which is owned and operated by the university system. Access to the structure would be provided at two points: on the south through Arbor Drive in Hillcrest and on the north by means of a new road connecting the garage to Hotel Circle near the Holiday Inn.

The parking garage is a controversial project. Uptown planning group as one way of relieving the chronic shortage of parking spaces caused by the rapid growth of the hospital complex. The crunch became so bad last year that residents in the vicinity of the hospital convinced the city council to establish an experimental parking district in their neighborhood, allowing only the residents themselves the privilege of parking on the streets in front of their houses.

The hospital reacted by setting up a park-and-ride service for its employees, requiring them to park at such disparate locations as the old Convair plant on Pacific Highway and at a lot near the corner of Washington and Fifth streets, and then climb aboard hospital vans to come into work. The hospital's planners also accelerated designs for the parking garage, setting to work on an environmental report and scheduling the matter before the University of California Board of Regents in Los

(continued on page 33)



Jeffrey Lipinsky/Albert's College Apartments

Photograph by Jeff Yon



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Fish Stickler

In regards to your story "Tuna by the Ton" (May 13), specifically Jim Mastro's portion called "An Observer's Notes," I would like to preface this letter by saying that I have always had a deep, abiding respect for dolphins. I went to college so that after all I could perhaps study or train them. I am also a government observer. I have been with the program since November of 1977 and my last trip was coincidentally about the same vessel the author made his first trip on. This leads me to say that I found Mastro's article to be misleading, sensationalistic, and self-righteous. It was by no means an accurate account of what life on a typical American tuna boat is like or what an observer faces in the typical crew. I can only speak for myself and go on what I have heard from other observers, but there are certain points that should be made.

The main problem is that the tone of the whole thing, especially the first few paragraphs, makes the American fisherman appear ruthless, ignorant, and money hungry despite how "hobby-hobby" he later says he became with skipper and crew. As many human situations, there are some that are better than others, but the great majority of skippers

and crew I have found to be genuinely concerned about the welfare of the dolphins in their nets. And often it goes beyond the fact that it is only good business sense (i.e., no porpoise, no tuna) I have witnessed numerous occasions where crewmen have literally risked drowning, shark attack, or other injury in order to save individual dolphins in trouble. And I have seen men deeply affected when their efforts were in vain. If Mastro could have slowed down his negative train of thought long enough even to think about the shark, attack he had seen, perhaps he would have realized the daily risk these guys face instead of how clairvoyant he was because they screwed up and made his premonition come true.

I was overwhelmed and embarrassed by the caustic "wit" of the article. It lacked professional discretion and direction. Several more points come to mind. There can be a big difference between an American-owned boat stationed in Panama with a largely Panamanian crew (such as on his second trip) and a boat stationed in San Diego with an American crew. I wish he had made that clear. He can't seem to decide if he's talking about the tuna/porpoise problem or giving a restaurant critique. Leaving dolphins entangled from the net on deck in order to

return to the remaining ones may have been the best course to take. They could then get to the ones in trouble sooner. One has to remember that these are air-breathing mammals, not fish, so why the hurry to return them to the sea where they may have even been too weak to swim and drowned.

Letters

Why, it is concerning about regulations and understanding the sensitive nature of our job, does he name names? I have been telling these guys over and over how I'm on board to do my job and that's it. I used to scoff at their suspicions, now I share them.

Why was there the need to insult old Portuguese sea traditions? So what if some old men are superstitious — as long as they are not going to drive a stake through your heart. It even manages to insult a whole country. I've been to Panama twice and I've only regretted not being able to stay longer. He should have kept an open mind about the people and culture, and opened his eyes to the unique sights, the beautiful and the bad. He also should learn to tell the difference between threats and

kidding. My last trip on board his first boat can only be described as a nightmare for the crew. To make a long story short, after three major malfunctions, the last one found us drifting for eleven days waiting for a tug to tow us back to San Diego with only one-tenth of total capacity loaded. On top of this, some data I had to record was not in their best interest, but I was never made to feel like an outsider. Sure, I was accused of being a pirate, and so were four or five other guys, but we laughed it off and made the best of a bad situation.

In short, I feel Mr. Mastro did a real disservice not only to the fisherman, but to the observer. Many of us will now have his article shoved at our faces with an "I told you so" on our next trip. And I feel sorry for my roommate, who is now on Mastro's second boat. What will be his defense when the grapevine reaches them? They've been out since January 7.

I agree that it is a terrible tragedy that these beautiful animals die in the nets. It tears up my insides to watch. But on most boats most of the nets result in dolphins being hooked out with no mortality. Usually a malfunction or act of God is the culprit. The fishermen are not there because our burgeoning population needs food and pays well for it. Practically all rescue equipment and techniques (continued on page 34)



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In The Best of Taste:



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Chef's Secret
Keep your pasta from sticking by first adding a dash of salt and a tablespoon of oil to cooking water. When the water's boiling heavily, add pasta gradually so boiling doesn't stop. Cook only until tender, not firm. Drain and serve immediately without crowding. Rinse only if pasta is to be stored for later use.

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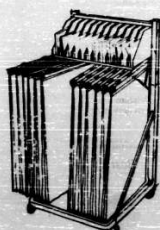
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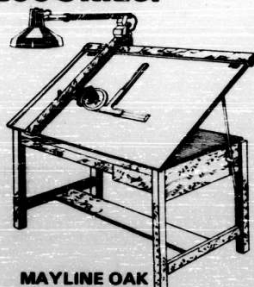
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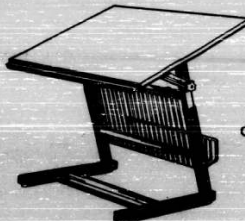
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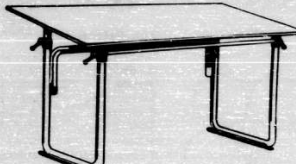
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

In the great oldie song "Bye Bye Blackbird," what is the significance of "bye, bye, blackbird"? Was it an old minstrel song? Does it go back to the days of slavery?

Edna Core
Pacific Beach

The history of the song can be traced all the way back to Tin Pan Alley and the year it was written, 1920. Ray Henderson wrote the music to "Bye Bye Blackbird" and Mort Dixon the lyrics. Neither was a minstrel, a slave, or even particularly associated with the South. Henderson was the better known of the two: the songwriting team of De Sylva, Brown, and Henderson was responsible for some of the most popular music written for the Broadway stage in the Twenties and early Thirties. Some of Henderson's credits include "Five Foot Two, Eyes of Blue," "I'm Sitting on Top of the World," and "Keep Your Sunny Side Up." Most Dixon did not have the formal music training that Henderson did (who studied at the Chicago Conservatory of Music). He did get around, though, working as a street conductor, banker, bartender, and soldier before turning to songwriting. His first successful song, "The Old Gang of Mine," was written in 1923 with Billy Rose and Henderson. Another Dixon tune you may recognize is "I'm Looking over a Four Leaf Clover."

Most people are only familiar with the chorus of "Bye Bye Blackbird" ("Pack up all my care and woe. Here I go, singing low. Bye bye blackbird...") and are not aware that there are also two verses. In the first verse a blackbird hangs around "singing the blues all day," saying "there's no sunshine in store." But in the second verse



Illustration by Rick Carey

the blackbird is replaced by a bluebird, a bird singing a different tune altogether: "Bluebird, bluebird, calling me far away! What do I hear you say? 'Skies are turning to blue.'"

With a name like Hawkins your interest in flamenco dancing is a wee bit unusual. After all, flamenco is really a gypsy art, originating in Andalusia as long ago as the Fourteenth Century. And though it is a typical gypsy mixture of cultures—in this case Spanish, Arabic, Byzantine, and perhaps even Hindu—flamenco seems to have evolved independent of Anglo-Saxon influence. Therefore I've devised a quick little test that you must pass before I answer your question. Which of the following is not a famous flamenco dancer? La Argentina, Jose Greco, Juan Bonilla, or Vicente Escudero. Now, assuming you know at least this much, I'll tell you that one person you can take lessons in flamenco dancing from is Juana De Alva, who teaches at the California Ballet School in El Cajon. She has about fifteen students

at present, in two groups. De Alva is also the founder and president of the Flamenco Association of San Diego, so she should know her casanets. You can reach her at the school (442-3083) or at 440-5279.

Dear Matthew Alice:

I am on a low-sodium diet and find commercial cottage cheese too salty. Is there anywhere I can get low-salt or no-salt cottage cheese?

Eva Lee

San Diego

Low-sodium cottage cheese can be obtained locally, but it has to be special ordered. One health food store that can order it for you is the Pleasant House of Natural Foods at 5647 Balboa Avenue (telephone 278-5853).

There are two reasons you cannot just walk into a store and buy low-sodium cottage cheese off the shelves: it is highly perishable and it is considerably more expensive to manufacture than commercial cottage cheese. The short shelf life is caused by its low salt content; salt is, of course, a natural preservative. And because milk contains salt naturally, the manufacturing process necessary to remove most of this salt is more elaborate (and more expensive). Foremost Dairies is one of the largest producers of low-sodium cottage cheese, but even they sell only a limited supply, and that which they do sell goes mostly to hospitals. Edgemoor Farms (213-870-7641) in the Los Angeles area does supply retail stores.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, California 92188.

"Twas like losin' a friend the day George Killian stopped brewin' the Red."

An old friend, if you ask me. For nearly a hundred years, the lads all over this part of Ireland knew you could count on the Red. And count on the Red they did.

"It was George Killian's family who brewed it. And for five generations, they was holdin' true to the taste. And if you ever had just a sip or two for yourself, you'd thank 'em for it, too."

"But then came the black day George Killian stopped brewin' the Red. Some say it was the changin' times that backed him to the wall."

"Modernize," they said to George.

"Compromise," George said to them. "And I'll have none of that. Before I change the taste, I'll close the doors."

"And close the doors he did—though a few of the lads came close to tears. And George Killian came close to tears, himself. Or so they say."

"Then something grand happened. Over in America, Coors asked George if they could help him bring it back."

"Brew me Killian's Red?" George asked. "Aye, I'd be proud to brew with you. If you be brewin' it my way."

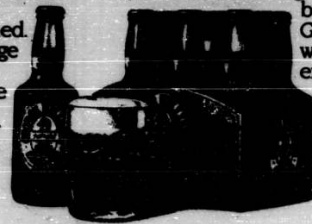
"Now George's way was never the easy way. It means slow-roastin' the malts. Takin' a bit more time. And a bit more trouble."



But that's what brings out the taste. And that's what brings out the glorious red color.

"And I hear that's just the way they're doin' it. One sip, they say, and you'll know they're brewin' it George's way. Of course, brewin' the Red George's way is just what the lads all expected."

"They don't forget what George Killian always says: 'I stopped brewin' it once. And I can stop it again.'"



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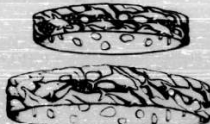
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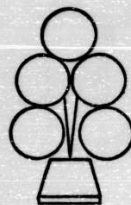
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SPORTS

If there were an umpire in the Padre broadcasting booth, he'd have to call Jerry Coleman's mouth out on strikes at least once an inning.

BY STEPHEN HEFFNER

Though less common than writers who write poorly, the appearance of radio and television broadcasters who suffer speech impediments always surprises me. Two of the most prominent examples are NBC's Tom Brokaw and ABC's Barbara Walters, the former reaching the pinnacle of his profession despite gagging on his L's, and the latter gaining her dubious esteem through mumbling her questions and seemingly spinning rather than speaking her words. And then there's Padre baseball announcer and former manager Jerry Coleman.

For a man whose job is to create with words over the airwaves an accurate picture of what is happening on the baseball diamond to our Padres, Coleman often does everything but, and the reason might loosely be classed as a speech impediment. Unlike the apparently physical (or psycho-physical) deformities of the aforementioned news broadcasters, Coleman's problem is not one of mechanical quirks among his lips, tongue, and vocal cords, but rather one that occurs along the path that Funnell's physical observation to the brain for processing and subsequent vocal registration. In other words, and for reasons unknown, what Coleman sees isn't what you hear.

Coleman has survived as a broadcaster for the Padres for the last decade and for CBS during the last five years of playoff games for reasons no better than that he sounds like a good broadcaster. He has enthusiasm, he lends the impression of enjoying his work, he is excitable, he fills



Jerry Coleman

air time end to end with effortless chatter. The problem begins when you start to listen to what it is he has to say, and when you do that, you discover that he has such a poor spontaneous facility with the English language that he should never have been let out of broadcasting school — if he ever went. (He's not too hot in foreign languages, either. His pronunciation of the names of some Latin players has been tougher on Spanish heritage than the Inquisition, or as Dave Campbell, Coleman's broadcast partner, said on the radio the other night, "Anybody who's heard Jerry do the advertisement for the Le Papillon restaurant knows that French wasn't his second language.") There's no doubt that there are plenty of radio and television fans who listen to Coleman the way they listen to Mozart in the dentist's office ("It sounds like music, it sounds like a ballgame, I am happy, I am happy . . ."), but for those of us cursed with the tendency to pay attention to our surroundings, Coleman can be dreadful. He's especially bad if you happen to like baseball.

For fans who get a lightheaded out of it, the fashion is to record "Colemanisms," the announcer's unwinning versions of malapropisms, and the list of them is long and ever expanding, featuring growth such as " . . . and he looked like a pinball for that ball . . ." and one I heard in spring training this year, " . . . at the end of three innings, it's the Mariners three and

the San Diego two." I know people who make lists of Colemanisms and then trade them with other collectors. Even the daily papers occasionally publish Coleman's latest, greatest hits, and some are truly funny. But there's a limit to how much of a man's Colemanisms can make of his broadcasts before he begins to annoy. During the ninth inning of last Sunday's latest of the Padres' games with Montreal, I decided, for experiment, to record the most conspicuous of Coleman's misnaming oddities. I began the list with one I'd remembered from an earlier inning, when Alvin Wiggins's attempt to steal third base was nullified by a foul ball. "Well, he'll have to try it again if he's going to 'make it,'" was Coleman's witty suggestion. The next that follows are highlights from the ninth inning above:

— With one out in the top of the ninth, Wiggins singled, stole second, and Coleman said to Campbell, "Dave, the dice is cast."

— Jeff Rardon relieved Woody Fryman for Montreal after Fryman had gone two balls, no strikes on Juan Benito. Rardon finished walking Benito and Coleman announced, "That closes the book on Fryman . . ." and then remembering Wiggins on second and Benito on first . . . unless the Padres get some more runs. "Benito came in to face Rardon and Coleman said, 'Fryman's now pitching to the only man he owns.'"

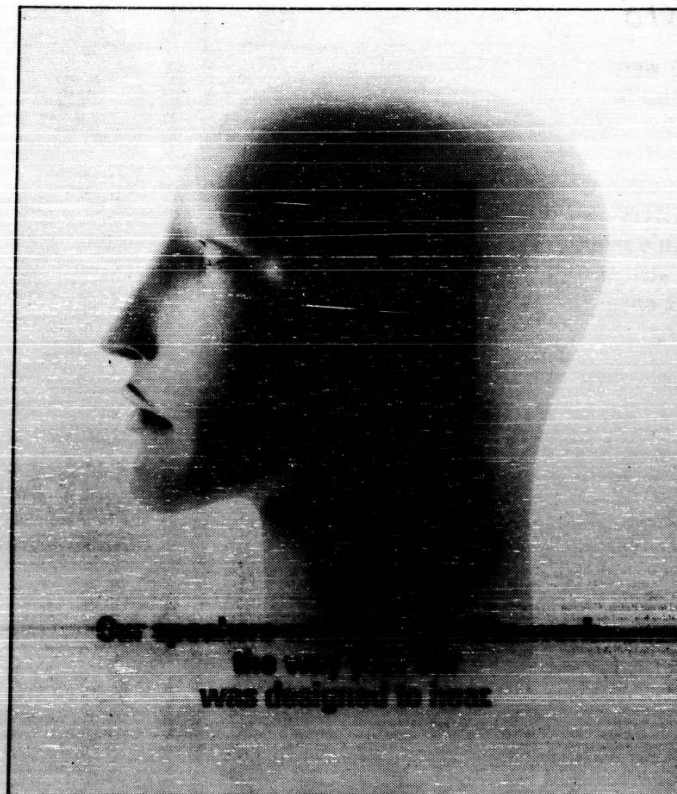
— After the Padres had scored a pile of runs, Coleman's assessment was, "It's been what you can call a team effort. If you want to be that way, but that's what it is."

— In the bottom of the ninth, with Luis DelGuz pitching for the Padre, Coleman, hopeful that the young righthander could take care of the Montreal hitters, observed, "We can't comment how important it is to keep the ball down."

It is a list like the one above can be compiled in a single inning of broadcast, imagine how a record of the season's announcing would read. With that sort of résumé, Coleman wouldn't deserve a job manning the public address system for a Little League game, yet for ten years he has been the voice of the Padres. With few exceptions, the team and the broadcaster have deserved each other — the Padres' tradition has been to play with the same refinement Coleman exhibits in the booth, and vice versa, but that may be changing. If the Padres are, indeed, beginning an era of respectability on the field, it follows that they should seek the same in their public image, a good portion of which is the domain and responsibility of the men who call the game for the folks at home.

A friend recently complained to me about Dave Campbell, claiming that the announcer is far too ready to talk about his own forgettable baseball career when on the air, instead of talking about the game at hand. If that's true, and I'm not sure I believe it is, it's a small defect in an otherwise competent announcer. This is only Campbell's fifth year in the business and he seems to me to do a better job all the time. (He's certainly come a long way from his first broadcasts in spring training in 1978, when a typical call might go, "Here's the pitch . . . Winfield . . . Oh, my! . . . Well, folks, we'll have to go back over that one.") Campbell is well spoken and endowed with plenty of baseball smarts. Unlike his partner, he says what he means to say, and he avoids following Coleman into the quagmire of hyping nearly every run-on-base situation as "the thing that could turn the tide" either for or against the Padres. (I've heard Coleman declare a particular pitch in the first inning of a game to be "maybe the most important pitch of the ballgame.") To my friend's complaint, I answered that I'd rather listen to Campbell for an entire game than to Coleman for an inning.

By all reckoning, Jerry Coleman is an eminently likable fellow. He had a fine baseball career with the Yankees thirty years ago, and he has distinguished himself in the service of his country during times of war. Unfortunately, his descriptions of baseball games are comic at best, and absurd and embarrassing at worst. As the personnel and demeanor of the team change from a character of ineptitude to one of competence and class, it may be wise for the Padres management to consider embarking a similar change in one of their most visible public relations positions — the broadcast booth.



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TWIST & SHOUT

(continued from page 1)

reached the conclusion in 1965 that this had become a tired scene," the jovial Hardiman told his San Diego audience. "The editors were becoming jaded, the same ones were going to the same studios and staying in the same hotels." So Hardiman devised a scheme, a kind of media *Love Boat* with the TV stars and their less glamorous critics jammed together aboard a ship bound from L.A. to San Francisco, partying all the way. An expensive way to promote the fall line up, but one which was made possible by what Hardiman calls "tie-ins," the financial participation of other organizations and corporations in the promotion to the mutual benefit of all. This is the same concept employed by the game shows on television — "transportation provided for promotional consideration by..." at the end of the credits. Hotels, washing machine manufacturers, dress companies, they all do it. For his 1965 extravaganza, Hardiman got the Matson Lines to donate a cruise ship. "Before we sailed, we had a big banquet in a San Pedro restaurant right on the water. The Coast Guard needed help with its recruiting program so they staged an air-sea rescue right outside the windows while we were eating. Miss San Pedro

could hardly give out clean cigarette lighters. At the dock as we were loading, the Los Angeles Philharmonic played for the send-off and as we sailed off, fireboats from the Port of Los Angeles came out spraying water. We'd gone to the Good-year Company earlier with all the names of the press members signed up for the trip and they agreed to flash the names on the (Good-year blimp's) advertising board while we snapped photos. Later, when the blimp flew past the boat on the trip and flashed the names of the editors again, we went around with the prints and gave them to every member of the press while he was looking at his own name up there in the sky." Details, little details make the difference. As Hardiman said that night, "You've got to make the press comfortable."

In the years after that first extravaganza, Hardiman took his editors and network stars on junkets to Canada, paid for largely by Air Canada and the government, whose interest in promoting the upcoming Montreal Expo provided the "tie-in" opportunity, and to Mexico City, where the 1968 Olympics were the natural "tie-in" opportunity. "Once again, we didn't pay anything from the time we left Hollywood till the time we got back. The hotels, the tour, the ministry, the airlines wanted people to travel there, to stay there. You see," Hardiman told his listeners, "public relations is talking people into things and talking people out of things without spending any money."

Unfortunately, everything's a bit more complicated now than it once was, even as recently as the late Sixties. "Most papers will not allow their writers to take a five-dollar lunch, or take transportation, or take theory they won't be fly-white unless they pay their own bills," Hardiman lamented. "Well, they're often too cheap to pay the bills, and very often you can't get them out to cover anything." In answer to a question from one of the members of the marketing association's local chapter, many of whom in the audience were barely out of diapers, when Hardiman took his editors off to San Francisco, he conceded that the large-scale promotion of old school public relations is dead. "As a matter of fact," he said rather sadly, "these grand junkets aren't done anymore."

It doesn't take grand tours or grand openings or even grand plans to land your client in the newspapers. Sometimes a simple press release will do, and sometimes that press release will appear intact, not really edited, just as the public relations person wrote it. The Public Relations Club of San Diego and the city's Press Club, which is about equal parts reporters and editors and public relations practitioners, both offer prizes to public relations people whose stories have appeared in the county's daily and weekly newspapers in essentially the same form they were written. Considering that the *Washington Post*, one of the nation's great newspapers, early this month attempted to ban all interviews set up by public relations people, saying

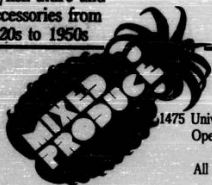
that nobody need hire an intermediary to get his message into print, the practice of some local papers here to print stories written by public relations firms — and of the Press Club to award the best of those efforts — either indicates that the county can boast of having some exceedingly objective PR people, or that the local community of journalists is exceedingly permissive.

Of course, public relations people are inclined to see their intimate relationship with the media as proof of their own objectivity, and of the editors' recognition of the fact. Sue Pondrom, who is employed by UCSD Extension as a public relations specialist, won a best of show from the Press Club in the public relations division for a story she wrote on teen-age sexual precocity that was tied to an Extension course for parents. Her clippings show that the story appeared verbatim in the *Coast Dispatch* in Encinitas of February 20, 1980, the *Oceanside Blade-Tribune* of February 12, the *Del Mar Sun/Coast* of February 20, the *Escondido Times-Advocate* of February 13, and in the *La Jolla Light*, *Carlsbad Journal*, and *San Marcos Courier* during the same period. The same story appeared in part or rewritten in the *Sentinel*, the *Evening Tribune*, and in Fallbrook and Lemon Grove weeklies. "What's wrong with that?" Pondrom asks. "Could it be that we [PR people] can write too?" Of course they can, and often very well, often better than newspaper staff writers. (continued on page 12)

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TWIST & SHOUT

(continued from page 10)

Two of the city editors for whom I once worked when I was a reporter at the *Tribune* are now in the PR business—Bernie Hunt for David Grant, Inc., and Mike Walker for Pacific Telephone in San Francisco, where former *Union* reporter Craig MacDonald also works. Dick Carlson, San Diego Federal's senior vice president for public relations, was a prominent newspaper and television journalist before joining the local corporate scene. Otto Bow, former *Union* political reporter, took on a special client when he became Pete Wilson's chief spokesman. Tom Cable, who has his own firm here, is a former business editor for the *Tribune*. Three *Daily Transcript* alumni are now in PR, as are at least seven former *Union-Tribune* reporters other than those already mentioned. A casually compiled (and undoubtedly incomplete) list of these people is thirty names long. By themselves, they would make up a fair-size daily newsroom; in fact, the *Los Angeles Times*'s local staff is smaller. The line between publicity and news may be as thin as it is at least partially because so many of the local players are products of San Diego State University, where public relations is taught as part of the journalism department's curriculum.

The point is not that public relations people can't write as well as reporters, but that they write from a concern that their employers, and not the general public, benefit from their efforts. One local editor who has printed verbatim stories submitted by PR people is Jim Alford, now the executive editor of the *Sentinel* and former editor of the *Los Angeles Times*. Does he owe his readers an explanation that some stories they are reading are not written by

his staff? "I think I don't. If I feel it's accurate, I don't think we gain anything by identifying where it's coming from. We print a lot of stories not generated by our staff." Alford tries to make judgments about who's trustworthy. He's been burned slightly by press releases with incorrect information and has had to cull out others that were overly promotional, and he also tries to stick to a policy that eliminates the printing of stories from strictly private businesses. "I make a differentiation between the information coming from commercial industries and that from the colleges and, say, the zoo." The problem Alford faces is understaffing at his own newspaper. "Papers like the *Light* or the *Sentinel* are just not staffed to produce the amounts of copy that are needed."

Even at the big dailies and television news departments, with large staffs, there is a need for public relations ideas because those large operations have even a greater need for stories to fill up their papers or broadcast time. Sometimes the imaginations of editors are simply not enough, and that's when the public relations industry can be called upon to contribute indirectly to "news" production, to "place" a story with a news outlet.

"Placing" a story is the process of dreaming up some angle that can, without too much straining of the boundaries of good sense and news judgment, be related to a client of the public relations person. "Say you have a client that sells antique cars. There's been a rash of thefts of old cars and your client is an expert on the matter, right?" explains Rich Wise, who has his own firm here. Within probably a week of the phone call or press release from Wise to an editor somewhere, there will be a story on this "problem." And it will probably quote the dealer in old cars because he is, in fact, familiar with the losses to thieves of vintage autos. Often the reporter who is assigned to cover such a story has no idea it was "placed." Names of who to contact are passed along with the assignment. Sometimes the story is suggested to the reporter directly. "It

(continued on page 14)

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TWIST & SHOUT

(continued from page 2)

which also offers membership to public relations people from time to time runs maxims that reveal the disdain or hostility of PR people for the news industry. "The chances of a news release being used," goes one, "are inverse to how many people at the paper remember that you used to work there for peanuts and then 'sold out' for the big time." Another, "The more complex the issue, the younger the reporter sent to cover it." And another, "Any attempt to explain complex subjects in simple terms will be a misunderstanding; b. misquoted; or, c. taken in the most unfavorable light." And, "The more innocuous the question, the more likely the answer is to make Page One." Dave Nuffer, president of the local PR firm Nuffer-Smith and Associates, recalls another maxim he picked up not long ago. "You want to hear the greatest non-sequitur I ever heard?" Nuffer offered. "It was at some conference [of PR people] and somebody was prompted to say, 'Confusion is better than positive information that's wrong.'"

Public relations agencies are more and more leaving the world of public relations and entering the world of public affairs. The most familiar and oldest form of the practice is political management, and the grass is green out there along the campaign trail.

In September of 1979 San Diego voters were asked to decide whether the city should hand over to the Navy undeveloped land in Florida Canyon for its new hospital, in exchange for the Navy's nearby existing hospital and land. Proponents of the swap (the chamber of commerce, the San Diego Coalition, the Centre City Association), who called themselves Citizens

for Balboa Hospital, raised enough money to pay the Galile Agency \$19,254 for its advice and services. Opponents of the proposal had local publicists. But putting on their side and she donated \$380 of her services, the only professional help the opposition enjoyed. Proposition D gathered sixty-one percent of the vote, less than the two-thirds supposedly required by law, but not enough to avert Navy condemnation.

A real whopper in terms of money raised was Proposition O in November of 1980, a ballot initiative that would have set up rent control boards throughout the city. Opponents of that proposition raised more than \$400,000. The Stoorza Company was the PR firm. Those in favor of the measure managed to put together \$5645. The measure, of course, was defeated.

In late 1980, a group in opposition to the use of public money for the building of a downtown convention center planned by the city's redevelopment authorities raised \$7593 for a campaign to qualify the question for the June, 1981 ballot, then raised another \$17,297 to campaign against the convention center. In contrast, backers of the center, who together were a local Fortune 100 calling themselves Citizens for America's Finest Downtown, had a computer readout of donations totalling \$117,530. Of that amount, \$13,022.63 went to the Stoorza Company for public relations work. \$4900.81 went to the accounting firm of Miller-Ross & Co., and \$3500 went to pollster Oscar Kaplan's Economic Behaviour Analysis, for a voter survey. Another \$17,000 went to the advertising firm of Ellis, Israel, Israel and Johnston for their creative work. The chamber of commerce spent \$1125.10 on postage alone for mailings favoring the center. Despite the lopsided economics, the measure went down to defeat, a reversal of the usual pattern, which many attribute to the fact that there was an uncommonly large voter response to the experiment with mailed ballots.

What does all this money buy? One very important service is research. In each of

the above cases, and in a fourth, the district elections referendum in the fall of 1981, voter surveys were done prior to the actual campaigning. No serious candidate or citizens group will fail to spend money trying to figure out what this voter wants to hear and what that voter doesn't want to hear. So you employ a PR firm that can send one kind of mailer to one list of voters, and an altogether different mailer to another. The PR firm usually relies on a pollster to identify other concerns of targeted voters as well.

The interesting thing about surveys is that they very often reveal to experienced PR firms just how minds can be changed, where a basically popular ballot measure, for example, is vulnerable to attack. Oscar Kaplan's San Diego Poll is the most respected in this city. "Public relations firms now use not so much the shotgun [mass mailings and advertising], but the rifle. You try to identify neighborhoods, ethnic, religious, and age groups to narrow down your appeal. You can very often take people's attitudes and turn them around. There was overwhelming support for district elections in the beginning [before campaigning]. And then Orr and Sanderson [the PR firm that hired Kaplan] did a number on that one." Kaplan does analyze survey results for "softness" of attitudes that could help clients overturn those attitudes, but in the case of district elections he was called on only to do the survey and turn over his raw findings. "Orr and Sanderson did not need any help from me."

There are social-psychology theories that attempt to explain how minds can be changed. The theory of cognitive dissonance is one. Very roughly, it posits that the human mind does not tolerate values conflicts. Introduce a conflict in voter minds and then offer them a way to resolve the conflict and those minds will grant that argument gladly. Political counselors generally either pooh-pooh the efficacy of theories, or refuse to divulge their trade secrets when you ask them if they use such theories. As one said, "The 'whats' I give you free, the 'hows' you have to pay for."

Kaplan simply says, "I support the Green Theory, which goes more or less like this: If you have enough money and you spend it professionally, and you're not Adolf Hitler, you'll do well."

In each of the ballot measures above, professional PR and advertising help was engaged by citizens groups that were mainly financed by \$500 contributions from good citizens like the chamber of commerce and developers like the Koff Company, Ernest Hahn, Hill-Smyk Associates, and Genstar, Pardee, and the Signal Corporation. Home Federal Savings, Torrey Enterprises, Christopher Sickels, NAASCO, and even out-of-town industrialist Justin Dart (a key contributor to Mayor Pete Wilson's present and recent campaigns) show up on contribution statements again and again, in a phalanx, ready to hand over their cash in an effort to effect public policies. Of course, this is nothing new — just big-time urban politics as old as Mayor Daly and older. As old as Tammany Hall. But Mayor Daly and Boss Tweed used to twist arms and throw city contracts to the party loyalists who twisted the arms. Here and now we do it differently. We take some of that city money and give it to public relations people and have them persuade us to do the right thing. And no public relations firm is situated more comfortably in this network, decorously twisting the arms, than the Stoorza Company.

Gail Stoorza's company is located right at the point where the city's circulation system exchanges fresh blood for old — "the interface" is what it's called in public relations — where public and private managers drop off their programs for delivery to John Q. Citizen, and where John Q. Citizen's reactions to those programs are fed back to the managers. It's not clear yet precisely how this system works, probably not even clear to Stoorza and her top executive, Alan Ziegler. After all, they did lose the convention center program, which probably makes the Stoorza Company something less than America's Finest PR firm. (continued on page 18)



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JUROR: JOHN UPTON, Curator, Instructor, Author of Photography, most widely used text in the field.

CONTRIBUTORS: Giant Photo: Gallery Graphics; Costello Camera; Central Graphics; Stephen Zolezzi's Stefanos; Graphics Ink Lithography; Rex Heftmann, Publicist; Quel Fromage!

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TWIST & SHOUT

(continued from page 17)

Agency. But the company isn't doing badly.

For four years it has handled public relations for the Center City Development Corporation, the quasi-public agency that shuttles between Ernest Hahn, the city council, private retailers, and community groups in search of a new and larger downtown. For all the surveys, brochures, media tours, internal and external newsletters, for all the press releases released and charts changed in those four years, the Stoorza Company has been paid \$96,525. Those are public dollars because CCDC is publicly funded.

The relatively new Southeast Development Corporation, which hopes to do for minority and low-income neighborhoods what CCDC is hoping to do for downtown, has also retained Stoorza and Ziegas. The contract is very similar to CCDC's contract and was prepared by the same law firm. It will yield the Stoorza Company some \$16,000 in public funds this year.

Since last September, when a contract was signed for advice and consultation, the city's housing commission has paid the Stoorza Company \$8300 in city funds to help the commission set up its own in-house public relations operation, to write news releases and to develop an annual report as well as to operate a speakers bureau.

The public-agency business the company enjoys is really only a minor part of the Stoorza Company's portfolio of clients. The cumulative \$120,825 the above three have contracted to pay, or have already paid, for the last four years is an insignificant amount for a company employing sixteen account executives and clerical help in addition to Ziegas and Stoorza.

The current client list of the company

includes AVCO Community Developers (Rancho Bernardo), CDS-Grant (Christopher Sickels's company that is seeking public bonds from the city council for the renovation of the Grant Hotel), M.H. Golden Company (the old-line construction firm often involved in city contracts), the Bank of San Diego, Signal Landmark, Inc. and Campus Crusade for Christ (potential developers of 5000 acres east of Penasquitos), the San Diego Padres Baseball Club, San Diego Transit Corporation, and the heavyweight architectural and engineering firm owned by Frank Hope, the Hope Consulting Group.

That's only a partial list of Stoorza's locally active clients, but it's imposing enough. Mix it together with the fact that the Stoorza Company has those public agencies as clients, and has handled the convention center campaign, the Bill Lowery for Congress campaign, the anti-control campaign; mix together Ziegas's work as spokesman for the pro-Navy Hospital forces, and that he is Leon Williams's campaign manager (Williams is the force behind the Southeast Economic Development Corporation, which, of course, is on the public-agency client list); and that the agency is handling the San Diego-Imperial County campaign for the Peripheral Canal. Mix all that together and you can see these are people who have a lot to do — with everything.

Sometimes the sheer density of these connections could cause some confusion in the average mind as to just who the Stoorza Company is representing at any given moment during a council or CCDC or SEDC or housing commission meeting. But it's probably not very troublesome. A clause that forbids the company from working for anyone connected "to the [redevelopment] project area" without prior written consent. Last March Ziegas had to write a letter to CCDC's director, Jerry Trimble, to let him know of (if he didn't already know) "your firm's representation of CDS-Grant Corporation in the firm's effort to obtain [government-subsidized]

financing for the hotel's refurbishment." Back in January of 1981, Trimble was worried that some people might think CCDC money paid the Stoorza Company could be flowing, or appear to be flowing, to the campaign the Stoorza Company was waging on behalf of the convention center. So Ziegas had to write Trimble a letter that said, "This is to confirm that no hours billed to CCDC have been spent working on behalf of the campaign for a yes vote on Proposition A."

It all gets a little confusing, doesn't it? I had hoped that an interview with Stoorza and Ziegas would straighten things out a bit, but when I finally got my chance to sit down with them, after numerous postponements, I soon realized that the frustration I'd endured in my efforts to speak with them was to be matched by the substance of the interview itself. Ziegas brought out his own tape recorder and set it near mine. Here are some highlights from that conversation, which began with my question about how they improve a company's image through the use of surveys.

Can you give me a hypothetical example of what you would do in relation to a company's public image?

Stoorza: The best example is probably the Golden Company, where we found...

Ziegas (interrupting): I don't think we ought to talk about the company's clients. We don't represent any manufacturers or retailers, so it's a little difficult to say. We can talk about it in a hypothetical fashion but that's strictly what it's going to be. It would probably be better to talk about someone in a hypothetical way similar to what we've worked on.

Well, take a situation that doesn't clearly follow what you've done. If you would rather do that it's okay with me. We could set up a model.

Ziegas: Well, the difficulty is trying to piece together something piecemeal without taking a look at all of it. I mean, it's a truism that unless you know a lot about a company you can't do a "communications audit." So to try to do a hypothetical "communications audit" for you involves

setting up a whole list of assumptions. Stoorza: One of the audits we conducted was for a client that delivers a service. We found that though that client delivers a very broad service for a variety of sizes, companies, whatever the average person who didn't deal with them direct saw them only delivering this service and had no idea they were also delivering this service. And as a consequence, the company hadn't noticed that they were losing that share of market of that particular service. So our marketing program for the next year worked on emphasizing that we do this too. And that was a big surprise to us going in. And we had no idea that that idea existed.

I see.
Ziegas: Did you get that? That's really a good example — where it really pays off.

We talked about opinion surveys and then, eventually, we got into politics. Have you ever turned down clients who you thought had a problem you didn't even want to approach? [They nod, yes.] On what basis? Too much work already? Something you weren't interested in, or actually had a negative feeling toward the client?

Stoorza: All of those.
Ziegas: Yeah, we've had many occasions...

Ziegas: There have been a number of occasions where we've turned down business, for a variety of reasons. But on occasions we've turned down business because we felt the problem could not be properly addressed by a public relations program. It was more serious than that. Or that we had personal reservations about the type of product or type of service, whatever it was the person was selling.

How about political campaigns? Anybody approach you whose proposition or whose candidacy you couldn't personally feel good about taking or working for?
Ziegas: We've turned down political accounts... I have a hesitancy because I can't off the top of my head think of anyone we've turned down because we've had

(continued on page 20)



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TWIST & SHOUT

(continued from page 19)
problems with their...
Their ideology?

Ziegau: We've not been approached by the Ku Klux Klan or the Communist Party. We really haven't been approached by people who aren't pretty much philosophically in tune with what we're working on.

Do people have an idea of what your philosophy is politically? I mean, the rent control people wouldn't come to you now because you've already worked against rent control. But is there, does there?

Ziegau: Well, don't even take the time to think of it. I wouldn't want to say. If you mention candidate X, would we take them or not take them. We wouldn't take a pro-rent control measure. We wouldn't take things which are against the best interests of any of our clients. Because we're philosophically in tune with those things our clients are trying to accomplish.

What if there were a Citizens for Rail Transit, a trolley network for the San Diego urban area. What would you say about that? I mean, I'm not going to hold you to it, and I don't think our readers are.

Ziegau: We're supportive of mass transit. But it would depend on what the particulars are.

What about a sign ordinance? I mean people who wanted to ban all... Ziegau: Outdoor signs? We've never discussed that.

Stoorza: I think it's important to understand that we have a lot of people in this company and there are mixed and very divergent philosophies. We're all professionals in dealing with communications. And I think you have to think first and foremost, "Is it legal, is it ethical, and can we make the case?" That doesn't mean everybody in the company supports it. And to all these instances in which we worked for people, we made a judgment that their



Gail Stoorza

Well, yeah, because Al, you used to work for, when you were a kid you did Goldwater's campaign, you did a campaign for somebody locally.

Ziegau: I didn't "do" Goldwater's campaign.

No, no, you were knocking on doors. Ziegau: Sure. And I worked in Pete Wilson's first campaign for assembly.

Clair Burgener's for Congress. And now you're working for Leon Williams. I believe Leon Williams is a Democrat, isn't he?

Stoorza: And we worked for Bill Lowery last year.

Do party labels mean anything? Do you see ourselves as available to?

Ziegau: Well, we want to work for those people who we think are going to do something good for the community. And in all these instances in which we worked for people, we made a judgment that their



Alan Ziegau

service had been of high quality and their continued service would be of high quality.

Can you take anybody, even though you wouldn't vote for that candidate?

Ziegau: No, I wouldn't. I can't answer for myself. I wouldn't take anyone I couldn't vote for. But that would be a team decision that we'd make, but I would vote against taking someone I couldn't support.

Stoorza: Yeah, if you're saying vote for them because it's Democrat versus Republican and one of us happens to be registered one way or the other, I don't think that would come into play. But if you really couldn't vote for them philosophically because you didn't think well of them, I don't think we'd take them.

Ziegau: If we thought that their service would not be... I think that answers it if we thought their service would not be of benefit to the community...

Photograph by Fred Fisher

It's still a little confusing, isn't it? Here's Alan Ziegau, standing before city planning commission chairman John G. Davies, with a proposal that the city help finance the refurbishing of the Grant Hotel. Now, the man paying Ziegau and Stoorza to ask for city money is Christopher Sickels, whose lawyer in private life is John G. Davies. Ziegau, the man asking for the money on behalf of Sickels, often comes to city hall to explain what next needs to be done on behalf of redevelopment because he does public relations for CCTDC, and is therefore pretty close to the mayor's position on these matters, since CCTDC is pretty much the mayor's creation. Besides that, the mayor is pretty close to Davies. If you were to look for a conflict of interest in all this, you couldn't possibly find one. The interests are all the same. Or as Dave Nutter says, "There are two sides to every issue, and I try to stay on both."

It occurred to me, as I was trying to follow the spaghetti-like relations between donors to political campaigns, contractors of services to the city, and this public relations company that represents both groups, that there was a question of ethics involved here somewhere. Maybe when Ziegau goes before the council to argue one thing or another, he is not just another citizen-advocate. Maybe council members look at Ziegau, with his folder of material under his arm, and see the man who is able to generate hundreds of thousands of dollars in campaign funds, and maybe they think, "Gee, I'd better keep Ziegau happy. I've got an election coming up soon and I'm going to need these people he knows."

Which is what I told Ziegau one night outside National University when I went to hear what he had to say about public relations and public policy to a political science class there. "So that's what the article's going to be about," Ziegau said. "Well, you're not going to get a councilman to say that. No councilman's going to say that to me..."

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The Man from the Coco Club

By Bob Owens

It's Friday night in Tijuana and an endless procession of cabs pulls up to the door of the Coco Club in Zona Norte, at the northern end of Avenida Constitución, just short of the Tia Juana River canal. The cabbies have picked up their fares at the border entrance or in downtown, with the promise of a "hot show, a young girl." Every available parking spot on the street is occupied, but the taxis park in a yellow zone right in front of the bar, a section reserved for them exclusively. Inasmuch as these cabbies and their customers are a crucial part of the Coco Club's operation, the management treats them kindly.

The young Americans tumble out of the cabs and are greeted by three-foot-high letters on the wall which proclaim: CONTINUOUS FLOOR SHOW. The misspelled word is a result of the sign having been painted by a slightly inebriated sailor who volunteered his expertise on the correct spelling of English words. The passengers then follow the driver through the curtained entrance where after studied casualness or smirking bravado. More often than not the driver will instruct his charges to go directly up the stairs just inside the entrance, to the hotel on the second floor, where a girl will join them. It is to his advantage if they are not distracted by the goings-on inside the club itself, since he makes most of his money only when his fare pays for a woman. The boys

who want to sit around and watch the show and examine the merchandise waste his valuable time. After all, he feels, not unreasonably, they can always watch the show later, on their own time, after he has been paid off by the owner and has departed into the night to entice other pleasure seekers.

The Coco Club is an old-style Tijuana warehouse, one of the last of its kind that once flourished in this city before officials went on a zealous image-changing binge in the mid-Sixties. It is located in a converted pool hall; tropical-motif murals and neon Tres Equis signs decorate the outside walls. On the walls inside, garish and luminous nude portraits are displayed, many of them painstakingly copied from *Playboy* and *Oz* centerfolds.

Quite a few girls are on duty tonight because this is the first weekend after payday — the American military payday, that is, the only one that really counts in this business. Some of the girls will work only the payday weekends, and make enough to get along comfortably for the next two weeks. A girl from the interior of Mexico will learn four basic things when she goes to work at the Coco: how to say, in English, "Can I sit down with you?"; "What's that?" "Let's go to the room"; and, of course, the exact words that the Navy and Marines get paid.

The place is filling up and the noise level is rising. A reverse fan sucks out some of the heavy blue smoke that hangs over the

booths. On the dimly lit stage a young lady dances nude, occasionally thrusting her crotch into the face of a male customer. Now and again a customer gets up to make the walk to a hotel room with one of the girls. But it's only ten o'clock and the traffic to the grubby cubicles upstairs doesn't get really thick until the beer and liquor have been flowing for a while.

A powerfully built Mexican in his early forties surveys the scene from a vantage point near the end of the bar. He watches the action closely — the comings and goings of the waiters, the trips to the rooms, the slowness and seeming reluctance a new dancer shows in removing her bikini bottoms — his mind calculating precisely before imparting and heavy-lidded eyes. An overweight prostitute who has strategically stationed herself near the door tells him a joke, at which he smiles briefly and nods his head, then questions a bartender, passes instructions to one of his "waiters," greets a regular customer. His name is José Luis, the owner, or more properly, the lessee of this house of ill fame. You will not read of him in inspirational tales for kiddies, but he is in fact a peculiar kind of success story.

José Luis — or Luis, as most people know him, or El Pato, the Duck, as a few friends call him because of his waddling gait before he recently went on a crash diet — was born in 1939 in the city of Aguascalientes, in central Mexico. His father started as an agricultural worker; actually,

he chased and killed rats in the fields. He correctly deduced that there was no great future in rat chasing, so like many Mexicans had done before him, and as millions have done since, he left his native land to seek a better life in the rich country to the north, before José Luis was one year old.

work, between 1898 Luis was one year old, and his mother, Juana, was the only person who worked as a bartender, and also did a hitch with the American Army during World War II. And for more than twenty years he sent money back to Aguascalientes to support his wife and his only son. Luis's mother was very protective toward the children, and she was very religious. She nurtured the same fond hope that many a Catholic mother cherishes in her breast, that her son would one day enter the priest's discipline of the church, both at home and at school. He served faithfully as an altar boy, and he was very obedient. He entered a seminary, at his mother's urging. "At first," he says, "I wanted to go. I nearly went, but, you know, it was just too expensive, my mother couldn't really afford it." His English is ungrammatical and heavily accented, but his easily comprehensible Spanish is clear. I thought, "I wish that I really didn't want to be a priest."

Instead, at the age of fourteen, he came to Tijuana, principally in order to get away from the sacerdotal studies that *mamá* was still trying to steer him into, but also in order to see more of his father. That was in 1953, when the city was still living up to its reputation as the sin capital of North America. There were scores of brothels/bars all



over towns, and Luis went to work at one of them — Necho's, on Fourth Street, off the Constitution — cleaning up and attending to the men's room, surviving on tips and a few meals a week which the owner provided. He lived on the premises for six months, worked eighteen hours a day, and explored the strange new city when he could. In time he worked at numerous places like Necho's, in many different capacities: porter, doorman, "watcher" — bartender, ultimately he teamed up with a girl in a comic dance club and worked with her on some of the club's dances and shows. "It was actually a joke dance, maybe a little sexy — how you say suggestive, right?" he recalls. "But I

think it was more funny than anything else." He also worked as a master of ceremonies, which included singing a few songs. "I didn't know much English then," he smiles. "Just a few jokes — *una rutina* — that I memorized."

Virtually all those places where he learned the workings of downtown Tijuana nightlife have since disappeared. The Golden Nugget on Second Street, the Nido on Third, the Tirol, Romance, Waikiki, and Ciro's on Revolution, and many more. "Americaans spent more money then, all the time, not just on payday like now. You got a better class of people, a little older than what comes now. San Diego didn't have dirty movies and mas-

sage parlors then; everyone came here. Beer was maybe forty or fifty cents. Now, I have to charge two dollars. And the unions now, *¡caramba!* The waiters, the bartenders, the band, they always want more money. They make enough as it is, and I can't afford to pay any more."


Luis is proud of his role in the old days, that he worked very hard and absorbed all aspects of the business. "I worked the old Blue Fox for a while, too. But don't ask me about the donkey shows." He flashes a broad grin. "There were never any donkey shows in Tijuana. That's all made up, in the mind, just bullshit."

Luis's car was interrupted in the mid-1970s, as he explains it, a man he worked for asked him to drive his car to San Diego on an errand. Customs agents stopped him at the border; the vehicle was searched, and cocaine was found, much to the surprise of Luis. He was arrested and tried and sentenced to ten years. The sentence was later reduced to three years, which he served at McNeill Island near Seattle and at Terminal Island near Long Beach. In prison he worked as a furniture maker and became so expert at this trade, he says, that the warden of Terminal paid him \$200 a month to make custom furniture for himself and his friends. The warden also gave him an unsecured furlough a few weeks before his release date; Luis spent the time investigating the mysteries of Disneyland.

Back in Tijuana, he worked for a few years as manager of the Unicornio, located

(continued on page 24)

(continued on page 24)



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Coco Club

(continued from page 23)

at Revolution and Seventh Street, and perhaps the closest competitor of the Coco, although both places are owned by the same gentleman, Bartolomeo Grinhalva, a wealthy accountant. Luis got married along the way, had four children, divorced, married again, had a few more kids. A son from his first marriage worked for a while, recently, in the Coco Club. About five years ago the Coco opened under the ownership of Grinhalva, who had no desire to spend a lot of time at the club. He hired Luis as the daytime manager. While working there Luis met Lola, a former nurse from Jalisco who had come on hard times and who had sought financial relief in prostitution. One day she said to him, "I love you," and just like that Luis became attached to another girlfriend, one of the hundreds he has had through the years. He is still married to his second wife, but now lives with Lola in Colonia Castilleja, a few miles west of the club.

"As those were tough times," he says with a roll of the eyes, "I made ten dollars a day as manager and had to support not

only my wife and family but Lola, too, when she got pregnant. She says the baby's mine but, you know, she was still working here at that time and the baby has light hair and blue eyes. I think maybe I had a little help with that one." He laughs knowingly, with acceptance. Later he took Lola out of the club, bought her a second-hand car, and now sends her to the dog races a couple of times a week. "Lola got lucky with me. Well, anyway, she just had another baby and this one I know is mine. No help this time." At last count his known children numbered ten. He's bought cars for most of them, particularly his grown daughters, who drive by some times to put the touch on Papa for some spending money.

Two years ago Sr. Grinhalva decided that he wished to remove himself from the actual running of the club; not to sell the place outright but to leave it to one of his managers or bartenders for a fixed sum every week. Since he was seldom there, he apparently figured that he was being gyped any day. The managers, day and night shifts, were making more than their ten dollars per day by charging the girls a tariff or toll for each trip to the rooms. Any girl who objected to this arrangement would be obliged to work elsewhere. Bartenders and waiters also, presumably, supplemented their fixed incomes at the expense of the boss.

Grinhalva offered a lease on the place to

several of his employees who best knew the business. However, he required the first week's rent and the week's supply of booze in advance. The amount was \$1500 (now risen to \$3000) and the only one who could come up with the money was Jose Luis, who borrowed it from his father, who was now living the life of a middle-class retiree in Los Angeles. At long last Luis had gotten his big chance, and was on his way to accumulating his fortune. In good times or bad, sex is a commodity that always has eager buyers.

Luis complains frequently about the exorbitant and constantly escalating rent he must pay, but despite that he has become wealthy indeed in the last few years. He readily admits that he has "no class," and proves it by boasting of his expanding six-figure bank balance.

To say the least, he is not a man who is universally loved. When he took over, he began living at the club, keeping close watch on the operation during the approximately eighteen hours a day the place stayed open. (He slept upstairs in one of the rooms used by the girls to entertain customers.) Within a week, the other two managers quit. Luis had plugged up the leaks, the tariff they took from the girls for each customer. He was determined that all of this money would go into his own pocket. Some of the girls left also; they felt he was taking too much of their money. Reportedly, whenever a new girl went to

work in the Coco, the entire proceeds from her first customer were grabbed by Luis as a kind of initiation fee. And just recently he and his chief bartender, friends for years, have been on nonspeaking terms, due to some sort of disagreement. "I like to talk to him," says Luis. "I don't have to talk to him. And now, when he wants a drink, he pays for it like everyone else. Before, he drank too much of my liquor. Maybe a bottle a day, maybe more."

The cigarette sales were another problem that Luis confronted head on when he took charge. Traditionally the guy who cleans up the restroom is allowed to make a few extra dollars selling cigarettes. Now, however, customers wishing cigarettes purchase them from the bar, another leak plugged.

Luis employs several "watchers" per shift. Watchers are found in almost every high-volume bar of this type in Tijuana. He pays them eight dollars a day and their job is to watch the bartenders to be sure that each drink is rung up, that none of Luis's money leaks into the pockets of the help. The watchers are also supposed to watch each other, to minimize the possibility of one of them acting in collusion with the bartender. But despite the rapid turnover in watchers, often the bartenders and the watchers will still come to a kind of working agreement.

Earlier in the day Luis had fired one of his watchers because the latter failed to



show for work when he was supposed to. When he did arrive, to clean out his locker, he was badly hung over, and was reciting his sad tale to everyone within earshot. The night before he had been in the Adelita, another Zona Norte bar, had gotten some drunk, and one of the girls there had accused him of stealing forty dollars from her. The police were summoned and the boy was forced to pay out forty dollars of his own money, as he swore he never robbed the girl. "Tijuana is no good. Tijuana is a bad town, good-bye Tijuana. I'll go back to Guadalajara, or maybe San Francisco or New York." He rattled on as he moved his meager belongings from locker to bar, better and close to tears. Luis came in later and talked to him privately, and decided to retain him. "I need no get drunk all the time myself," he says. "Up to a couple of years ago I drank a bottle of whiskey a day. But I always came to work, no matter how lousy I felt. You have to be sober to work."

He shakes his head. "Aghh!" he snorts contemptuously, contemplating the weakness of the earth. Near midnight the Coco Club becomes a bit raucous. Some of the kids are getting quite drunk as they grasp more intently at the bodies of the women who sit with them and sip champagne here or vodka souples at \$2.50 a pop. The asked girl on stage lies down and lewdly gyrates. Some body pulls out a cigarette lighter to illuminate the stage, to improve the view of the



undulating flesh. The yells and screams of young men combine with the deafening noise of the musical trio off stage—trumpet, piano, and drums—to produce a head-throbbing din. Jose Luis watches it all imperceptibly, muted by years of the same.

"I got money now, sure, but I worked hard for it. I'm tired, I'm tired of it all. Too many years in the bars. I'm tired." He glances casually at the door where six young Americans, heads down as if fearful of being struck, are being rapidly shepherded to the hotel stairwell by a fat cab driver. "There's always a problem of some kind or another, with the customers, with the help. If a girl causes too much trouble, I have to get rid of her. Some of these girls, they drink too much or take too many pills. Last month a girl caused a problem with a customer. He said she stole a medallion he had on his neck. She was drunk, I told her to give it back, but she refused. The customer stayed here all night trying to get his medallion back. The girl, she doesn't work here anymore." He pauses and sips some lemonade; he no longer touches alcohol. "I don't want those kinds of problems. Sometimes the customer, he causes problems for me too. He doesn't realize that he's buying the girl's time. The girl can't guarantee results. If he's too drunk or doped up, he wants his money back. If he bullies and shouts loud enough, the police come and

then I have to give him the money back and pay the police as well." Luis waves his hand disgustedly. "I don't want those problems. I try to run everything smooth."

Luis is interrupted by "Maestro," the man who runs the rooms upstairs. They chat briefly about some matters of business. Maestro has worked with the girls for a long time also. Back in the Forties he was a guard at Molino Rojo, a notable bordello on Madero Street between Fourth and Fifth. (This structure later became a grade school run by the Alba Roja Union; it was recently torn down and rebuilt.) According to Maestro, one of the two-dollar-a-throw girls who worked there saved most of her money and eventually became the wealthy owner of one of Tijuana's downtown import stores. Maestro's gray, sad face seldom shows emotion, but a faint smile plays around his mouth and eyes as he recalls the time. "Two dollars a throw..."

As the cabs outside continue to eject their cargo of lust lovers, the place starts to overflow. With seats and tables at a premium, it's now very important that every customer is a paying customer, that the drinks and the girls flow smoothly and rapidly, and that the dollars empty into the cash registers of Jose Luis. The ideal customers now are those who have some drinks, watch the show, holler a bit if they wish, take a girl to bed, and depart peacefully. Luis is sometimes quick on the trig-

ger with those he regards as troublemakers or freeloaders. Not long ago, one crowded night when he was helping out behind the bar, two young Americans walked in and the following scene ensued:

"What dya want to drink?" Luis asked.

"Nothin'."

"You want to stay here, you have to order a drink."

"No," said the kid. "I'm not gonna drink." While the two-dollar price for a beer causes a few people to stop and think, they usually end up paying it anyhow; drinking is not their principal reason for being at the Coco Club.

"Then there's the door," said Luis. "Get the hell out of here."

The youngsters headed for the door. The one who was doing the talking turned and extended a middle finger in Luis's direction. "Fuck you!" he offered as a parting shot.

Luis ran out from behind the bar and caught the kid just outside the door. There was some loud shouting and then Luis was punching the kid, who, apparently petrified now, offered no resistance and hardly even defended himself. Then he broke away and he and his companion cleared out fast, running down the street. On another occasion, an older American came in with a young blonde woman to see the show. The American was a casual acquaintance

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Conan the Barbarian

DUNCAN SHEPHERD

The first year I visited the Cannes film festival, two years ago, the French tourist bureau found me a room at the Hotel des Orangeiers, a good twenty-minute walk from the Palais du Festival, but the best I could do upon arriving at the festival four days late. There were two other Americans at the hotel whom I knew of, and whose acquaintance I struck up on those mornings (the majority) when I skipped the 8:30 a.m. screening and took my coffee and croissant at leisure in the main-floor breakfast room. One was a youngish fellow

around my own age, who was in Cannes to sell world-wide distribution rights to *Dracula Sucks!*; the other was an older fellow, lean, gray, and what I believe is called ruggedly handsome, who, it developed, was living in Italy, had not been back to the States in twenty years, was there to discuss the NBA playoffs then in progress, and was in Cannes, he said, to shoot a movie. I made it a point not to ask about the movie. Everybody in Cannes is there to shoot a movie, or to finance one, or to sell one, or to buy one, or something, and I would just as soon discuss the NBA playoffs. I didn't even ask the man's name, and he didn't give it. It was by sheer luck that, in the final days of the festival, I

stopped off at the hotel in midday to find him in the lobby with his luggage, awaiting the arrival of a taxi cab, and I stood around shooting the breeze with him one last time, getting ready to steer into the obligatory nice-meeting-you speech. In the course of this, a passing reference to his having worked with Fellini caused me to overcome my previous policy of avoidance and ask him his name.

The name was Gordon Mitchell, which I recognized from innumerable Italian musclemans epics with titles like *Revenge of the Gladiators* and *Seven Slaves Against the World* and *Atlas Against the Cyclops*—movies of a type I used to consume in bulk in my adolescence (the Fellini, of course, was *Satyricon*). It was not hard to see how I had failed to recognize him before then. Much more significant than the fact that he had always kept his shirt on during breakfast, or the fact that he had not taken to bending spoons with his bare hands, was the fact that he had pared off fifty pounds since his days as Maciste, Mighty Son of Hercules. Things, he explained, had gone from fat to lean in the musclemans trade after the arrival in Italy of that cursed Clint Eastwood, and the rapid changeover of the Italian industry from mythological costume spectacles to spaghetti Westerns, and he had had to trim his figure to move with the times. The picture he painted of the hazy days before he, Steve Reeves, Dan Vada, and boys had been shored aside by Eastwood, Lee Van Cleef, et al., gave me a somewhat novel perspective on the history of the cinema, and although the relative merits of Italian costume spectacles and spaghetti Westerns would be a close call, I did feel an unexpected pang of regret. As with any sort of movie that has gone the way of the periscope (a roll-call that would now include spaghetti Westerns, which seemed to me to have been leached from American screens by the long-film and the blaxploitation plague), I am prone to value Italian costume spectacles more now than I did in their early-Sixties heyday, and undoubtedly more than they intrinsically are now.

The foregoing is a roundabout approach to saying that *Conan the Barbarian* is the closest thing to an Italian musclemans epic to come along in quite some time. The ravaging of a peaceful village by vandals on horseback, the son of the slain chieftain brought up in slavery and honing his avenger's ambitions by way of gladiatorial school, the diabolical temptress ("Do you not wish to warm yourself by my fire?"), the comical wizard, the evil despot, the fabulous treasure guarded by a giant snake, the impregnable mountain fortress, the dancing girls, the virgin sacrifice, the orgy, the crucifixion, and such S-M accoutrements as animal-skin bedclothes and metal-studded leather wristbands—it's all here, or anyway most of it. But being the closest thing to an Italian musclemans epic doesn't necessarily mean being right next door. The anatomy of Arnold Schwarzenegger can stand comparison with that of anyone in the earlier musclemans generation, even though he accomplishes his feats more with swordsmanship than with sheer strength, and is satisfied to let his muscles play a mostly decorative role. And indeed his predilection for Mr. Olympia-type exhibitionism over Olympic-type athleticism, for mere show over useful application, is indicated in the fact that his most impressive physical displays are not in actual combat scenes but in solitary, beautifully choreographed warm-up exercises, when he can pose and posture beneath the bluest blue sky, with the wind blowing in his face and gently teasing his Germaine locks.

But the thing that truly creates a chasm between *Conan* and the earlier musclemans epics, the thing that lifts it out of the old neighborhood and re-locates it in a spanking new high-rise condominium several streets away, is the pretentiousness. A pretentiousness that is not in the neighborhood and re-locates it in a spanking new high-rise condominium several streets away, is the pretentiousness. A pretentiousness that is not in the neighborhood and re-locates it in a spanking new high-rise condominium several streets away, is the pretentiousness. A pretentiousness that is not in the neighborhood and re-locates it in a spanking new high-rise condominium several streets away, is the pretentiousness.

Conan's father (William Smith, in an uncanny impersonation of Jack Palance) are no more than we have come to expect of writer-director John Milius. Such touches are undoubtedly more at home here than they (or their equivalents) were in Milius's modern-day surfing saga, *Big Wednesday*. But that very at-home-ness, that greater appropriateness, tends to rub out the Camp element (so strong in *Big Wednesday*, and so strong in any Italian musclemans movie) and replace it with a pomp element. The Camp potential of *Conan* is, to be sure, still observable and enjoyable (as in dialogue like: "They said you would come from the North, a man of great strength" and: "Do you know what horrors lie behind that wall?" and: "Two or three years ago it was just another snake cult, now it's everywhere"), but it is further rubbed out by trendiness. The esoteric taste needed to savor such artifacts of Low Camp as the Steve Reeves epics, that sense of cultural covertness and respectability, is hardly possible when almost all moviemakers and almost all movie critics are falling all over themselves to be teenagers again.

The urge toward cultural legitimacy, the pretentiousness meant to improve the status of pop-culture trash, the hope to be seen as a member of the fashionable fantasy world of *Star Wars* and *Excalibur* rather than of the antiquated musclemans fraternity, should not a priori be held against *Conan*. This hope would be easier to endorse if the movie were better made. There is good reason to be suspicious of a movie that is buttered together with as many soft dissolves as this one. The ones clustered in a frenetic lovemaking scene are no more than a haphazard romantic convention, but the ones scattered all throughout the straightforward and unimaginative revenge story line are indications of a not very solidly connected chain of events. And in truth the movie tends to be a bit loose, slow, and plodding. And the action, when it comes, tends to be overly colored towards stunts and special effects.



The Road Warrior

a mishmash of tripped horses, acrobatic tumbles, explosions of blood, and other such staples, lacking in clarity as much as in originality. Milius's ferocity is always better displayed on the parade ground than on the actual battlefield.

The *Road Warrior*, sequel to *Mad Max*, is not without pretensions either. The introductory narration, which turns out at the end of the movie to have been spoken by a grown-up version of a grunting, sniffling, completely nonverbal, apellike character identified as The Feral Kid, strikes a nostalgic note which might not be inappropriate for something called *Summer of 2042*: "My life fades, the vision dims. All that remains are memories. They take me back. I remember a time of chaos, ruined dreams, this wasted land; but most of all, I

remember 'The Road Warrior,' the man we called Max. To understand who he was, you have to go back, to another time, when the world was powered by the black fuel, and the deserts sprouted great cities of pipe and steel." The prose style of this prologue, visually supplemented with black-and-white highlights of world collapse and of the events of the preceding *Max* movie, drags science-fiction back to the Dark Ages, and brings to mind the pseudo-poetic pseudo-soliloquy of a pulp writer like H.P. Lovecraft, or at any rate brings to mind that same writer's penchant for pausing between far-removed epochs as if by trap doors and secret panels. You never know what timeless cliché will pop up next in this unspecified future: "I was wrong about you," "You can run, but you can't

hide," and so on.

The early pretentiousness soon settles down to a tolerable level, and the movie (directed, as was its forerunner, by George Miller) gets on with that vigorous, low-velocity style of violence that so distinguished the first *Max* adventure, and that makes us fear for the lives of the flesh-and-blood stunt men, never mind the pasteboard characters. But the justification for all this violence is harder to put a finger on here, and really it's no use trotting out Carl Jung, universal myth, and the collective unconscious (as the publicity notes do) in an attempt to add intellectual ballast to the movie's self-conscious duplications of a couple of basic Western movie motifs, the besieged frontier fort (or, in this case, oil refinery) and the pursued stagecoach or wagon train (or, here, petrol truck). Putting feathers, war paint, and Mohawk hair on some of the besiegers and pursuers is hardly necessary to make the Western motifs more obvious, and I suspect that Westerners have fallen so far out of the consciousness (and even the unconsciousness) of today's movie audiences, that the more probable reference point for these fashions will be the punk-rock scene.

Self-consciousness must surely be the keynote of this sequel, which would appear to have been made in astonished response to the popular and critical approval heaped on the unassuming forerunner, and which, as a result, appears to be much more scrutinizing of itself, much more full of itself. Like *Conan*, *The Road Warrior* seems to feel that it's no longer enough for a movie hero merely to be The Good Guy; he must be a Deliverer, a Demigod, a Legend in His Own Time, an Instant Achilles/Beowulf/Cid. But at least one minor benefit of *The Road Warrior*'s overweening self-esteem is a benefit also of the continued surge of the Australian New Wave (or ought that to be First and Only Wave?) and the establishment of Mel (Gullipoli) Gibson as the most familiar Australian screen face since Chips Rafferty—is that, contrary to *Mad Max*, the original Australian dialogue has not had to be re-dubbed into American.

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JEFF SMITH

This season the Lamb's Players' Theatre has successfully revived several plays difficult to produce. Their achievements are all the more remarkable given the limited space of their small theater-in-the-round. Using just a few well-chosen props and some inventive set designs, the company was able to re-create imaginatively both the medieval Germany of Christopher Marlowe's *Doctor Faustus* and the Bulgarian home of the Petkoff family in George Bernard Shaw's comedy *Arms and the Man*. Their current production, *The Hunchback of Notre Dame*—adapted from Victor Hugo's novel *Notre-Dame de Paris* (1831)—attempts

an even broader canvas: the teeming city of Paris, France at the end of the Fifteenth Century. And although the large, almost epic scope of the production—including the problem of condensing a long, rambling novel into a tightly constructed piece of theater—is often at odds with the limited space (and time) available, the company succeeds in giving new life to the tale of Quasimodo, the humpbacked bell-ringer of Notre Dame cathedral, in love with the gypsy Esmeralda, and the volatile, fatalistic universe in which both are trapped.

Set in 1496 (although a majority of the action takes place in a long flashback to 1482), *The Hunchback of Notre Dame* is the story of multiple forms of imprisonment. There is Paris itself, a grotesque,

disease-ridden jail of a city, where criminals both walk the streets freely and inhabit its highest offices. And each of the play's main characters is similarly confined. Because of his hideous deformities, Quasimodo has been condemned to the bell-tower of Notre Dame cathedral, where his job as solitary bell-ringer has caused his deafness. Dom Frolo, archdeacon of the church and suspected necromancer, is caught between his priestly vows of chastity and his earthly passion for Esmeralda, an attractive gypsy woman. She is in love with Phoebus, captain of the archers whose true love, apparently, is his own reflection in the mirror. There is also Pierre Gringoire, an inept poet and dramatist enamored of Esmeralda, though it is not reciprocated. Amid this quadrangle of suitors—including Quasimodo, who provides her with an ironic "sanctuary" from the law in Notre Dame—Esmeralda is imprisoned metaphorically by the desires and jealousies of others. And the story, taut with interconnections in which the actions of one person affect the rest, draws increasingly smaller circles of confinement around both Esmeralda and the men who seek her love.

The Lamb's Players' Theatre recreates Hugo's gloomy image of fifteenth-century France by minimalist means. The set design, by director David McFadden and Liz McFadden, is an iron scaffolding like a playground monkey bar, with slender, gothic arches at the top, which requires little imagination from the audience to suggest the great cathedral of Paris, from its beltry, rope-laced belfry down to the dismal streets below. Several fishnets, dangling from the ceiling, are effective not only in depicting the dusty, unkempt home of Quasimodo but also in safely reinforcing the central theme of the play: its characters are all enmeshed in fate's indifferent web, and attempts to rise above this condition only result in further entanglement. The costume designs by Gail Parish—which range from the tattered to the elegantly refined—are a somber, unadorned lighting design, and some wonderful make-up by Matthew Mangle also enhance the themes, moods, and visual look of the production.

While Lamb's succeeds in collapsing a city and an era into a small space, it is less successful in translating the novel efficiently into cogent, dramatic time. *Notre-Dame de Paris* is a sprawling tapestry, replete with numerous subplots and minor figures. Director David McFadden, who adapted his version from the primary text and retained the original, tragic ending, has attempted fidelity to the book wherever possible. The result is a long evening, with problems of pacing and emphasis. Since much of the material stands at the periphery of the play's main focus, a few scenes in the first act undercut the major tensions of the drama—comic scenes with the gypsies, for example, and a mock hanging. McFadden has directed the production in a broad, full-throated theatrical style, which is consistent with the epic scope of his subject. But his efforts to retain the complexities of the story lend themselves to several bulky moments, especially early on in the production. Some of the minor characters behave assuredly, as if they have the same freedom to roam about the stage that they enjoyed in Hugo's lengthy tome.

In individual performances, Robert Smyth and Deborah Gilman are both capable. Smyth as Dom Frolo, the priest given to gruesome forms of love and revenge, and Gilman as Esmeralda, though the latter is often more of a mere presence on stage than a detailed characterization. Mary Smyth, Lance Kidd, and Kate Skelkewell are convincing as Parisian lovers, and Dave Heath deserves special mention for his work as Quasimodo. Wearing a cumbersome, ungainly costume, and contorting his body to fit the part, Heath nonetheless climbs the ropes and swings about the set with remarkable agility and grace. And aside from his command of the physical requirements of the role, Heath also gives Quasimodo a believable gentleness and sensitivity. This is evident, in particular, when he rescues Esmeralda from hanging and introduces her to his cell-like abode high in the towers of the church. In a long monologue, fully aware that his unsightly appearance may offend

her, Quasimodo names the various bells of the cathedral, explains his deafness, caused by the bells, without rancor, and offers Esmeralda refuge from the world that means her harm. Heath's moving speech alone is ample recommendation for the production.

The play also has a quality of déjà vu about it. The similarities between *The Hunchback of Notre Dame* and Bernard Pomerance's drama *The Elephant Man* are impossible to overlook after a while. Both Quasimodo and John Merrick, an actual historical being, are singularly gentle, kind, almost saintly people locked within offcasting outward shapes and castigated by societies ruled by the notion that surface

beauty is a true reflection of an inner purity of soul. Each story—Hugo's fictional creation and Pomerance's (presumably) accurate historical account—is a tale of beauty in the least, and both characters function as vehicles through which society as a whole is examined. In the process of these measurements, inversions occur, and the members of society who abandon and imprison its "beasts" emerge in the end to be the real monsters (Dom Frolo's duplicity, for example, and Dr. Treves's nihilistic vision of Victorian society at the end of *The Elephant Man*). The many similarities between Hugo's and Pomerance's stories lead one to suspect that Pomerance had waded into Hugo's

novel way past the ankles.

The most striking parallel between the two comes in each work when beauty meets the "beast." Similar to Quasimodo's meeting with Esmeralda, in scene ten of *The Elephant Man* Merrick meets Mrs. Kendal, one of the leading actresses of the day, and he reveals both a lively mind and an endearing heart. The scene works beautifully in the play (and in the movie version, which claimed that it took nothing from Pomerance and was based exclusively on the "true story" of Merrick), even though it never took place in real life. Although there was a Mrs. Kendal, historians agree that she never visited Merrick. Her husband did, and she

contributed money for the prolonged hospitalization, but she chose to stay away. Both scenes, in the novel and in the play, are fictions, with the latter being an almost direct retelling—of the former. The one possible consolation that emerges from among these apparently myriad pliftings in the name of truth is that the real John Merrick, who was admitted to the London Hospital in the 1880s—fifty years after *Notre-Dame de Paris* was published—may have been received so favorably by the literate British gentry due to the popularity of Hugo's novel and to the sympathy he accorded the fictional figure of Quasimodo.

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Father Nicolas Revels

JONATHAN SAVILLE

Father Nicolas Revels, who is on the music faculty of the University of San Diego, is a magnificent pianist in the classical-romantic mold of Artur Schnabel, Claudio Arrau, and Alfred Brendel. I have remarked on his excellence before, after hearing him several times at USD, and his recent recital at UCSD's Mandeville Auditorium has confirmed my earlier judgments. The critic judging the artist scarcely seems the issue any more; the question now is rather what the critic (and the audience he represents) can learn under the tutelage of Father Revels about the works he plays.

Consider, for example, his performance of Beethoven's Sonata in E-flat, Op. 31, No. 3. Here was an interpretation, obviously intentional and consistently carried through, which differed considerably from the way many other pianists play this work. The year 1802 is already middle-period Beethoven, and there are many elements in the E-flat Sonata that look forward to the revolutionary works of the following several years. But it is also in many ways a retrospective piece, looking back upon the procedures of the eighteenth-century sonata, elaborating and coloring them in its own special way, and in a sense bidding farewell to them. It is possible to play this work in a full-blown, dramatic, grandiose way, as though it were

merely a step away from the "Waldstein" and "Appassionata" sonatas. But Father Revels chose to understand it centrally in the tradition out of which it came: the tradition of Mozart, and above all of Haydn. The dry, Haydnian wit that characterizes all the movements, the playfulness, the ebullient energy of invention and conception — it was these qualities that Father Revels brought out. There is a great deal of the abrupt, the unexpected, and the dramatic in Opus 31, No. 3, but these are characteristics of Haydn as much as of Beethoven, and their effect was in fact enhanced by the general Haydnian framework of the performance. How refreshing this interpretation was — like a painting cleaned and restored to its vivid original color and sharpness of line!

Father Revels seems to have a special affinity for the music of Schumann. He plays Schumann's works often, and his performance of the *Fantasiestücke*, Op. 12 was one of his best. The texture of this music is odd — quite unlike Mozart, Haydn, Beethoven, or Schubert. There is a great deal of monodic passage work, and while we sometimes hear melodies floating above harmonic accompaniments, as in songs, it is more often the case that the melody is interwoven with the accompaniment and indeed emerges out of the passage work. What is called for on the part of the pianist is a complete control of all the intermingled voices and a high degree of clarity — and these are precisely the features of Father Revels' playing that make

his Schumann so illuminating an experience for the listener. Schumann's imagination is whimsical, extremely personal, and bold; his emotional tone swings between radiant introspection and vehement exuberance. Father Revels is sensitive to every change and nuance in this music, so that the quicksilver nature of the composer's mind is constantly being brought to our awareness; anything less (four-square, rigid, and "academic") could hardly be imagined. The flexions of rhythm and the dynamic shadings have an organic wholeness in this playing, and each of the eight pieces that comprise the *Fantasiestücke* is given its own inner vitality and essential personality. And Father Revels' technique is so richly developed that none of the extreme demands of the music seems to daunt him. Above all, he produces that floating, singing, almost vocal tone so necessary for Schumann's lyrical style, as well as negotiating the more overtly dramatic passages with magisterial power.

I had not heard Father Revels play Chopin before, so that his performance of the Mazurkas, Op. 17 made me aware for the first time that he is as good a Chopin pianist as he is in the German repertoire. The Mazurkas are among the strangest and quirkier of nineteenth-century compositions: these little, sprightly Polish dances that so frequently speak of the utmost anguish and melancholy. In performance it is easy to dwell on the dark emotionalism and so to sentimentalize the music; it is equally easy to overemphasize the dance elements, thereby palling the Mazurkas back into the company of trivial salon pieces out of which they spring. Like Rubinstein and Arrau, Father Revels succeeds in giving each of the two worlds its just due: the outer world of rhythmic brilliance and ornamental sensuality, and the inner world of poignant grief, of incalculable loss, of the broken heart that gallantly goes on beating. His performance of the fourth of the group, the A Minor, was supremely touching, the apogee of his dance as lamentation, yet with all the due proportions observed, and none of the rhythmic or emotional exaggerations that some pianists employ.

Finally, there is Father Revels' Brahms: the F Minor Sonata, Op. 5. I have three recordings of this work — by Rubinstein, Julius Kienzl, and Clifford Curzon, all of them admirable — but repeated listenings, as well as readings of the score, have failed to convince me that the content of the F Minor Sonata justifies the piece's inordinate length. It is certainly a fascinating

work in its revelation of how totally the twenty-year-old composer was under the influence of his idol, Schumann. But it also reveals how basically un-Schumann-like Brahms's musical imagination was: the imitations of Schumann's style result in the purification of whimsy, the forcing of fantasy, the dark thickening of quicksilver. Schumann is content to throw an idea out and then fly on. Brahms must consider such an idea from all points of view and explain to us how deeply emotional it is. Father Revels' performance of the Op. 5 had the grand authority of his recorded colleagues, and there is no question but that he knows and loves this music deeply. But in spite of some wonderful moments (in the scherzo, for example) I remained unconvinced of this work's validity — a judgment I am willing to suppose may be a failing of my own rather than of Brahms (it is certainly no failing of Father Revels).

There remain to be said a few words about the piano, the new Bösendorfer recently acquired by the UCSD Music Department (who sponsored Father Revels' recital). This is a huge instrument, whose majestic appearance is somewhat spoiled by the vulgar "BOSENDORFER" painted on its gleaming side, like an advertisement for Marvin K. Brown Cadillac. But it is so good the sound rather than the appearance that concerns those music lovers in San Diego who want to hear playing of the quality of Father Revels' on an instrument worthy of it. It should be said at once that in the midrange, and played *mezzo forte*, the new piano delivers a gloriously limpid tone, round, rich, and delectable. Even at this moderate level of loudness, however, the bass lacks bite and the treble lacks brilliance. One inevitably thinks of a Steinway, which is equally beautiful in the midrange and does not wobble at the extremes. In spite of these limitations, the Bösendorfer does sound like a fine instrument — when played *mezzo forte*. At higher dynamic levels, however — and this became particularly noticeable in the more bombastic pages of the Brahms sonata — the sound of this piano wobbles and distorts, like an overloaded hi-fi set. Where the Steinway blooms, the Bösendorfer clings. Which means that, having heard Father Revels play a recitalist's Beethoven, a devout but unexceptional Kaviar, and the best Bösendorfer Company has to offer, we must still wait for the conjunction of this wonderful artist and the piano God intended him to play on. □

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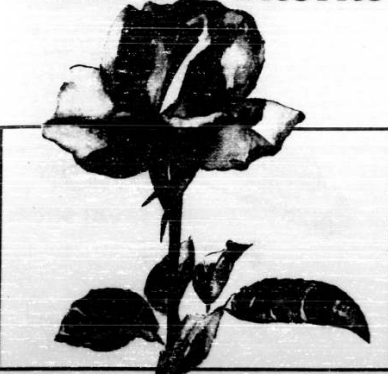
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ELEANOR WIDMER

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Type of Food: American
Price Range: \$3.95 to \$9.95
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Friday and Saturday, 11:30 a.m. to
11:00 p.m. Sunday, brunch 10:00 a.m.
to 3:00 p.m., dinner 3:00 p.m. to
10:00 p.m.

Shortly before eight on a Friday night, every bit of space in the lobby of the restaurant was filled with standing or sitting bodies; some sat on a ledge that housed plants along an entryway; others waited outside in the uncharacteristic wind of a May night. I turned to my companion and said, "What are they doing here, giving something away free?" For weeks I had encountered nothing but half-empty restaurants, and here was one so jammed that we were told our wait would be forty-five minutes. After we had given our names to the hostess — no reservations are taken by phone, and consequently it's a first-come, first-served system — we went upstairs to the lounge, where the din was immense and so not

seemed to be older than thirty. A small sign placed on a table at the head of the stairs informed us that in a few minutes admission would soon be three dollars to leave the band and to dance, unless we were going to have dinner. In that case, the entertainment was free. We took a brief glance at the delightful marina view and descended the stairs as a crash of fresh bodies pressed outward. Some were couples, most were not. Women arrived in twos and threes, many wearing short-cropped summer blazers over highly pleated pants. One of them took a deep breath and said, "Welcome to the meat market."

To be perfectly honest, I was in a state of shock, not because the Windrose restaurant catered to the singles crowd, but because I had been there a week before, at approximately 5:30 p.m., and the restaurant was virtually deserted. At that hour the only diners were mostly middle-aged couples and some more advanced in age. The atmosphere was serene and calm, the manner of the waiters unhurried. I thought, "My, what a nice place for older people!" It was a bit sedate for me, but I enjoyed the absence of music and the view in the twilight. Gazing at the blue-haired older women, I returned their smile, snug in the notion that in this restaurant and at this time I was one of the younger women. What a laugh. A week later, on a Friday

night, I felt as if I were the chaperon. The youthfulness of the crowd, the high spirits, the sense of adventure and anticipation altered Windrose completely. By the time we descended the stairs from the upper lounge, the wait for tables had grown to sixty-five minutes. Few left. The price of the meal included the true focus of the evening — namely, the music and the socially approved manner of meeting potential sex partners. Therefore, if you wish to visit Windrose just to dine, avoid Friday and Saturday nights. We waited almost an hour for a table, and frankly, it wasn't worth it.

What is worthwhile is dining at an early hour in the early part of the week. On Monday through Saturday, between the hours of 3:00 and 5:00 p.m., senior citizens (fifty-five years and over) may eat at a twenty-five percent discount from the price of the entrée. No wonder those blue-haired women were smiling!

The Windrose has several positive features: the marina view, the large dining area, and the cheerful service. The first time I was there, the tables did not have cloths and since the tiles on the table are supposed to imitate woven cloth squares, the table's surface was uneven, and made things on it wobble. Should you order a drink, you will discover that the glass doesn't hold firmly to the surface. Having spilled some of my wine, I placed my cloth napkin under my food and drink and got around the lumpy ceramic surface in that manner. The salad bar boasts forty-five items, including (on the day I was there) strawberries and yogurt. It costs \$3.95 and is well worth it. However, the salad bar costs only \$1.50 if you have it in conjunction with the entrée, some of which are listed on the menu under the headings "Click Click," "Moo Moo," and "Oink Oink." I found the salad bar to be fresh, full of variety, and with good dressings.

With my salad I had the Briyani burger (\$3.95), the first hamburger I've had in a restaurant in years. It was excellent. Served on grilled sourdough bread and accompanied with grilled onion, lettuce, and tomato, it was a most unpretentious but satisfying meal. The hamburger is huge and a half was more than enough for me. My friend finished the rest. With it I had fairly decent French fries, prepared with the olive oil from the restaurant. For approximately \$5.50, I had a wholesome American meal in an atmosphere that included a charming view.

My friend ordered sea bass (\$7.95), which was undercooked except for a baked potato. The fish was simply prepared and would be excellent for people who lack calories. There are several fresh fish entrees nightly, and there are worth having, especially if you want an unpretentious meal with no culinary frills. The fish is served with a most peculiar cole slaw that contains peanuts. I'm sure that the chef wanted to be original, but what a shock to

the palate to discover a salted peanut amidst the cabbage and carrots. There's lots of hot cheese bread to accompany your meal.

For dessert that first evening I had a slice of Johnny's New York-style cheesecake (\$1.95). If you want it with strawberries it costs \$2.50, so I simply ordered the cheesecake and then saved some of my strawberries and yogurt from the salad bar and placed that on top. The cheesecake will have you swooning.

Of course when I arrived the second time, my experience wasn't as positive. For one thing, we had that long wait for a table. For another, the place was very noisy. Then we were given a tiny table where our dishes hardly fit — I placed the unused ashrays on the floor just to make room. My friend and I were starving and we wolfed down a plateful of onion rings (\$2.50). These were not of the quality of the onion rings at Eric's, as they tend to be on the greasy side. However, they turned out to be the highlight of the meal, which we had downed there.

We had two dinners in the barbecue department: the barbecued chicken (\$6.95) and the special of the evening, barbecued beef ribs (\$6.95). Let it be said once and for all that barbecuing is an art, that it should be done by specialists, and that it doesn't mean broiled Moo Moo or Click Click with some sauce smeared over it. Neither the ribs nor the chicken tasted as if they had been cooked in that sauce, only as if it had been smeared on afterward. Our waitress had the best intentions when she recommended the beef ribs as opposed to the pork, and followed her suggestion, but these were to barbecue as an English muffin with tomato sauce is to authentic barbecue. Moreover, the baked potatoes arrived cold, the chicken was slimy, the peanuts in the slaw jarred one's expectations of all that is smooth and tart. My friend gobbled up lots of cheese bread and we made do with the chicken. We took home the ribs for distribution to the needy.

The gods were against us that night because the chocolate blackout cake, listed as "the richest fudge cake made anywhere" (\$2.75), went the way of the ribs and was a So-So, so commercial and so expensive for what you got. My friend's soul had had little real resemblance to tea, as it was "instant."

How would I summarize Windrose? It serves a terrific hamburger, a superior salad bar, a upland cheesecake. The fish is nothing to be ashamed of, though it's not exciting. If you're a senior citizen, by all means take advantage of the twenty-five percent discount between 3:00 and 5:00 p.m. If you happen to be walking around the area and would like a salad and a hamburger, you won't be disappointed at Windrose, especially early in the week. But if you're looking for something besides a meal and show up over the weekend, then my friend I've said about the food is irrelevant. □

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Coco Club

(Continued from page 25)

tance of Luis. Three Mexican youths sitting at a nearby table started to harass the girl, and then her escort as well. One of the bar girls reported the situation to Luis, who came over, exchanged a few words with one of the boys, and in a flash fists started to fly. Luis quickly got the better of the boy and all three were bounced. "It's tough, but I've got to keep the peace here. Men can come with their wives and girlfriends to see the show, that's good. Everyone's

welcome, but not troublemakers. I don't need no trouble, I've had enough of it." Luis believes that a few "trouble" from above, from the authorities, is minimized by the \$3000-a-week rent he pays. He says that he suspects more than half of it goes for political and journalistic payoffs. He doesn't know exactly how much, but "it's a lot, maybe \$1000 goes to Mexican, to the politicians. Maybe \$500 goes to pay off the newspapers, so they won't write bad things about the place. I myself pay off a few *periodistas* who come by now and then. And the local police are by just about every day, they give ten or twenty dollars. Too much, too much." His brow knits into deep furrows. A girl

asks him if she can leave early. She's sick, she says. Luis shrewdly surmises that she's made arrangements to meet a customer outside the bar, thereby depriving him of his commission, but as it is the first time she has ever asked, he lets her go. This time. "I've been working these bars for too long. That's my story, altar boy to pimp." He laughs and wearily rubs his eyes. "But now I've got everything I want..." Well, almost everything. The lack of a passport (taken from him upon his conviction for smuggling) is a problem. "I want to visit my mother and father, that's all." (Luis's mother joined her husband in L.A. fifteen years ago.) "I don't want to live in

the U.S. I don't have to. But I'd like to visit once in a while, you know, to see my mother and father..." In the far corner near the men's room there is the crash of breaking glass as a drunk drops his drink on the floor. A different girl is now on the stage, standing with her back to the audience, weaving her undraped derriere about in intricate little movements, like a skilled matador with a cape. José Luis yawns. "I'm tired. I'm getting out of this business in September. I'm gonna buy a cab, drive it two days a week just to make living expenses. I'll be happy doing that, no problems, for sure. Someday soon I'm gonna stop working so hard..."

City Lights

(continued from page 3)

Angels this month. But when word of the garage and its Hotel Circle access ramp reached the Mission Valley planning committee, its members reacted sharply. "The [Hotel Circle] area is overloaded with traffic already," complains Gary Goss, general manager of the Union-Tribune. "I think it's somewhat unfair that a fellow who owns property in the

valley has to downgrade his plans for development because [the hospital] is dropping 5000 cars on this area." Other members of the Mission Valley group took their plight to City Councilman Ed Struikma, whose district includes most of the valley. The councilman quickly prepared a news release, predicting such grim consequences as "metered ramps, major arterials unusable for emergency services, and condemnation of private property" if the hospital proceeded with a valley

entrance to the garage. Struikma favors routing the entire traffic load of the garage, expected to amount to 10,000 trips a day, onto the streets of Hillcrest. "It will be no more or no less than they have had in the past," he says, "and the cars will not be parking on the streets." That solution is indignantly rejected by the Uptown planners, who claim that the property owners and businesses of the valley are using their substantial political clout to force the residential community to absorb all the

traffic. "They've done a lot of lobbying already," says a member of the Uptown subcommittee looking into the situation. "They even have Caltrans on their side." Caltrans, the state department of transportation, denies that it has been influenced by the valley interests, but its deputy director concedes that "the whole thing has become highly political." Still, he maintains, "Our major concern is that during the peak hours, traffic in Mission Valley is already almost stop-and-go."

Although Caltrans claims it isn't taking sides, University Hospital planner Beverly Nuckles says that the parking garage is being made a scapegoat. "Caltrans has never opposed any project like they have opposed ours, not even the expansion of Fashion Valley," she contends. "We think it might be because we're a state agency and not a big developer in the valley. They can take us on without hurting anybody..."

M.P.
—Paul Krueger,
Matt Potter,
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Section 2

Events, Theater, Music, Film



Stat. Standing in Museum 1978-82

Imposing Figures

An exhibition of George Segal's work currently at the DeCade Gallery in La Jolla includes none of the full-environment pieces for which the sculptor is best known, but is nonetheless interesting and even satisfying because the works that are here reflect the same ongoing concerns and present solutions to the same problems which he has always posed. Segal has said that sometimes he feels he has been working on one continuous sculpture for the last twenty years, and indeed, virtually everything of his possesses a sense of environment, an overall shallowness of space no matter how three-dimensional, stillness/isolation/austerity and mundanity, a human scale, the sexuality of the human form, and the direct casting of his models in plaster. All of these elements are here; what is missing are his real objects: Formica tabletop and leatherette restaurant booth, Coke machine and cans of motor oil, butcher block and meat hooks, panel truck cab, and various beds, tables, mirrors, walls, windows, doorways, and walls.

The bulk of this exhibition is the rather anomalous *Blue Jean* Series, eleven aquatints made in Rome during the era of the glorified denim trouser, 1975. Models dressed in blue jeans and T-shirts were greens, copper roofing plates were coated with a powdered resin, heated to stipple the surface. The models then lay or sat on the plates, squishing themselves around. The plates were sprayed with acid, which etched all but the greased areas. Finally, color—acidic, neon tones of blue, magenta, orange, violet—was rolled over the forms, leaving the background black. The results are mysterious, nocturnal, realistic but also archetypal: the figures, cut off at shoulders and thighs, have a typical Segal anonymity.

Several of his white figures are

here, made of plaster, pressed or cast paper, and bronze, as well as one of black-painted fiber glass (1970-82). They are well related or standing related, similarly meant to be seen frontally and not in the round. Like classical white marble sculpture, they are less individuals, more

(continued on page 4, col. 1)

Songs Of Heaven & Hell

The Christian faith is responsible for a large body of great choral music, from

medieval plainchant to the cantatas of Bach, from the masses of Haydn, Mozart, Beethoven, and Bruckner to some eminent works of our own century. Two of these modern choral works, rarely performed in spite of their high quality, will be offered in San Diego this weekend.

Hymnus Paradisi ("Hymn of Paradise") by the English composer Herbert Howells was first performed at the Worcester Festival of 1950. It is dedicated to the memory of the composer's son, whom he had lost in boyhood, and is in fact a requiem, taking its beginning and end from the traditional mass for the dead. "Take him, earth, for cherishing. / To thy tender breast receive him" runs the dedication, but the texts—from the requiem, the Anglican burial service, and Psalms 23 and 121—deal less with death than the radiance of eternity. The composer transmits this transcendental experience into sound, from the dark, glowing radiance with spurs of flame in the first section, through the blaze of glory in the Sanctus, to the light of dawn in high summer at the end.

"Holy is the true light, and passing wonderful, Lending radiance to them that endured in the heart of the conflict. From Christ they inherit a home of unfailing splendor. Whence they rejoice with gladness evermore." The *Hymnus Paradisi* is scored for large chorus, two vocal soloists, and orchestra or organ (the upcoming concert offers the organ version).

Paul Hindemith's Appassionata (repeated) dates from the composer's period (1947) and also deals with the

(continued on page 4, col. 2)



Illustration by Robert Ruppert

Train Ride

To understand fully the dramatic and romantic metaphor that trains and railroads have represented to people for the last dozen decades, I probably should have grown up with them (the trains, that is). But raised in suburbs in the Fifties and Sixties, I was, like so many others my age and younger, a child of the

automobile and the freeway. Fleeing into the sunset with my eighth-grade girlfriend had to be accomplished in a red convertible or not at all. My father spoke wistfully of riding trains in his youth, but I didn't get it. The mystery grew deeper for me as I learned that some people felt strongly enough about trains to write year-jerking verses and chapters about them, to make grand paintings of depots in Paris, to build train

(continued on page 4, col. 4)

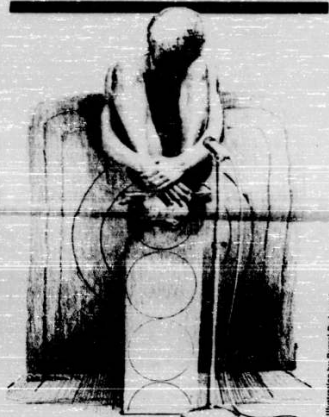


Illustration by Robert Ruppert

Lerner Lectures

Max Lerner has lived through the "moral and erotic revolution" of our era, as an acute observer and enthusiastic participant, and one could therefore hardly find a better person to lecture on this subject in the current series of seminars sponsored by the California School of Professional Psychology.

This school trains clinicians, but its personnel are aware that a psychologist with a humanistic awareness and with pertinent knowledge of literature, history, and philosophy can be more useful to his or her patients, a better model and a better therapist. Consequently, CSPP has joined the counseling and psychological services of UCSD in putting on a series of seminars relating the humanities to the concerns of psychologists. The lectures and seminars, supported

in part by a grant from the National Endowment for the Humanities, are open to the public, with a fee schedule varying from a single lecture without credit to an entire series with credit. Three different series are being offered. Series I is "Humanities Issues in Professional Psychology," and it is this series in which Max Lerner will be speaking. Future speakers will be Ram Dass, Jacob Needleman, and Alan Schrader, with lectures running through mid-June. The second series, of which Christine Downing is in charge, is devoted to "Godlessness," and includes seminars in late June and early July. Series III, under the direction of James Delos, has for its subject "Film as Art and Image: The Western Movie," and the film viewings and discussions will continue until mid-July. As for Max Lerner, I have been a devotee of his for more decades than I like to remember.

(continued on page 4, col. 5)

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday time period to be considered for publication. Please do not phone. The Event Editor reserves the right to edit all materials. Send complete information and photos to **READER EVENTS**, FORTY-FOUR, Box 88023, San Diego, CA 92188.

Dance

Dance Company of the Sweetwater High School dance group will be held Thursday, May 20 and Friday, May 21, 7:30 p.m., Sweetwater High School gymnasium, 2000 Highland Avenue, National City, 477-9774.

"Jazz 'n' Stuff" dance show, the third annual, will feature works choreographed and performed by dance students at San Marcos High School, Thursday, May 20 and Friday, May 21, 7:30 p.m., San Marcos High School theater, 1615 West San Marcos Boulevard, San Marcos, 744-9944 x244.

"Dance Jam '82" an alternative dance to music, will be held Friday, May 21, 8 p.m. to midnight, Interval Foundation, 960 Third Avenue, downtown, 239-7171.

Dance Recital of the dance performance class at Mesa College will feature ballet, jazz, and modern dance pieces, Friday, May 21 and Saturday, May 22, 8 p.m., Occidental Cultural Complex, 4143 Ocean View Boulevard, San Diego, 232-6556.

"Innocent 1982" program of music and dance from around the world concludes with a performance by the Suman Dance Company, and by the Suman Philippine dance troupe, Sunday, May 23, 1 p.m., recital hall, Balboa Park, 765-4243.

Seaside

Boardwalk Sale & Food Festival May 28 & 29
Our 68 merchants are setting up their porches for a spring sale and bazaar. You can savor delicious national specialties outdoors at our 13 theme cafes on the West Plaza. The Hispanic, Mexican, Balinese, marionettes, clowns, Mowat the robot and Keaton the mime will be here, too. The whole village will be cooler! All the fun. Come get your fill 10 a.m. to 10 p.m. 840 West Harbor Dr. at the foot of Pacific Highway. (714) 935-4013.



Film

"Hollywood Film: The Collaborative Art" film festival program concludes with a screening of Paul Schrader's *Cat People*, starring Nastassia Kinski and Malcolm McDowell, with a talk by the film's editor, Jacqueline Cambes, following the showing, Thursday, May 20, 7 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 732-7931.

"The Laughing Man Film Series" of historic and new-age consciousness-raising movies continues with *Requiem for a Faith*, an examination of Tibetan Buddhism, and its practice in a remote refugee camp in India, with an introduction preceding the showing by Eastern scholar James Streib, Thursday, May 20 through Saturday, May 22, all at 8 p.m., 2165-A Avenida de la Playa, La Jolla, 459-9029.

Political Film Series of the USC Committee for World Democracy continues with two films about political protest in the U.S.: *Albus*, an investigation of the 1971 New York State prison riot that left more than forty inmates dead, and *I Will Fight No More Forever*, which chronicles Chief Joseph and the Nez Perce Indian tribe, who were defeated by the U.S. government troops in one of the final "Indian wars," Friday, May 21, 7 p.m., room 107, third lecture hall, Third College Campus, UCSD, Free, 452-3362.

Alaskan Wildlife will be examined in *The Vanishing Land - Alaska*, a documentary that examines the dilemma of utilizing modern technology without destroying the pristine condition of the environment, Saturday, May 22 and Sunday, May 23, 11 a.m. and 2:30 p.m., Natural History Museum, Balboa Park, 732-3821.

"Family Film Series" of the National City Public Library begins with a screening of *The Little Prince*.

oss, a 1939 movie that features Shirley Temple as a hapless waif who manages to succeed against all possible odds, Monday, May 24, 6:30 p.m., conference room, National City Public Library, 20 East 12th Street, National City, Free, 474-8211.

"Film as Art and Image: The Western Movie" film series continues with *The Way West*, a 1967 adventure that traces the journey of a group of settlers and the troubles that beset them, Tuesday, May 25, 7 p.m., room 115, California School of Professional Psychology, 3977 Sorrento Valley Road, San Diego, 452-1654.

"Second Chorus" Fred Astaire and Paulette Goddard star in this 1941 musical about romance between members of the Army Show Orchestra, Tuesday, May 25, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4575.

"Pax in Terra" film series of movies about nuclear arms and the danger they pose continues with a screening of four films about war and the arms race, *Interviews With My Lai Victims*, by a staff of Soldiers, and *Black on Green*, Wednesday, May 26, 8 p.m., Coronado Center, UCSD, Free, 581-3672.

"Hill Country" an OMNIMAX film that documents the recent space shuttle will be shown through the summer with *Cosmic Quest*, a historical overview of man's space exploration, in the night sky, Renshaw H. Fleet Space Theater, Balboa Park, 238-1168.

Music

Chamber Concert, the Los Angeles Chamber Orchestra and pianist Bella Darsch, under the direction of Gerald Schwartz, conclude their spring season with a performance of living First Nations, Schumann's Piano Concerto, Debussy's *Danses Sacerdotes*, and selected works by Ravel, Thursday, May 20, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Free Jazz guitarist Henry Kaiser will perform selected pieces by Brian Eno and Fred Frith, will appear in concert, Thursday, May 20, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Folklore Open Band, one of the creators of Seaside Street, and an interviewer for the National Public Radio Network, will perform traditional and original songs, Friday, May 21, 7:30 and 8:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

Opera, the San Diego Opera, under the direction of Fabrizio Melano, concludes its spring season with Puccini's romantic drama, *Turandot*, with Cristina De Luca in the title role, Friday, May 21, 8 p.m., Saturday, May 23, 2:30 p.m., Wednesday, May 24, 7 p.m., Saturday, May 29, 8 p.m., Civic Theater, downtown, 237-7636 or 736-6536.

"Another Op'nin'... Another Show," a musical presentation by the Rhythmic-Art Players featuring more than thirty performers, will be directed by Robert Brubaker, will be presented Friday, May 21 and Saturday, May 22, repeating Friday, May 28 and Saturday, May 29, all at 8 p.m., 1721 Highland Street, La Jolla, 773-9776.

Jazz/Latin/Classical features the L.A. Four, a group noted for its eclectic blending of styles and approaches, will perform in a benefit concert for the San Diego Jazz Festival, Sunday, May 22, 5:30 p.m., Old Globe Theater Stage, Balboa Park, 459-1454.

"Song Sing Competition," the third annual, will feature more than twenty musical performers

who will perform songs using sign language and mime, Saturday, May 22, 7 p.m., Hale Junior High School auditorium, 5331 Mount Alford, San Diego, 692-0932.

Classical Guitarist Angel Romero will perform selected works from the classical guitar repertoire, Saturday, May 22, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277 or 736-3288.

"Opera Highlights" will be performed by the Jewish Community Center Orchestra and members of the Pacific Lyric Theater, under the direction of David Amos, Saturday, May 22, 8 p.m., Horace Mann Junior High School auditorium, 4345 54th Street, San Diego, 583-1500 x19.

Twentieth-Century Church Music will be performed by the La Jolla Symphony Chorus and organist Janet Jacobsen, under the direction of David Chase, including Hindemith's *Apprentice Repentance* and other works, Sunday, May 22, 8 p.m., San Raphael Ranch of Rancho Bernardo, 17255 Bernardo Center Drive, Rancho Bernardo and Sunday, May 23, 3 p.m., Saint James Catholic Church, 7443 Prospect Street, La Jolla, 459-0140.

"Burgess Jamboree," the second annual, will feature several bluegrass groups, including Pacific Bluegrass, the Bell Creek Boys, and others, as well as bluegrass, folk, and guitar competitions, Sunday, May 23, 10 a.m. to 6 p.m., corner of Valley Center and Lake Mead, Valley Center, 749-0211.

Chamber Concert, the University String Quartet will perform works by Handel, Schubert, and others, Sunday, May 23, 3 p.m., Christ Unity Church, 1730 Alameda Street, San Diego, 542-4981.

Chamber Jazz, the Northwest Ensemble, led by bassist Bertram Turetzky, will perform four compositions by Berkeleys and various other jazz classics, Sunday, May 23, 9 p.m., San Diego Art Institute, Balboa Park, Free, 234-5966.

Phono Recital, pianist Brian Bader will perform selected pieces by Chopin, Beethoven, Bartok, and Liszt, Sunday, May 23, 3 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla, 434-4470.

"Basically Rock Festival," the third annual, will feature works by Handel, Vivaldi, Bach, Lento, and others, performed by the San Diego Lutheran Chorus, the SDSU String Quartet, plus vocalists, Raitohol, and the Saint Luke's Bell Choir, Sunday, May 23, 7 p.m., Saint Luke's Lutheran Church, 5150 Wilson Street, La Mesa, 447-454.

Chamber Recital of the Brullo String Duo will feature the world premiere of Concerto Siciliano by Lawrence Brullo, Sunday, May 23, 7 p.m., 233-1019, First Unitarian Church auditorium, 4900 Front Street, San Diego, 298-9978.

Choral Concert, the First Unitarian Church Chorus and members of the San Diego Symphony, under the direction of Dan Raitohol, will perform works by Monty, Rossini, and others, Sunday, May 23, 7:30 p.m., First Unitarian Church auditorium, 4900 Front Street, San Diego, 298-9978.

Opera, the New Life Opera Ensemble, under the direction of Virginia Garland, will perform excerpts from Verdi's *La Traviata*, with accompaniment by a twenty-eight-piece orchestra, Sunday, May 23, 8 p.m., Saint James Catholic Church, 625 South Nardo Avenue, Solana Beach, 752-2963.

"Del Mar Jazz Series" concludes with a performance by saxophonist Tripp Swann, Sunday, May 23, 8 p.m., Strand Theater, 1155 Strand Court, Del Mar, 399-3211 or 481-5415.

"Choral Oddities and a Different War Horse," the UCSD Concert Chorus, under the direction of David Felder, will perform a selection of unusual choral pieces, including works by Faure, Kjerfve, King Henry VIII, and others, Monday, May 23, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3219.

Bassist John Lefkovic will perform Frodo's *Leaves*, Bach's *Cello Suite No. 1*, Schubert's *Sonata Allegretto*, and other selected classical and contemporary works, with accompaniment by pianist Rosemarie Scoccia and harpsichordist Donald Berglund, Tuesday, May 23, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3219.

"Conclusions of a British Reactionary," San Francisco performance artist Jim Pomeroy, who cites such diverse influences as Spike Jonze, Ernie Kovacs, and Mr. Winald, will make his debut San Diego appearance, Sunday, May 23, 8 p.m., K&K-DM 96.5, downtown, 234-8646.

"Alice Through the Looking Glass" by the San Diego Theater will present its production of the classic musical fantasy, Thursday, May 23, 8 p.m., and Saturday, May 25, 7:30 p.m., El Cajon Wesleyan Church, 17305 Bernardo Center Drive, Rancho Bernardo, 743-0211.

"Mammograms," the acclaimed music mask theater group will perform *My Sister Sam*, May 23, 8 p.m., and Sunday, May 25, 7:30 p.m., "Signs" the World premiere of Richard Zouan's multimedia performance piece, which incorporates multiple video projections, moving projection screens, computer-generated vocal sound effects, and sequences of organized, imaginary scenes, based on the memoirs of schizophrenic German poet Daniel Paul Scherer, will be presented Friday, May 23, 8 p.m., 2221 La Jolla Village Road, UCSD, 452-3255.

Aviation/Aerospac Competition, high school students from throughout San Diego County will compete in rocket and air competition, Sunday, May 22, 8:30 a.m. to 12:30 a.m., Mission Bay, in free-flight and rubber-band-powered model airplane competitions, including demonstration of unusually designed and powered model aircraft, beginning at noon, Mission Bay High School gym and football field, 6905 Skyline Drive, San Diego, 362-6763 x38.

A Synchronized Swim Show will highlight the activities at the Davis Family YMCA's open house, which will also feature racquetball, handball, slide show, food, and a lunch exhibition, Sunday, May 22, 9 a.m. to 6 p.m., Davis Family YMCA, 8881 Delta Street, La Jolla, 454-1323.

Cajon Valley Jamboree, the third annual, will feature country music, a five-jumping contest, an international rodeo, parades, games, handicrafts, and an auction, Sunday, May 22, 10 a.m. to 8 p.m., and Sunday, May 23, 9 a.m. to 7 p.m., Holy Trinity Church, 529 Ballard Street, El Cajon, 444-9425.

Tones Behind the Scenes of the new Old Globe Theater Center, and Festival Stage will be guided on a number of weekends, including Sunday, May 22 and Sunday, May 23, 11:30 a.m., from the Casius Center Stage, Balboa Park. Reservations: 321-1941.

Penasquitos Canyon Park Anniversary Celebration, the fifth annual, will feature country music, square dancing, canyon hikes, and a re-enactment of a Civil War battle, Saturday, May 22, noon to 4 p.m., Penasquitos Canyon Park, 12000 Black Mountain Road, 19 miles west of I-5, San Diego, 236-2271.

Plant Show, the San Diego Botanical Society will hold its annual jacked show, Sunday, May 22, noon to 5 p.m., and Sunday, May 23, 11 a.m. to 5 p.m., room

1201, Casa del Prado, Balboa Park, Free, 566-8778.

Comedian Jane Anderson, a veteran of the Billy Crystal Comedy Hour television show, will perform Sunday, May 23, 1:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill, 280-4649.

"Survive: The Great International Art Collecting Game" will simulate the excitement of an art auction, although none of the pieces to be auctioned, including Renaissance master works and early Picasso, will actually be sold, Sunday, May 22, 7:30 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 732-7931.

"Confessions of a British Reactionary," San Francisco performance artist Jim Pomeroy, who cites such diverse influences as Spike Jonze, Ernie Kovacs, and Mr. Winald, will make his debut San Diego appearance, Sunday, May 23, 8 p.m., K&K-DM 96.5, downtown, 234-8646.

Needlework Classic featuring a large variety of various embroidery and needlework, in both professional and amateur categories, as well as a display of antique and contemporary pieces, continues through Sunday, May 28, 10 a.m. to 4 p.m., Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, 454-7301.

U.S. National Hot Rod Championship Truck and Tractor Pull features drivers from across America, who will compete for prize money in a test of skill and automotive ingenuity, Thursday, May 20 through Sunday, May 22, all at 8 p.m., Sports Arena, 234-4176.

Success Skills will be demonstrated by San Diego Society Peer Educators, Friday, May 21, 3 p.m., North Chalmers Public Library, 4646 Chalmers Drive, San Diego, 278-6600.

Baseball, the San Diego Padres will try to better their record in two best-of-seven series, first against the Boston Braves, Friday, May 21, 3 p.m., and Sunday, May 22, 7:05 p.m.; and then against the Chicago Cubs, Monday, May 24, 7:05 p.m., San Diego Stadium, 481-4494.

"Times Express," a bicycle ride sponsored by the American Youth Hostel, will feature shopping and

To Local Events

lunch in Tijuana, Sunday, May 23, 9:30 a.m., departing from the Organ Pavilion, Balboa Park, 239-2644.

"Big Deal Mission Bay Inner Tube Race," the sixth annual, will feature individual and group competitors, Sunday, May 23, noon, Crown Point Shows, Crown Point Drive east of Ingraham Street, San Diego, 736-2800.

Developmental Track Meet will be sponsored by San Diego Track Association, with two-mile, 400, 800, mile, and 1000 meters, Sunday, May 23, 2 p.m., Balboa Stadium, 275-4558 or 455-9472.

Bicycle Racing, the sixth season of racing in the San Diego Velodrome will conclude with an evening race, Tuesday, May 25, 7:30 p.m., Velodrome, Motley Field, Balboa Park, 238-1570.

Radio TV

"American Graffiti," George Lucas' 1973 movie chronicle of four teenagers coming of age in the early 1960s, with Richard Dreyfuss, Ron Howard, and Harrison Ford, will air Thursday, May 20, 9 p.m., Channel 6.

Proposition 6, the so-called voters' bill of rights initiative, will be addressed by assistant district attorney Richard Hoffman, and by Alan Landau, executive director of Defender's Incorporated, on "San Diego Perspective," Sunday, May 23, 8 p.m., Channel 15.

Ernestine Jazz Musicians Chick Corea and Al Jarreau, the former a gifted pianist, the latter an unusually agile vocalist, perform in concert on "Soundstage," Sunday, May 23, 7 p.m., repeating Tuesday, May 25, 1:30 p.m., Channel 15.

"The Beaux Arts Trio at Twenty-Five," the internationally acclaimed chamber trio performs an all-Baroque program, presented by members of the Hanger Institute, Sunday, May 22, 8 p.m., and the Tuesday Ritual, Sunday, May 23, 1:30 p.m., KSDO-AM 130.

Hummer's Mammograms will be discussed by Alex Rosen of the Hummer Fellowship of San Diego, who will examine why mammograms have been the subject of intense controversy by such groups as the Moral Majority, Sunday, May 23, 7 p.m., Boston Community Room, San Diego Federal Savings and Loan, 4180 Boston Road, San Diego, Free, 232-4001 or 460-5562.

"Old Masters and Apes Primitives in the Field" lecture series continues with a talk by primatologist

Julie Calvert, who will discuss "Corallia in the Garden and on the Road: The Western Lowland Gorilla and Its Mating Behavior," Thursday, May 20, 7 p.m., room 110, Hepler Hall, SDSU, 265-5155.

"Natural Resources in the Role of the UNP" will be discussed by Charles Miller moderating, and questions and answers to follow, Monday, May 24, 3 p.m., Forum Hall, San Diego Federal Savings and Loan, University Towne Centre, Free, 231-0111.

San Diego Posters Tom Marshall and Austin Gallagher will read from their respective works, Monday, May 24, 7:30 p.m., D.G. Wells Books, 7571 La Jolla Boulevard, La Jolla, Free, 456-1800.

"Aquaculture: From Sewage and Sunshine to Electricity, Water, and Food" will be the subject addressed by Richard King, director of Water Utilities, San Diego, Tuesday, May 25, 7:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, 10666 North Torrey Pines Road, La Jolla, Free, 527-8659.

"Breeding Male-Female Relationships" will be the issue discussed by Warren Farrell, author of *The Liberator*, Monday, Wednesday, May 26, 7 p.m., Harding Recreation Center, 8046 Harding Road, Carlsbad, 434-5026.

"Interior Tabernacles," an exhibition of color photography by Susan House, will open with a reception for the artist, Friday, May 21, 8 to 10 p.m., and continue through June 23, Gallery Galleries, 3647 Fifth Avenue, Hillcrest, 295-3538.

"Works on Paper," an exhibition of drawings by Los Angeles artist Susan Seles, will open with a reception for the artist, Friday, May 21, 8 p.m., Scripps Civic Amphitheater, 8064 North Torrey Pines Road, La Jolla, 454-7447.

"Eating Hunger 101" offers a concrete look at world hunger and possible solutions to the problem, presented by members of the Hanger Institute, Sunday, May 22, 8 p.m., and the Tuesday Ritual, Sunday, May 23, 1:30 p.m., KSDO-AM 130.

Hummer's Mammograms will be discussed by Alex Rosen of the Hummer Fellowship of San Diego, who will examine why mammograms have been the subject of intense controversy by such groups as the Moral Majority, Sunday, May 23, 7 p.m., Boston Community Room, San Diego Federal Savings and Loan, 4180 Boston Road, San Diego, Free, 232-4001 or 460-5562.

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through, if only, acting by John Tarterton, a wealthy undertaker, magistrate, and Lord Summerhayes, he would have been able to see the unsuspected appearances of Polish actress Lisa Szczepaniak and Johnnie Baker (aka "Gurumi") a la *Madame T*. Tarterton's illegitimate son, reveal the hypocrisy behind Tarterton's grandly proclaimed devotion to the church, this upper-class family proceeds to have it all. As the play develops, however, everything the family "has" is revealed to be a lie. Tarterton is revealed to be more posturing—on the behavior of the parents is often more childlike than the children.

Though it tends to stress the quirks of

McMullen. This play is not neither to McMullen nor to the nature of theater as Welles is capable to beef it up with the wit and wit of the audience. The rehearsal is not carried through sufficiently to make any noticeable impact. The value of this production is that it plays from its own strength, an exceptionally fine cast with particularly compelling performances by the likes of Michael McKelvey, Don Knight (Peggy and Father Maple), Dale Giesinger (Starbuck), and a pair of excellent understudies (McCarthy (Captain Abah) / Sam).

Cassius Carter (Cass) shows, through May 30. Sunday through Saturday at 10:00 and Sunday at 1:00. Matinee Saturday and Sunday at

[illegible]

Orson Welles's mistakes are big ones, and this staging of Herman Melville's metaphysical whale of a novel is one of Welles's biggest. The grand ruminative language that explores the nature of reality through the voyage of a Nantucket whaling ship becomes bombastic and inflated when spoken on stage; the schematic, almost allegorical characterization in the novel seems either empty or caricatured in the theater; and the physical action that counts in the book is too vast to be performed effectively even on a stage as beautifully designed as Kent Doney's and even under the expert direction of David

McClendon. This play is true neither to Melville nor to the nature of theater, as de Welles's attempt to beef it up with the framing device of a theatrical rehearsal is not carried through sufficiently to make any noticeable impact. The value of this production is less in the play than in the players, an exceptionally fine cast with particularly compelling performances by Francisco Laguarda (Ishmael), Don Knight (Peleg and Father Mapple), Bill Gessinger (Starbuck), and a quite magnificent Jonathan McMurtry (Captain Ahab). (Ss.)

Cassius Carter Center Stage, through May 30; Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m.
Matinee Saturday and Sunday at

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MY SISTER EILEEN
The Alpha Omega Playhouse's lighthearted comedy, *My Sister Eileen*, by Fields and Jerome, stars Ruth and Eileen, two girls who left their home in the pursuit of careers — as actresses, respectively. Directed by D. Larry Carr, the production is headed by Mary Ruth and Laura Austin. 1531 Tyler Avenue, S.W. through May 22; Friday at 8:00 p.m. For information, call 465-1710.

NCTT SHOW OF SHOWS
The North County Community Theatre presents a musical revue drawn from the musicals it has produced in the last ten years. Among the featured songs are: "If Only Had a Brain," from *The Wizard of Oz*; "Brush Up on Your Shakespeare," from *Niss Me Katic*; "Heather on the Hill," from *Engelwood*; and "Stranger in Paradise," from *Nismet*. The book for the revue was prepared by Bill Rafferty. Production and musical direction are by Martin Schmidt.

SHOW OF SHOWS will replace *Mari of La Mancha* as the closing production of NCTT's 1981-82 season. (Runs 1950 East Vista Way, Suites Eight and

NORMAN, IS THAT YOU?
The Florida Dinner Theatre presents the comedy, by Ross Clark and Sam Bobrick, about a dry-cleaning man from Ohio whose wife runs away with his brother and whose son, living in New York, is not living up to expectations either. Marvin Kaplan, known for his roles as a "lovable loser" — including the telephone repairman on the TV show *Alice* — plays the lead role. Other members of the cast, directed by Frank Warren, are Marc Mantel, Joel Barrett, Ellen Dreiser, and David Gray. The set is designed by Robert Earl, and the lighting is by Sheryl L. Brown.

Florida Dinner Theatre through June 6: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, lunch at noon, curtain at 2:30 p.m.

NUITS
Tom Toner's courtroom melodrama is about Claudia Faith Draper, who allegedly murdered a man and who has been committed to the psychiatric wing of New York's Bellevue Hospital. With the aid of a sympathetic lawyer, Draper has been able to arrange a sanity hearing. She hopes to prove not only that she is sane, and thus able to stand trial in a court of law, but also that she has been committed for what others perceive as a social—not a mental—abnormality. Draper worked for five months as a high-priced call girl—a fact her overdoing mother wants to have sealed away from public view. The structure of *Nuits*, with its

characters sorted into good and evil camps, have a preppy, layered look about them. The quality production at the Gaskamp Quarter Theatre — thanks to director Will Simpson and a truly solid cast — takes every opportunity to un-diagram the play's very mechanical structure and to curb its yearnings for melodramatic excess. Simpson's directorial choice — to tone down the play and round out its essentially cardboard characters — adds a richness of ambiguity to the overall texture of the drama. It becomes a world of "double-bind" messages. One sides with Dwyer, clearly, but one also understands in detail the network of relative values, based on varying points of view, that

NORMAN, IS THAT YOU?
The Fleeta Dinner Theater presents the comedy, by Ross Clark and Sam Bobrick, about a dry-cleaning man from Ohio whose wife runs away with his brother and whose son, living in New York, is not living up to expectations either. Marvin Kaplan, known for his roles as a "lovable loser" — including the telephone repairman on the TV show *Alice* — plays the lead role. Other members of the cast, directed by Frank Warren, are Marc Mantel, Joe Barrett, Ellen Dreiser, and David Gray. The set is designed by Robert Earl, and the lighting is by Sheryl L. Brown.

Fleeta Dinner Theater through June 6: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, lunch at noon, curtain at 2:30 p.m.

based on Lynn Riggs's play *Gone with the Wind*. The *Lilies*, about Oldenham in the days just after the turn of the century and just prior to the territory being granted statehood. The musical — with such songs as "Oh, What a Beautiful Mornin'" — and "People Will Say We're in Love" — is directed by Jack Tygert, who was a performer in both the original Broadway production and the 1956 film version. (Sm.)

Lyric Dinner Theatre, through June 6 & Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.

Matinee Sunday, lunch at 12:30 p.m., curtain at 2:00 p.m.

ORLANDO

The Pine Hills Lodge stages the

THE ROYTHSCHILDS
The Broadway musical about the

every member of the cast performs with a remarkable degree of assurance. Especially Barbara Murray, as Draper's mother Rose. Draper played strikingly by Donna Walker, half all the earmarks of jumpsy paranoia. When Rose takes the stand, we see why Murray plays her character with a terrific attitude. Rose does love her "wayward" daughter, and she'll do anything, including incarceration in a mental hospital, to prove it. Robert Earl's splendid set, a courtroom in miniature, is an achievement, as is the entire production. I strongly recommend that you visit the Gaslamp's courtroom the next time it is in session. (5m.)

Gaslamp Quarter Theatre, through Gaslamp Theatre, 1001 Third Street, at 8:00 p.m.; Sunday at 3:00 p.m.

OKLAHOMA!
The Lyric Dinner Theatre offers the

TAKE A NUMBER, DARLING
The Imperial Beach Players present the Jack Sharkey comedy about Dancers and Elton, who seem on the surface to have a perfect marriage and flawless careers. *Glenn, their wife*

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every member of the cast performs with a remarkable degree of assurance. Especially Barbara Murray, as Draper's mother Rose. Draper played strikingly by Donna Walker, half all the earmarks of jumpsy paranoia. When Rose takes the stand, we see why Murray plays her character with a terrific attitude. Rose does love her "wayward" daughter, and she'll do anything, including incarceration in a mental hospital, to prove it. Robert Earl's splendid set, a courtroom in miniature, is an achievement, as is the entire production. I strongly recommend that you visit the Gaslamp's courtroom the next time it is in session. (5m.)

Gaslamp Quarter Theatre, through Gaslamp Theatre, 1001 Third Street, at 8:00 p.m.; Sunday at 3:00 p.m.

OKLAHOMA!
The Lyric Dinner Theatre offers the

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r Music Scene, P.O.
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son's total output, and
repetition of his
efforts, I simply don't
think he belongs there.
But that this opinion is
not the accepted
one in Robinson. He has
in all, the beneficiary of
a decade-old crusade by pop

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John & Silva Presents—
At
Club 150

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hyperhole aside, is/was a good soul with a limited vocal and range. His earlier as "Goin' to a and "Mickey's Monkey," missed outright, since pure black m, as impossible to

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who paid attention to
o in the Sixties. But
ompared to the Motown
at shared the same
("I Was Made to
r," "Dancin' in the
Baby, I Need Your
Ain't No Mountain
ough," and several

times hits), they pale. As now, Robinson's songs read a chronic effectiveness every bit as trying as Brown's paralyzing pity. And as a producer, Robinson often surrendered to impulse to infuse his tunes with cloying cuteness that wasted their strengths (the distressingly corny music effects in "Tears of Rain" are a good example). The voice emerging from the

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astard medium in which
d rock cancel out each
idiosyncracies. Just
fusion's harshest critics
at they'd heard the worst.
er, along came a newer,
renal hybrid form to push
to hard drink. Pop/fusion
rhaps, poop/fusion to its

actors) is the answer to the question. "What kind of music did appeal to the average worker who is only marginally aware of jazz and for whom fusion is too lofty and excessively complex?" The development of fusion was inevitable. Let's put it: the garden-variety worker finds it hard to appreciate extended, movement improvisation. He is flat-footed in the starting

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imentalist who seeks to strip to his sleeve through occasional flirtation) with improvisation. His acts are more closely tied to pop music that has paid him the union scale in recording for over a number of years.

(continued on page 8)

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CASEY THEATRE
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236-6510
CONCORDIA PLAZAHOUSE
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G.R.A. Theatre
1111 Chestnut East Boulevard, San Diego
777-8003 (11)
THEATRE FOR PERFORMING ARTS CENTER
1000 Broadway, St. Cajon
446-2277
EDUCATIONAL CULTURAL CENTRAL COMPLEX
THEATRE
4343 Ocean View Boulevard S. Southeast
231-2600
Fiesta Dancer Theatre
THEATRE
1000 N. Campus Road, Spring Valley
591-3277
GOLOSIN THEATRE
721 S. Street, downtown
221-6321
GASLAND QUARTER THEATRE
247 Fourth Avenue, downtown
595-9583
GRASSHOPPER COMPANY COLLEGE
THEATRE
1000 University Ave., College Oaks, El Cerrito
425-1700 (410)
HOLLYWOOD COMMUNITY CENTER
Office and Center
Theatre
1000 Hollywood Blvd., Santa Monica
343-3300 (41)
JLA JOLLA STRIKE ORCHESTRA
JLA JOLLA STRIKE ORCHESTRA
750 Newport Drive, La Jolla
524-7773
KANSAS PLAYERS THEATRE
100 E. Main Boulevard, Palmview City
492-0000
MARLBOROUGH COMPANY THEATRE
Marlborough Play Arts Co.
6003 University Avenue, La Mesa
544-0258

LEMON GROVE PLAYERS
Lemon Grove Junior High School
1000 School Lane
465-5078, 465-1840
465-5171, 465-5180
Lemon Grove, Ill. (direction)
233-6305

LYRIC CANTERBURY THEATRE
230-8185
1305 E. Capen Boulevard, La Mesa
660-4076

MARQUEE PUBLIC THEATRE
MARQUEE GALLERY THEATRE
1001 Hyde Street, San Francisco
208-6111

MARQUETTE COLLEGE
Little Theater
One Boulevard, Notre Dame, Indiana
317-2121, 6236

NORTH COUNTY COMMUNITY THEATRE
724-3421
724-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cavalier Center Centre Stage
1635 La Jolla Village Drive, San Diego
329-2259

OSCAR ROSS THEATRE
Metairie: Basilica de Saint Joseph de Acade
10818 Saint Joseph Mission Road, San Diego
594-2222

OLD TORY ORCHESTRA
10000 Tully Station, Old Tully
298-0002

PALOWA COLLEGE
Palow College
744-6859
Palow College, San Marcos, Pa. (direction)
298-0002

PANORAMA PLAYERS
Shenandoah Shopping Center
1151 E. Valley Parkway, Escanaba
338-2600

PINE HILLS THEATRE
Pine Hills Theatre
766-1000
766-1000

PORT LOVELAND COLLEGE
Lorain Theatre
2000 Lorain College Drive, Point Lorain
208-4086

SAN DIEGO CITY COLLEGE THEATRE
Theatre and C. streets, downtown
594-7804

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50-50 ADVANCE, 500.50 DAY
ANCE STYLE ON THE FLOOR
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Reservations: \$14.00,
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JUNE 6
COMING AT

June 5 **DAN FOG**
June 6 **JIMMY B**
July 18 **JOHNNY B**
July 25 **THE BEA**
August 1 **BARBARA**
August 6 **THE CHA**
DANIEL

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• Parking included in price
• All In Bus, no refund
• Performance rules or
• Presence subject to ch
• Gates open at 8:00 p
and beverages available

TICKET INFORMATION

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82

EDDIE RABBIT
with
Lacy J. Dalton
Sunday, 8 p.m.
Reserved \$16.50 \$14.50
Madness/Lawn \$10.50

JUNE 27

LOW

**IRGE BENSON
ANNA MANCHESER
MURRAY
ANNA
FERRAU**

(Capt Montgomery Ward).

**NO DOGS OR CONTAINERS
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Located on the grounds of
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RESERVATION: (714) 855-6131

MAY 20, 1982

MAY 23 1982 7

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Summer Special: NO COVER SUN-THURS.

Concerts & special events included.

BLUEGRASS FESTIVAL

BYRON BEELINE Champion Fiddle
DAN CRARY Supreme Guitarist
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Friday & Saturday May 21, Sunday May 22 9:30 PM
\$5 for the entire evening

with ARVA the BELLY DANCERS
at 10:30 and midnight

Sun. May 23 9 PM NO COVER
Rockin' 8:30 with

Monday & Tuesday, May 24, 25, 26
June 1 9 PM NO COVER
Rock 'n roll with

FRIDAY & SATURDAY
JERRY RHOFFLE
An evening with TAD MAHAL
6 PM Dinner Show; 10 PM Show only

SUN. MAY 23 9 PM NO COVER
Rock 'n roll with

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colleague Larry Carlton, who shares Ford's credentials as an ace session man. Even if you don't pay attention to such things as album liner notes and studio credits, you've undoubtedly heard Ford on many pop albums, including those of Joni Mitchell. Now he has his own group, Yellowjackets, who will be making their first San Diego appearance this week.

Rather than pass judgment on the value of the music this band makes, I will leave you this comparison: if you like the Crusaders, Lee Ritenour, Spyro Gyra, and the stuff Stanley Clarke and George Duke are cranking out these days, you will love the Yellowjackets. If, however, you prefer your liquor straight up, you'll be well served to pass on the Yellowjackets when they perform Friday night at the Ruchonah.

Probably the most important concert of this week, considering the possible ramifications of its success or failure, is the appearance of the L.A. Four Saturday night. You have heard guitarist Laurindo Almeida, percussionist Jeff Hamilton, bassist Ray Brown, and saxophonist Bud Shank countless times, whether you realize it or not. Individually, they have performed on television and film soundtracks

for years, and Brown has been highly visible as the bassist for the More Griffin Show; for as long as I can remember. Each is an excellent musician, and has, in some way, made a lasting contribution to the jazz art.

Collectively, they are an estimable, if not particularly adventurous band, and after playing together for so long, they are capable of infecting an audience with the same enthusiasm and love for this music that they share among themselves. As a gesture of respect for their careers and the esteem in which they are held in jazz circles, they were even the subjects of a recent episode of the *Los Grant* show, which depicted them as a group of jazz giants reunited by circumstances and the efforts of a long-time fan (newspaper reporter Ross) to perform a special concert.

Getting back to reality, nothing could be more important with respect to the advancement of jazz appreciation in this city than the concert the L.A. Four will perform this week. A benefit for the San Diego Jazz Festival (formerly the La Jolla Jazz Festival), the concert will help to defray the expense of bringing the only home-grown jazz festival of international stature

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KOOL JAZZ FESTIVAL FANS

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San Diego comes alive with jazz!

KOOL JAZZ FESTIVAL SAN DIEGO

The Commodores
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The Herbie Hancock Ensemble
The L.A. Four
Lee Ritenour
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The Ramsey Lewis Trio
The Three Degrees
The Three Maniacs
The Three Maniacs
The Three Maniacs

Seven days of unforgettable jazz, May 30 - June 5. For best seats, buy your tickets now.

SUN., MAY 30
Starlight Bowl
2:00 PM
Highlight on San Diego Jazz: Charles McPherson Quintet
Peter Syngue Quartet
Blues
FREE ADMISSION

MON., MAY 31
Starlight Bowl
8:00 PM
Ella Fitzgerald
Oscar Peterson
\$12.50, \$15.00, \$17.50

TUES., JUNE 1
Starlight Bowl
8:00 PM
Weather Report
\$12.50, \$15.00, \$17.50

WED., JUNE 2
Starlight Bowl
8:00 PM
Benny Goodman
Sarah Vaughan
Modern Jazz Quartet with John Lewis
Percy Heath
PBB Jackson
Combs Ray
\$10.00, \$12.50, \$15.00

THUR., JUNE 3
Starlight Bowl
1:00 PM
John Lewis
Master Class in Jazz Improvisation
FREE ADMISSION

San Diego comes alive with jazz!

KOOL JAZZ FESTIVAL SAN DIEGO

The Commodores
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The L.A. Four
Lee Ritenour
The Meters
The Ohio Players
The Ramsey Lewis Trio
The Three Degrees
The Three Maniacs
The Three Maniacs
The Three Maniacs

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\$10.00, \$12.50, \$15.00

THUR., JUNE 3
Starlight Bowl
1:00 PM
John Lewis
Master Class in Jazz Improvisation
FREE ADMISSION

FRIDAY, JUNE 4
Pace of Convention and Performing Arts Center
12:00 NOON
Butch Lacy
Trio
FREE ADMISSION

SATURDAY, JUNE 5
Pace of Convention and Performing Arts Center
12:00 NOON
Butch Lacy
Trio
FREE ADMISSION

SMOKEY ROBINSON

MAY 25 8:PM

OPEN-AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

Produced for S.D.S.U. ASSOCIATED STUDENTS BY MARK BERMAN CONCERTS AVALON ATTRACTIONS

JOAN BAEZ

JUNE 4, 8:PM

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SAN DIEGO STATE UNIVERSITY

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JIMMY BUFFETT

with the CORAL REEFER BAND

TWO DAYS: SUNDAY JUNE 13 8:PM and MONDAY JUNE 14 8:PM

OPEN-AIR AMPHITHEATRE
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Tickets: \$12.75, 10.75 at AZTEC CENTER BOX OFFICE, BILL GAMBLE'S, SEARS, WANDS, SELECT-A-SEAT and TICKETRON outlets. UPON REQUEST LIMITED V.I.P. SEATING AVAILABLE. FOR PUBLIC SALE: SELECT SEAT MAP NOT BE AVAILABLE FOR PUBLIC SALE. NO CASH, NO CHECKS, NO ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND FACILITY.

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CONCERTS

Byron Berline, Dan Cray, John Hickman, the Constables and the Scept Wing Chicken: *Threes*; 8 p.m.; 8022 Clairmont Mesa Boulevard, 560-8089.

Bobbe Bradford, John Carter (guitar), L.A. Sals and the California Orchestra: *Threes*; 8 p.m.; behind the L.A. Sals; 8022 Clairmont Mesa Boulevard, 560-8089.

Yellowjackets featuring Robben Ford: *Backyard*; 8 p.m.; 21 and 11 p.m.; 8022 Clairmont Mesa Boulevard, 560-8089.

Paul Butterfield: *Backyard*; Saturdays, May 22, 8 and 11 p.m.; 8022 Clairmont Mesa Boulevard, 560-8089.

L.A. Four and Ray Campi and the

Byron Berline, Dan Cohn, John Hickman, the Constables and the Sleight Wing chicken. *Theatre* 75 (1991), 10-12.

—, "The South and the Theatre," *Theatre* 24 (1990), 24-27.

Robbie Bradford, John Carter (Quintet), *L.A.S. & S.P.* (1987) (company: Theatre 57, 8/9/87).

—, *L.A.S. & S.P.* (Shakespeare Foundation), 1987-88.

Yellowjackets featuring Robben Ford: *Bacchanal*, Mar 21, 8; and 11 pm, 8022 Clairmont Mesa Boulevard, 800-8089.

Paul Butlerfield: *Bacchanal*, Saturdays, Mar 22, 8; and 11 pm., 8022 Clairmont Mesa Boulevard, 800-8089.

L.A. Four and Ray Campi and the

Feeling Great, Saturdays, May 22, 5.30 p.m., Rialto Park, £59/1404.

Nina Hagen, Choir Invisible, and **Red Wedding Spirit**, Saturdays, May 22, 9.45 p.m., IDEO Buenos Veritas, 787-3964.

Oscar Brand: Old Time Cafe, Friday, May 21, 7.30 p.m. to 9.30 p.m., 1464 N. 2nd Highway 101, Leucadia, 434-4070.

Henry Rankin: Bluechart, Sundays, May 23, 8 and 11 p.m., 8022 Canyon Road Mesa Boulevard, 434-5991.

Tripp Sprague: Studio 54, Studio Theatre, Sunday, May 23, 8 p.m., 1355 Stratford Court, I-5 N. 2994-1212 or 481-3451.

Smoky Robinson: SUN'S (Open Air Amphitheatre, Escondido), May 25, 8 p.m.

George Winston: Old Time Cafe, Wednesday and Thursday, May 26 and 27, 7 and 9 p.m., 1464 N. 2nd Highway 101, Leucadia, 434-4070.

CONCERTS
Marc Berman 91X FM *Avalon* ENTERTAINMENT
invite you to

SPEND AN AFTERNOON IN THE SUN
—with—


TOMMY TUTONE

listen to 91X FM for details on how
you can be JENNY for a day

OPEN-AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

**TOMMY
TUTONE**
SUNDAY
JUNE 6, 2:PM

Produced for
S.D.S.U. ASSOCIATED STUDENTS by
MARK BERMAN CONCERTS
AVALON ATTRACTIONS



Come early and picnic at the concert
Compliments of 91X and Marc Berman Concerts
Free hot dogs and drinks to everyone

— GIRLS! —

You can be “JENNY” for a day

We're looking for that perfect “Jenny”

Your phone number could be “867-5309”

Qualify to be "Jenny" at	
My Rich Uncle's	Wed., May 26
Red Coat Inn	Thurs., May 27
The Fabulous Rodeo	Fri., May 28
Headquarters	Sat., May 29

All contestants and qualifiers will be awarded "I May be Jenny" T-Shirts and other prizes. Five qualifiers each night. Finals judged by Tommy and the band Saturday, June 5. Jenny winner receives Tommy Tutone tickets, backstage passes, limousine to the concert, a very special dinner and your own two-tone telephone with special 867-5309 phone number.

Tim Weisberg: Bacharach, Thursday, May 27, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

Battalion of Saints, Youth Brigade, the Blades, and Catch-22: North Park Lanes Club, Friday, May 28, 8 p.m., 3607 Utah Street, 281-3657.

Don Rader Quartet: Blue Parrot, Friday and Saturday, May 28 and 29, 9:00 p.m., 1298 Prospect Street, La Jolla, 454-9131.

Ale: Fox Theatre, Sunday, May 30, 8 p.m., 720 B Street, 235-4203.

***Kool Jazz Festival** featuring various artists at several locations, Sunday, May 30, through Saturday,

June 5. See listings in this column for individual performances.

***Charles McPherson, Peter Sprague Quartet, and Storm:** Starlight Bowl, Sunday, May 30, 2 p.m., Balboa Park, 565-9947.

***Ellis Fitzgerald and Oscar Peterson:** Starlight Bowl, Monday, May 31, 8 p.m., Balboa Park, 565-9947.

***Weather Report:** Starlight Bowl, Tuesday, June 1, 8 p.m., Balboa Park, 565-9947.

***Benny Goodman, Modern Jazz Quartet, and Sam Hughes:** Starlight Bowl, Wednesday, June 2, 8 p.m., Balboa Park, 565-9947.

Renaissance: Bacharach, Wednesday, June 2, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

Tom Scott: Bacharach, Thursday, June 3, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

***Mel Torme, Gerry Mulligan, and George Shearing:** Fox Theatre, Thursday, June 3, 8 p.m., 720 B Street, 565-9947.

Joan Baez: SDSU's Open-Air Amphitheatre, Friday, June 4, 8 p.m.

***Butch Lacy Trio:** Convention and Performing Arts Center Plaza,

Friday, June 4, noon, Community Concourse, downtown, 565-9947.

***Miles Davis, Herbie Hancock, Crusaders, Spivey Gyns, Lee Ribauro, and The Great Quartet:** San Diego Stadium, Friday, June 4, 8 p.m., Mission Valley, 565-9947.

***Commodores, Noel and the Gang, Sister Sledge, Luther Vandross, Lakeside, and Shy's:** San Diego Stadium, Saturday, June 5, 8 p.m., Mission Valley, 565-9947.

Motorhead, Kinross, and Flat: Golden Hall, Sunday, June 6, 7:30 p.m., Community Concourse, downtown.

Tommy Tutone: SDSU's Open-Air

Amphitheatre, Sunday, June 6, 8 p.m.

David Bromberg: Bacharach, Thursday, June 9, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

Joe Cocker: Bacharach, Thursday, June 10, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

Mark Hogglund and the Stringers and Tall Cotton: Lakeside Rodos Grounds, Saturday, June 12, 2 p.m., 12554 Mapleview, Lakeside.

The Chills: Golden Hall, Saturday, June 12, 8 p.m., Community Concourse, downtown, 236-6510.

Howl Now: Adams Avenue Theatre, Sunday, June 13, 3:25 Adams Avenue, 281-3657.

Dave Edmunds: Bacharach, Tuesday, June 15, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-5069.

Carl Perkins: Betty U Tavern, Thursday, June 24, 8 and 11 p.m., 143 South County Avenue, Solana Beach, 481-9022.

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-5508 Thursday afternoon or Friday before 5:00 p.m. The listing is free.

North County

The Anchorage: 3145 Carlsbad Boulevard, Carlsbad, 729-3176. The Doran Eric Boonin Band, rock and roll, Thursday through Saturday; the Fran Lonzo Trio, contemporary, Sunday through Wednesday.

Bar X Beach House: 119 East Broadway, Vista, 724-0510. California Express, country, Thursday through Saturday.

Relly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Bluegrass Festival featuring the Berrios, Cray and Hickman Trio, the Sweet Wind Chicken Thieves, and the Constables, Thursday; the Rebel Backers, rock and reggae, plus guests, Friday and Saturday; the Hurricanes, blues, Sunday; Gerny McCann and the Gigolos, rock and roll, Monday and Tuesday; Tall Cotton, Texas honky tonk, Wednesday; Afternoon Concerts: Tall Cotton, Texas honky tonk, Wednesday; Saturday, 12:00 p.m., 12554 Mapleview, Lakeside.

Country Creek: North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9730. The Duane Wall Show, country and oldies, Thursday through Saturday.

The Country Side Restaurant and Lounge: 450 Douglas Drive, Escondido, 757-0909. New Country, country rock, Wednesday through Sunday; the Lane Star Country

Band, country, Monday and Tuesday.

Destiny East: 755 Metcalf Street, Escondido, 741-9393. The Neat, rock and roll, Thursday; dance with Rockin' Steve W., Friday and Saturday; rock and roll, Sunday, call club for information: Battle of the Bands, Wednesday.

Destiny Nightclub: 140 South Sierra Boulevard, Solana Beach, 755-0723. Pison by, rock and roll, Thursday through Saturday; with the London Brothers, rock and roll, Friday; the Movies, rock and roll, Sunday; Dirk DeWolfe and the Beat People, rock and roll, Monday and Tuesday; the Heroes, rock and roll, Wednesday.

Florida Lounge: 439 West Washington, Escondido, 745-1931. Emergency Exit, rock and roll, Thursday through Saturday; Sky High, rock and roll, Tuesday and Wednesday.

Fish House West: 2633 South Highway 101, Cardiff, 753-6438. Purl, jazz, Thursday through Saturday.

Fogotter: 2858 Carlsbad Boulevard, Carlsbad, 729-1199. Tremor, rock and roll, Wednesday through Saturday; Incognito, rock and roll, Sunday through Tuesday.

Gimme's: 380 North El Camino Real, Escondido, 942-3676. Juice, rock and blues, Thursday through Saturday; Size 8, rock and roll, Sunday through Tuesday; Jerry McCann and the Gigolos, rock and roll, Wednesday.

Henry's Steak House: 264 Elm Street, Carlsbad, 729-9244. Tany Orfina and Chico Ocineiro Octet, jazz, Monday.

Hill House: 2730 Via de la Valle, Del Mar, 755-6614. Crack A' Noon, rock and roll, Tuesday through Saturday; Pirelli, jazz, Sunday and Monday.

Henry's Hunter: 1221 Vista Way, Escondido, 433-3633. The Beckett Band, rock and roll, Thursday

Saturday and Wednesday; Bill Kirkpatrick and Jim Howin, contemporary, Sunday and Monday.

Joely Roger: 1900 North Harbor Drive, Oceanside, 722-1471. The John Kelly Trio, contemporary, Wednesday through Saturday.

Koster Brown's: 656 First Street, Escondido, 942-2969. Winny, rock and roll, Friday and Saturday evening and Sunday afternoon.

Montezy Jack's: 11940 Bernardo Plaza Drive, Rancho Bernardo, 565-2400. The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Muhney's: 340 East Grand Avenue, Escondido, 741-9038. Richie Hunt, contemporary, Friday and Saturday; Nick of Time, contemporary, Tuesday and Thursday.

Normandy: 215 North Hill Street, Oceanside, 722-4724. Running Wild, rock and roll, Thursday

Friday, June 4, noon, Community Concourse, downtown, 565-9947.

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TERRA CLUB
580 5th Avenue (at Market)
239-4222

Thursday, May 20
THE BIG
(50¢ draft beer all night)

Friday, May 21
COM CLAUDE & THE IV.
502 RAVERS

Saturday, May 22
The revolutionary heights of
TROUSERS
with the REGAL ROCKERS of
BLASPHEMY

Thursday, May 27
BLUES JAM

Must be 21
\$3 cover charge

International Blend
Salo, Coffee House & Dinner Theatre
4034 30th Street No age limit 284-9003

Thursday, May 20 **SNEAK PREVIEW**

Friday, May 21, 8:30 p.m.
NEW ROMANTIC DISCO DANCE

Saturday, May 22, 8:30 p.m.
DAN MURPHY SHOW
PLUS **THE CONSTABLES**
Blues/country

Sunday, May 23, 8:30 p.m.
HOT FLASHES
SIZZLING COMEDY

Every Monday: **IMPROVISATIONAL COMEDY** - 8:30 p.m.
Coming: **DEXTER GORDON** - June 18

the Old Time CAFE
Reservations recommended
Live Music
Nightly
436-4030

1464 N. Hwy. 101, Leucadia

Thursday, May 20, 7:30 - 8:30
THE TWO MAGICIANS
FOLK SINGER - SONGWRITER

Friday, May 21, 7:30 & 9:30
OSCAR BRAND
Singer/Songwriter, 7:30 & 9:30
LOUIS KILLEN
Singer/Songwriter, 7:30 & 9:30
\$1.50 or a musical instrument
donations call in at 5:30

Saturday, May 22, 7:30 & 9:30
THE UNSTRUNG HEROES
Singer/Songwriter, 7:30 & 9:30
\$1.50 or a musical instrument
donations call in at 5:30

Sunday, May 23, 7:30 & 9:30
OLD TIME HOOT NITE
Wednesday & Thursday, 7:30 & 9:30
\$1.50 or a musical instrument
donations call in at 5:30

GEORGE WINSTON

Le Chalet

Never a cover charge

DANCING

Nine Nightly!

HURRICANES

A dynamic rhythm and blues band led by drummer Tim (Spider) Webb and featuring the sensational talents of guitarist Bruce Thorpe, Ralph Lewis, bass; Billy Seward, guitar; and Doug Buchanan, sax.

May 16 & 17

Automatics

Lars Jensen
Lead guitar, vocals

Sandy Greenbaum
Drums

Mike Radt
Keys, guitar & vocals

Paul Flagle
Bass, vocals

Each year only a handful of new local rock and roll bands make it in San Diego's top clubs. The Automatics, with three former members of Dallas Collins, is such a band in 1982.

May 21 & 22

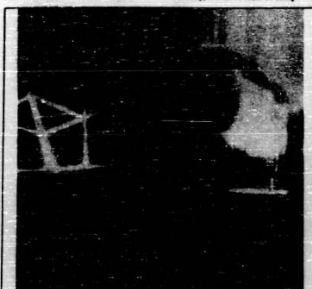
Introducing to Ocean Beach:

JAMES DAVID FLYNN
May 20

The New
502s
May 23

SOUND DESIGN
May 26

5046 Newport Ave. Ocean Beach 222-5300



Larry Page

This incredible talent performs
Wednesday through Saturday
beginning at 8:30 p.m.
Piano and Guitar

LA HACIENDA

Mission Valley Inn
875 Hotel Circle South
298-6281

Joe Marillo

The finest contemporary jazz in Mission Valley
Tuesday through Saturday, 8:30 p.m. 'til 12:30 a.m.
Don't miss our Champagne Hour weekdays after work.

Gold Coast LOUNGE

Town and Country Hotel
500 Hotel Circle North
291-7151

"Dansations"
LAS VEGAS STYLE DANCE SHOW

Wednesday, May 26th
Shows at 10 & 10:45 p.m.
Happy Hour 4 - 9 p.m. (Hors d'oeuvres)

Crystal's Emporium

Town and Country Hotel
500 Hotel Circle North
294-9010

Richie Gary and Sundown

9 p.m. to 1:30 a.m. Tuesday - Saturday
GREAT COUNTRY MUSIC
Happy Hour 4 - 9 p.m. with Giant Cocktails
and don't forget our Sunday
Country Brunch from
10 a.m. to 2 p.m.

ABILENE

Town and Country Hotel
500 Hotel Circle North
291-7151

Signed Sealed & Delivered

Tuesday - Saturday
8:30 p.m. to 12:30 a.m.
"NITELINE"
Sunday & Monday Nights

THE ISLANDS

Hanalei Hotel
2270 Hotel Circle North
787-1101

Pasadena, 1690 Coast Boulevard,
Del Mar. 755-9345: Tweed
Sneakers, rock and roll, Friday and
Saturday.

GRAND PRIZE *Line to dinner & show plus backstage passes to meet Tommy Tune band.*

MY RICH UNCLE'S IS PROUD TO ANNOUNCE
L.A.'s
NUMBER 1
CLUB BAND *7th Heaven* **COMING**

Wednesday - Sunday, June 2 - 6, June 9 - 13 Uncle's puts you in Seventh Heaven a week before to celebrate their arrival

ALL WELL DRINKS



SAUCE

Beaches

■ The Way Inz, 4240 West Point Avenue Boulevard, Lorna Portal. 424-5282: The Ram Band, rock and roll. Wednesday.

[illegible][illegible]

TUESDAY:
Free T-shirts to
Free 20 bottles

WEDNESDAY:
Wet doubles
for the price of singles

THURSDAY:
Thursday is Kamikaze night.
Kamikaze \$1.00

Live!
Chopping Block

MALE DANCERS
9-15—10-15 Dvor prize—One night free motel



Wednesday - Special North County Concert
KING BISCUIT BLUES
BAND Thunderbird Records recording artists.
Opened for B.B. King in April
Kamiksazes \$1.00 all night. Dvor prize—
One night free at the Black.

RODEO
457-5590

Thursday, May 20 - Saturday, May 22

Moving Targets
"Outstanding Entertainers of the Year"
North County Entertainer poll

Sunday, May 23 - Wednesday, May 26

Brody
"Rock & Roll Band of the Year"
North County Entertainer poll

Highbrow Happy Hour
You too, can be a La Jolla highbrow at the fabulous Rodeo. Rub elbows with the beautiful people or just make the world smile for free at the first 100 people through the door. Drink specials, prizes and surprises. Appearing on our first Rock-and-Roll Sunday this summer, May 30. Heroes, Dirk Debonaire and the Boat People, and Tweed Smokers. Make your plans now. Last year's Rock-and-Roll Sundays all sold out.

Coming May 20

Rock & Roll Sundays
The fabulous Rodeo re-initiates Rock-and-Roll Sundays. Three bands of continuous music and partying from six p.m. until closing time. 100 Rodeo T-shirts given away free to the first 100 people through the door. Drink specials, prizes and surprises. Appearing on our first Rock-and-Roll Sunday this summer, May 30. Heroes, Dirk Debonaire and the Boat People, and Tweed Smokers. Make your plans now. Last year's Rock-and-Roll Sundays all sold out.

This week's "I HAVE to see my picture in the paper" award winner:

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch and happy hour. For more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Oh! Ridge

Tuesday - Saturday 9 p.m. - 1 a.m.

Sunday & Monday, 9:00 p.m. - 1 a.m.

Barker and Orr

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

contemporary, Tuesday through Saturday.

Bohla Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-6551. Contemporary dance music, Friday and Saturday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Rock, jazz, rock and roll, Friday and Saturday.

Blue Parrot, 1208 Prospect Street, La Jolla, 454-9131. The Peter Sprague Quartet, jazz, Thursday, the Charles Owens Quartet, jazz, Friday and Saturday, Bill Kays and Shep Meyers, jazz, Sunday; the Don Glaser Trio, jazz, Monday; Miss Leont Wilson Trio, jazz, Tuesday; the Bob Holt Trio, jazz, Wednesday.

Coraggio's, 3205 Midway Drive, Point Loma, 222-4648. Pat Becker, light classical and contemporary guitar, Friday and Saturday.

Casa de Lucas, 1304 Rosecrans Street, Point Loma, 224-3925. Rick Ertlen, blues, Wednesday and Thursday; Sharon Reed, country, Friday and Saturday.

Catman's Hotel, 2099 Mission Boulevard, Mission Beach, 480-1001. Linda Parris, contemporary, Tuesday through Saturday.

Chad's Steak House, 1250 Prospect Street, La Jolla, 454-5325. The Bill Coleman Quartet, jazz, Thursday through Sunday.

Corsaro's Strictly Jazz, 1204 Voltaire Street, Point Loma, 224-3065. The Jimmy Corsaro Ensemble with vocalist Susan Mueller, jazz, Tuesday through Saturday.

Douky's, 2901 Nimitz Boulevard, Point Loma, 224-6626. Motifline, contemporary dance music, Friday and Saturday.

Clarke's, 765 La Jolla Shores Drive, La Jolla, 454-0541. The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Sunday; Ron Satterfield Quartet, jazz, Tuesday and Wednesday.

Haley's, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. The Miners, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday and Monday; Moving Targets, rock and roll, Tuesday and Wednesday.

The Hedgehogs Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK. Subvocal, rock and roll, Emerald, rock and roll, Vigilance, rock and roll, Alliance, rock and roll, plus guest, Friday; the Crumbly's, rhythm and blues, the Wigs, rock and roll, the Noise Boys, rock and roll, the Hedgehogs, rock and roll, Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611. One Plus One, contemporary, Tuesday through Saturday.

Islands Hotel, 1441 Quivira Road, Mission Bay, 224-3541. The Richard James Trio, variety, contemporary to classical, Friday and Saturday; Doug Ulrich, contemporary piano, Tuesday through Thursday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 220-3220. The Normals, rock and blues, Tuesday through Thursday; David Bradley, comedy and originals,

ESCONDIDO'S DISTILLERY EAST
AGES 17 AND UP

Thursday, May 20

The Heat
The Jet Set

Friday and Saturday

Rockin' Scenic
\$25 cash prizes & album giveaways

Sunday, May 23

Mod Night with
X-Offenders and The Noise Boys

Wednesday, May 26

Battle of the Bands
Cash Prize \$100*
Call club at 741-9393 for the lineup
*each band must bring in 20 people to qualify for cash.

and Coming May 27

Gary Myrick & the Figures
The King Bees
Mission & Metcalf, Escondido
741-9393
741-9394

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
NO COVER until 9 pm
Happy Hour 7-9 pm All well drinks 75¢

Thursday-Saturday, May 20-22

poison ivy
Friday, May 21 Special Guest: Introducing from Texas
Every Sunday - Sunday night with the
MOVIES
Monday, May 24
Locals Night with
DIRK DEBONAIRE
Tuesday, May 25
DIRK DEBONAIRE
Wednesday, May 26
HEROES
7 nights a week 7-9:30 p.m. and in between acts, British disc jockey
Phil Elam
plays top new wave hits for your listening & dancing pleasure.
Call 755-6734 for further concert ticket information.

Jackson Browne - Dan Fogelberg - Linda Ronstadt - Gram Nash - Steve Wonder - Donovan - Stephen Stills - Taj Mahal - Jaque Crain Young - Bruce Springsteen??

Peace Sunday
Delyce Bus Tour
Rise Bowl June 6
Pageant of the Masters

Old Globe
Fri. & Sat

Laker Playoffs
Kool Jazz Festival 6/4-6/5
Cooney/Holmes
Padres/Doobies
Free dance floor ticket to:
The Clash When you join Murray's Concert Club

Western Airlines
20% discount
Irvine Meadows
Chicago - Jimmy Buffet
Elton John - Queen
George Benson - Melissa Manaster
Dan Fogelberg - Eddie Rabbitt - Ozzy

Murray's
Tickets 224-3747
In Glasshouse Square next to Sports Arena

RAPHAEL
en CONCIERTO
SABADO MAYO 22 8:30 P.M.
FOX THEATRE 1018 N. STREET SAN DIEGO
PRECIOS 12., 14., 15.
CELEBRANDO SUS VEINTIUN AÑOS DE VIDA ARTISTICA

ENTRADAS A LA VENTA EN
LA TAQUILLA DEL TEATRO
SEARS & WARD'S AZTEC CENTER
TODOS LOS LOCALES TICKETRON
PARA RESERVACIONES E INFORMACION LLAME (711) 235-4203

TICKET AGENCY inc.
CONCERTS-THATRE-SPORTS
BEST SEATS & LOWEST PRICES
ON SALE NOW

KOOL JAZZ '82 JUNE 4 & 5. CALL FOR LINE-UPS
DAN FOGELBERG IRVINE JUNE 5
TOMMY TUNONE S.D.S.U. JUNE 6
CLASH WITH ENGLISH BEAT JUNE 12
JIMMY BUFFETT S.D.S.U. JUNE 13 & 14
ELTON JOHN WITH QUARTER/LASH JUNE 19 & 20

A small refundable deposit guarantees choice seats to:
NEIL DIAMOND & JOURNEY
RUSH - OZZY D. & O.C. - AL JARREAU - DOOBIE BROS.
SCORPIONS - RAINBOW - POLICE - WHO - SANTANA - FOREIGNER - GUN - GENESIS - BOB DYLAN - BOB SEGER - DAVID BOWIE - JETHRO TULL - CSN - VAN HALEN - BILLY JOEL - MOODY BLUES - KEVIN LOGGINS - GEORGE BENSON - R.E.M. - SPEEDWAY - BOY SCAGGS - LOVERBOY - SUPERTRAMP - KING CRIMSON
TALKING HEADS - THIN LIZZY - JUDAS PRIEST - JOE JACKSON

Call now or stop by post
223-2355
11-6 Mon.-Sat.
3233 Midway Dr. (in the Sports Arena area)
24-hour phone information

Friday through Sunday

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-3300. Rock and roll, Thursday through Saturday; call club for information; 502, rock and roll, Sunday; the Hurricanes, blues, Monday and Tuesday; Sound Design, jazz, Wednesday.

Macho's, 2966 Midway Drive, Loma Portal, 224-3401. Tweed Smokers, rock and roll, Thursday; Mexico, Latino, Friday; Colour, Latino, Saturday; Bobby Blue, country, Wednesday.

Mission Village, 120 Orange Avenue, Coronado, 435-1822. The Third Degree, contemporary, Friday and Saturday; Ken Williams, piano bar, Sunday through Thursday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871. Mike Sanders, contemporary, Thursday through Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 488-5586. Emperor, rock and roll, Thursday through Sunday; Circus, rock and roll, Monday; Pocketful, rock and roll, Tuesday and Wednesday.

Muloney's, 1031 Orange Avenue, Coronado, 435-4660. John G. Lewis, jazz, Wednesday through Friday.

Muskrat Club, 3596 Sports Arena Boulevard, Loma Portal, 225-5596. Gerry Bass and A Touch of Country, country, Tuesday through Sunday; country music, Monday; call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; the Critics, contemporary, Sunday through Tuesday.

Rebus, 6980 Via La Jolla, La Jolla, 457-5590. Moving Targets, rock and roll, Thursday through Saturday; Bratz, rock and roll, Sunday through Wednesday.

Salmon House Restaurant, 1970 Quivira Way, Mission Bay, 223-2234. Midnight Robbery, blues and swing, Wednesday through Sunday; the Jackstraws, strolling minstrels, Sunday brunch.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-5314. The House, Dan, Jay, through 8th dance music, Thursday through Saturday; Ozarkland and blues, late afternoon Sunday.

Sanka's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158. Summer Breeze, contemporary dance music, Friday and Saturday.

The Spot, 1005 Prospect Street, La Jolla, 459-0909. Jack Johnson, country, Friday and Saturday.

Se Casa, 6738 La Jolla Boulevard, La Jolla, 454-0389. Sue Berman, contemporary and Latin, early evening Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Shine It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday; call club for information.

Wineyard, 1770 West Mission Bay Drive, Mission Bay, 226-8657. Phil Biebler, classical and contemporary guitar, Monday.

Windrose, 1505 Quivira Road, Marina Village, Mission Bay Park, 223-2333. Ron Bottom, rock and roll, Thursday through Saturday; the Automatics, rock and roll, Sunday through Tuesday; Portland Males, contemporary and rock, Wednesday.

Woodcrafter Plaza, 3225 Midway Drive, Loma Portal, 222-0388. Live Hawaiian music, Friday and Saturday.

San Diego North
The Midline Lounge, Town and

Bobby G's
Thurs.-Sat., May 20-22
Direct Drive
Sun.-Tues., May 23-25
Planet

If you're not paying attention to these guys, you're not paying attention. They're hot!

Wed., May 26
Johnny Almond Rhythm Revue
Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

COUNTRY ROCK MUSIC
Thursday 8:00-12:30, Friday 9:00-1:30
BITTER CREEK
featuring Cynthia Fawn, KLEQ cowgirl
Saturday 9:00-1:30 a.m.
Country Paradise
Sunday 4:00-9:00 p.m.
Country Jam Session
If you sing or play an instrument-join us!

BODIE'S
6149 University Avenue
583-5700

Cyril's
ENTERTAINMENT & DANCING
SIZE 6
Jerry McCann and the Gigolos
Ladies \$1.00 with drink Thursday night
Serving lunch & dinner. No cover, Open 11 a.m.
480 N. El Camino Real, Encinitas, California

BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
THURS. - SUN., 9 p.m. - 1 a.m.

RON SATTERFIELD QUARTET
TUES. & WED.

Clarice's
Restaurant

Summer House Inn 7955 La Jolla Shores Dr

Country Hotel, 500 Hotel Circle North, 291-7331. Rock, jazz and sundown country, Tuesday through Saturday.

The Alamo, 3803 Claremont Drive, Claremont, 360-8022: The Yellow Jackets with 1000 Ford, rock, Friday; the Hurricanes, blues, Paul Butterfield, blues, Saturday; Kenny Rankin, contemporary, Sunday; the Whiptones, rock and roll, the Magnets, rock and roll, Tuesday; Dirk Debonaire and the Boat People, rock and roll, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Paradise, contemporary, Tuesday through Sunday.

Black Angus, 10770 Friar Road, Mission Valley, 563-5062: Begat, top 40, Tuesday through Saturday.

Harvey Stone Pub, 5617 Balboa Avenue, Claremont, 279-3032: Brian Connelly, Irish music, Wednesday through Saturday; Jim and Theresa Hinton, Irish music, Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Critics, contemporary, Thursday through Saturday.

Cunningham's, 7094 Miramar Road, Mira Mesa, 578-1236: Legacy, rock and roll, Friday and Saturday.

Ebale's Customized Cuisine, 8650 Miramar Road, Mira Mesa, 271-7020: Minette, Continental ballads, Friday and Saturday.

Phoenician's, 5373 Mission Center Road, Mission Valley, 291-8335: Rock and roll, club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331: Joe Martini, jazz, Tuesday through Saturday.

Haji Baba, 824 Camino de la Reina, Mission Valley West, 296-2010: Middle Eastern music featuring Rami al the organ; belly dancing, Thursday through Saturday.

Hollyday Inn/Mission Valley, Circle K's, 395 Hotel Circle South, Mission Valley, 291-5720: Elements, contemporary, Tuesday through Saturday.

Harvey Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8024: Char, guitar variety, Friday and Saturday.

The Island Lounge, Hansen Hotel, Hotel Circle North, Mission Valley, 297-1101: Signed, Sealed and Delivered, contemporary, Tuesday through Saturday; Nitevine, contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 296-4281: Larry Page, contemporary, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Dallas Collins, rock and roll, Tuesday through Saturday, with Four Eyes, rock and roll, Friday.

The Landing Zone, 7888 Obello Street, Kearny Mesa, 277-9869: Circus, rock and roll, Thursday through Saturday; rock and roll, Sunday, call club for information; the Blitz, rock and roll, Tuesday and Wednesday.

London Opera House, 5404 Balboa Avenue, Claremont, 279-2396: Shuffle, rock and roll, Tuesday through Saturday; the Beckett Band, rock and roll, Monday.

270-3220
4302 Mission Blvd.
Pacific Beach

JOSE THURUPP'S IRISH PUB
Entertainment Nightly

Every Tues. - Thurs. **the Nomads**

David Bradley

Dancing
Sunday - Wednesday Night

Thursday - Saturday

Tonight 2nd Annual **Jalapeno Eating Contest**
with David Bradley

HALCYON

Thursday, Friday, Saturday, May 20-22

MOVIES

Employee's Night Special
Every Wednesday night - all well, domestic beer and wine \$1.00

Every Sunday - Monday in May

FOUR EYES
Tuesday - Saturday, May 25-29

Moving Targets

Last week before our remodeling.
Giant closing down party.

Live Entertainment
Nightly 9-1

JIM HAWLEY WED - SAT

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Tuesday is **RESTAURANT EMPLOYEE NIGHT**
Wear your T-shirt 75¢ drinks

the OLD pacific beach CAFE

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THE PIPELINE PRESENTS

DANCE!
FRIDAY, MAY 21: *The Flamingo, NE One, The House Boys, and The Seventh*
SATURDAY, MAY 22: *The Swain, The Answer, and Dancers*

OPEN from 8:30 p.m. through 1:00 a.m. every Friday and Saturday night. **ADMISSION \$2.75** ages 17 and up (Girls in before 9:30 p.m. - only \$1.00) For information call 563-0576

THE PIPELINE
3225 Adams Ave.
San Diego, CA

proudly presents **Spaka's**

Dinner & Dancing with **SUMMER BREEZE**

4920 West Pointe Loma Blvd. 223-9158
No cover charge. Lunch served Mon. - Fri. 11:00 - 2:30
Hours: Sun. - Tues. 5:30 - 10:00, Wed. - Sat. 5:30 - 11:00
Happy hour prices all day.

RODEO

La Jolla's fabulous nightclub offers the following job opportunity:

SOUND & LIGHT TECHNICIAN
Only VERY qualified applicants need apply. Must know all phases of commercial sound reproduction and relative equipment. Co-ordinate PA and monitor systems, 24-channel mixing board. Familiarity with advanced stage lighting also essential. Salary commensurate with experience.

The Rodeo offers excellent pay, health insurance, and a friendly, exciting atmosphere to work in.

Apply Monday through Friday, 2-4 p.m.
8980 Villa La Jolla Drive. Please, no phone calls.

Marquea Lounge, 7559 Mission Gorge Road, Mission Gorge, 583-0186: John C. Lewis, jazz, Sunday.

Mack's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Oasis, top 40, seven nights.

Meadow Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1038: Portland Makai, contemporary and rock, Thursday through Saturday; Jim Hawley, contemporary, Sunday and Monday; the Whizz Kids, contemporary, Wednesday.

The Moonlight, 4615 Claremont Drive, Claremont, 273-1022: Sandy Stewart and Co., contemporary, Tuesday through Saturday; Jimmy Nison and Downhome, country, Sunday and Monday.

Nova Inn, 8515 Navajo Road, San Carlos, 465-1740: Blason, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Pro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

The Pabst Center, 5353 Mission Center Road, Mission Valley, 296-8746: Tara, traditional and contemporary Irish music, Wednesday through Saturday; Jim and Theresa Hinton, traditional Irish music, Tuesday.

The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331: The Naki Alaman Trio, contemporary international dance music, Tuesday through Saturday.

Sandwich's Inn, 402 Fashion Valley, 291-7170: Stephen Coe, contemporary, Tuesday through Saturday, with Torja Henthorn, contemporary, Friday and Saturday.

Splish, 1130 Buena Vista, Bay Park, 276-3983: The Triggers, rock and roll, this kids, rock and roll, Foreign Affairs, rock and roll, Thursday, DPX2, rock and roll, plus guests, Friday; Nina Hagin, rock and roll, Choir Invisible, rock and roll, Red Wedding, rock and roll, Saturday; Mr. Whoopee Cat, rock and roll, Der Bang, rock and roll, the Jones Band, rock and roll, Tuesday; Country Dick and the Sougale Bananas, country rock, Wednesday.

Sprinkled Wings, 5255 Kearny Villa Road, Kearny Mesa, 655-2272: Kirk Bates and Tom Williams Duo, contemporary, Thursday through Saturday; San Antonio, contemporary, Tuesday and Wednesday.

Stadium Club, 6045 Fairmount Extension (at Twain), Mission Gorge, 282-3288: Diamond Ben, country, country funk, Friday and Saturday.

The Leo's/Win Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1463: Joe Stewart, country and contemporary, Monday and Tuesday; Melissa McCracken, contemporary, Wednesday and Thursday; Page Sipe, contemporary, Friday and Saturday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 289-9944: Bill Frey, contemporary, Tuesday; Page Sipe, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Wingler's Room, 6608 Mission Gorge Road, Mission Gorge, 289-6263: E. Zane Wood and Blazing Saddles, country, Wednesday through Sunday.

San Diego South
Anthony's Bar/Bar, 1355 North Harbor Drive, Escondido, 232-6358: Forward Motion, top 40, Tuesday through Saturday.
Black Frog Restaurant, 4672

Red Coat Inn

Prophet
Tuesday - Saturday, May 18-22

Sky High
Sunday & Monday, May 23 & 24

'I Drink Night
Wed **Kamikazes 2 for '1**
Thurs **91X Night**
Sunday - Thursday, no cover. Entertainment 7 nights a week. 5933 University Avenue just west of College 583-6670

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- Tuesdays/ **KAMIKAZE NITE** Come Get Bombed!

ENTERTAINMENT:

- Every Sunday & Monday/ **JIM HAWLEY**
- Wednesday-Saturday, May 19-22/ **PORTLAND MAKAI**
- Wednesday-Friday, May 26-28, June 2-4/ **THE WHIZZ KIDS**
- Saturday, May 29 & June 5/ **BLACK SLACKS**

887 Camino del Rio San Diego 291-1638

"Spectra Dance Revue"
Tuesday, May 25, 8:10-10:45pm
A touch of Parisian Cabaret
"All Star" (Formerly Fashion Flash)
Featuring **LINDA ALABRIS** **Crystal T's Emporium**
Town and Country Hotel • Water Court North • 294-9012

Federal Boulevard, East San Diego.
264-5797: Aubrey Fay Motown
Revue, rhythm and blues,
Wednesday and Thursday. Clean
Sweep, jazz, Friday and Saturday.

Time Piece, jazz, Tuesday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010: The
Pop Boys, contemporary, Tuesday.

through Saturday; Aubrey Fay
Motown Revue, rhythm and blues,
Sunday and Monday.

Bodie's, 6149 University Avenue,
East San Diego, 383-5700: Bitter
Creek, country, Thursday through
Sunday; Michael Wilkes and Co.,
country and variety, early evening
Monday through Wednesday.

Colt's, 2927 Meade Avenue,
North Park, 291-2610: Flanaco
music and dancing, Tuesday.

Doc Masters, 2051 Shelter Island
Drive, Shelter Island, 223-2572: On
Ridge, contemporary and comedy,
Tuesday through Saturday; Barker
and Orr, contemporary, Sunday and
Monday.

Dewey Magg's, 3111 Street and
University Avenue, North Park,
298-8584: Mitch Kaye, country and
folk, Thursday; Feet on the Wheel,
contemporary and originals, Friday.

Steve Gibson, country and folk
guitar, Saturday; Mary Adams, Irish
harp music, Phil White, Irish pipes,
Sunday; Old Time Hoot Night with
Low and Virginia Cortina, Monday;
Stanes Carl Gell Irish Band,
traditional Irish music, Tuesday;
David Kennell, English folk songs,
Wednesday; Early Evening Songs,
Richard Freeman, folk and
bluegrass, Tuesday; Les Tray
Sheiko, folk and originals.

International Band, 4034 30th
Street, North Park, 294-9003:
Essence, rock fusion, Friday; the
Dan Murphy Show, country, the
Constables, bluegrass, Saturday;
the Hot Flashes, comedy, Sunday;
Comedy Night with Don Victor,
Monday.

Joan's Tavern, 4246 University
Avenue, corner of Van Dyke
Street, East San Diego, 290-5834:
The Missing Oldies Band, 50s to
70s rock and rhythm and blues,
Friday and Saturday; Gene Wade,
oldies singing, Sunday afternoon.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:

Wednesday: Annie Levin, easy
listening variety, Friday; Dennis
Dobler and Gary Gritsenko, folk,
country, and originals, Saturday.

Fat City/China Camp, 2137 Pacific
Highway, downtown, 232-0696:
The Rosie Carter Trio, jazz, Friday
and Saturday.

Grass Roots Cultural Center, 1947
30th Street at Grape, Golden Hill,
232-5009: "Tomcat" Country and
the Blues Duo, blues, Friday;
Sam Hinton, folk and traditional
music, Saturday.

Humburgues, 4036 Wallace Street,
Old Town, 295-6584: Down Home,
country and contemporary, Friday
and Saturday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-0245: T & A, contemporary,
Friday and Saturday.

Hollyday Inn/Embroideries,
Portofino Lounge, 1335 North
Harbor Drive, downtown,
232-3861: Spring Fever,
contemporary, Tuesday through
Saturday.

Humbly's, Half Moon Inn, 2841
Shelter Island Drive, Shelter Island,
224-3577: B.C., contemporary
dance music, Monday through
Saturday.

International Band, 4034 30th
Street, North Park, 294-9003:
Essence, rock fusion, Friday; the
Dan Murphy Show, country, the
Constables, bluegrass, Saturday;
the Hot Flashes, comedy, Sunday;
Comedy Night with Don Victor,
Monday.

Joan's Tavern, 4246 University
Avenue, corner of Van Dyke
Street, East San Diego, 290-5834:
The Missing Oldies Band, 50s to
70s rock and rhythm and blues,
Friday and Saturday; Gene Wade,
oldies singing, Sunday afternoon.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:

The Amber Band, rock and roll,
Wednesday through Saturday.

Kang Pool, 2949 Fifth Avenue,
Hillcrest, 298-7302: Llama, classical
guitar, early evening Tuesday and
Wednesday; Julio Aguilar, classical
guitar, early evening Thursday and
Friday; Doug Hewitt, folk guitar,
early evening Saturday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017: Chris
Spencer, contemporary and blues,
Tuesday and Thursday; King
Biscuit Blues, blues and rhythm
and blues, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego,
297-7332: Rock and Roll, seven
nights, call club for information.

Panopaeo, Pacific Highway at
Harbor Drive, Seaport Village,
232-7581: Ron Satterfield and
Kevin Leland, jazz, Thursday
through Saturday.

The Pipelines, 3325 Adams Avenue,
Normal Heights, 563-6576: The
Pipelines, rock and roll, 102 One, rock
and roll, the Noise Boys, rock and
roll, the Seventh, rock and roll,
Friday; the Smalls, rock and roll,
the Jermys, rock and roll, Detroit, rock
and roll, Saturday.

The Press Room Saloon, 956
Second Avenue, downtown,
233-4225: Eddie Gold, variety—
pop to light classical, Tuesday
through Saturday.

Prophet Vegetarian Restaurant,
4461 University Avenue, East San
Diego, 293-7448: Lost Ball and
Shep Meyers, jazz, Thursday,
Saturday, and alternate Sundays;
the Orien Carter Duo, classical
guitar, Wednesday, Friday, and
alternate Sundays.

Red Coat Inn, 3983 University
Avenue, East San Diego, 583-6678:
Prophet, rock and roll, Tuesday
through Saturday; Sky High, rock
and roll, Sunday and Monday.

Sherron Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2906: Sundowner Lounge, The
Paul Purcell Quintet, jazz, Tuesday.

Trojan Horse, 6170 University
Avenue, East San Diego, 582-1070:
Black Rose, rock and roll, Thursday;
Sky High, rock and roll, Friday and
Saturday; Legacy, rock and roll,
Monday and Tuesday; Black Rose,
rock and roll, Tuesday and
Wednesday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426:
Hardtime Bluegrass Band,
bluegrass, Thursday; Joe Cobb's
Jambou Doleland Band, Doleland,
Saturday.

Wind Cafe, 7793 B Street, Golden
Hill, 528-9906: Improvisational
comedy night, Saturday; Isha,
classical piano, Sunday brunch.

Zebra Club, 500 Fifth Avenue,
downtown, 239-4222: The Big rock
and roll, Friday and Saturday, call
club for information.

Ruth Pigge, jazz, Wednesday
through Saturday.

Trojan Horse, 6170 University
Avenue, East San Diego, 582-1070:
Black Rose, rock and roll, Thursday;
Sky High, rock and roll, Friday and
Saturday; Legacy, rock and roll,
Monday and Tuesday; Black Rose,
rock and roll, Tuesday and
Wednesday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426:
Hardtime Bluegrass Band,
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classical piano, Sunday brunch.

Zebra Club, 500 Fifth Avenue,
downtown, 239-4222: The Big rock
and roll, Friday and Saturday, call
club for information.

East County

Alley's, 1185 East Main Street, El
Cajon, 447-4540: Bruce Robbins,
contemporary and easy listening
guitar, Thursday through
Saturday.

Antone's Backside, 700 North
Johnson, El Cajon, 442-9827:
Laurie Huston and Dusty Best,
contemporary, Friday and Saturday.

Buster's, 1025 Fletcher Parkway, El
Cajon, 442-9271: Charlie Hewitt,
variety, Tuesday through Saturday.

Big Oak Ranch, 1723 Harbor
Canyon Road, Delmar, 445-3047:
Delmar, country, Sunday afternoon.

Black Angus, 1000 Graves Avenue,
El Cajon, 440-5055: Summerwine,
top 40, Thursday through Saturday;
Quick, top 40, Tuesday and
Wednesday.

Blaney Stone II, 7059 El Cajon
Boulevard, La Mesa, 463-2263:
Sean McFicker, Irish music,
Wednesday through Saturday, with
Tom McMaster, Friday and
Saturday; Brian Connelly, Irish
music, Sunday.

The Bonadicks Restaurant, 8320
Parkway Drive, La Mesa, 463-3660:
Bruce Robbins, contemporary and
easy listening guitar, Sunday and
Monday.

Boss Bill's, 9325 Mission Gorge
Road, San Marcos, 448-9983: Country
Justice, country, Thursday through
Saturday; Jim's Bluegrass Jammer
Band, bluegrass, Sunday.

Boil and Beer, 690 North Second
Street, El Cajon, 448-5757:
Rainbow, contemporary dance
music, Tuesday through Saturday.

The Calypso Lounge, 975
Greenfield Avenue, El Cajon,
440-9526: Ron Horton, country,
Thursday through Saturday.

Cantempo, 10757 Woodside
Avenue, San Marcos, 448-6700: Hot
Shot, rock and roll, Thursday
through Saturday; Thunder, rock
and roll, Tuesday and Wednesday.

The Diamond Lounge/Jazz
Room's, 1532 East Main Street, El
Cajon, 442-7888: California
Country Band, country, Friday and
Saturday.

Dalhousie Lounge, 5286 Baltimore
Drive, La Mesa, 462-0533: Carl
Simmons and Southern Comfort,
country, Tuesday through Saturday;
Country Justice, country, Sunday
and Monday.

Hollyday Trails, 1851 Carrizo Gorge
Road, Jacumba, 766-4385: M8
Sound, country, Friday and
Saturday.

Kennedy Steel, 11577 Woodside
Avenue, San Marcos, 448-5676: Phay
Express, country rock, Wednesday
through Saturday; jam session
Sunday.

Lakeland Ranch, Highway 78,
Cuyamaca, 765-0736: Gary and
Dave, country and reggae, Friday
and Saturday.

Lakeland Ranch, 9940 River Street,
Lakeland, 443-8591: Cottonwood,
country rock, Friday through
Sunday.

La Pasa del Sol, 1221 Broadway,
El Cajon, 447-5665: Joe Stewart,
country and contemporary, Friday
and Saturday.

Larson's, 586 Broadway, El Cajon,
442-9596: Jack Pollack and Coast to
Coast, contemporary dance music,
Tuesday through Saturday.

Magnolia Highway's, 8561
Magnolia Avenue, San Marcos,
448-8550: Bramble, country,
Wednesday through Saturday.

Moss's Place, 533 East Main
Street, El Cajon, 442-5673: Jimmy
Nixon and Downhome, country
rock, Tuesday through Saturday.

Muddy D's, 1563 Mission Gorge
Road, San Marcos, 448-9848:
Nightrunner, country, Friday and
Saturday; country jam session with
Debra, early evening Sunday.

New Oak East, 667 North Holliston
Avenue, El Cajon, 447-3854:
AdulTree, cool rock, Tuesday
through Saturday; Electric Range,
country, Sunday and Monday.

Organ Power Place, 3459 Imperial
Avenue, Lemon Grove, 463-0977:
Tommy Stark, family musical
entertainment, sing-alongs, seven
nights, with puppet shows by Retha
Friday and Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111: Thunder rock
and roll, Thursday through

Saturday; Tobias, rock and roll,
Sunday and Monday; Emergency
Exit, rock and roll, Tuesday and
Wednesday.

Rancho's, 5455 Grossmont Center
Drive, La Mesa, 465-3464: Sandee
Wirth, country and contemporary,
Tuesday through Saturday.

Sandee's, 7353 El Cajon Boulevard,
La Mesa, 469-1540: Steve Mosses
and Finest Action, contemporary

dance music, Tuesday through
Saturday; Frack and Frack, big band
swing and jazz, Sunday and
Monday.

Stone Hat Place, 3637 Avocado
Boulevard, Spring Valley, 462-6265:
Rural Delivery, bluegrass and
ballads, Friday.

The Tropicana Lounge, 5975
Sevier Drive, La Mesa, 465-1525:
Printed Circus, rock and roll,
Tuesday through Saturday.

268-3838
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TICKET AGENCY
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CHOICE SEATS TO
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ELTON JOHN JOAN BAEZ
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HOLMES VS COONEY
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VENGEANCE SABOTAGE
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This Saturday—It's a Mad Night
featuring, from L.A.,
The Wigs!
with the
CRAWDADDYS
NOISE BOYS
and
HEDGEHOGS
THURSDAY
8:30 PM
NIGHT
FRIDAY
8:30 PM
NIGHT
SATURDAY
8:30 PM
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BIG FUN ROCK WEEKEND!
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WITH
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THAT TOOK
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BY STORM
NOW PLAYING
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ROCK NIGHT
BIG FUN ROCK WEEKEND!
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7888 Othello St. 277-9869
Thursday—Saturday, May 28-30
... once again
CIRCUS is gonna tear you apart!
Thursday
Kamie 50' ALL NIGHT
No cover before 8:30 all weekend!
Don't miss out!
Sunday, May 23
FIG & THE BOMBERS
Last week we finished second—this week we'll just
get Figged up!
Tuesday, May 28 & Wednesday, May 29
THE FORKS
No cover—Drink special
And just when you thought it was safe to miss an
event in the Zone...
May 27-30
THE 2nd ANNUAL
MEMORIAL BLITZ
WITH
An incredible weekend of music—
Incredible special—
Incredible everything!
Be there!
Happy hours 11 am-3 pm Mon-Fri.
ALL WELLS DRINKS \$1.00
Deli hours 11 am-3 pm Mon-Fri.
Value/Pack Must be 21

Van Winkle's, 10055 Mission Gorge Road, San Jose, 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Cajon, 440-9247: Vernie Bonne and the Hot Rods, top 40 and country, Thursday through Sunday.

South Bay

Black Angus, 707 E Street, Chula Vista, 426-9200: Quick, top 40, Thursday through Saturday; Summerwine, top 40, Tuesday and Wednesday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Country Casanova, country, Tuesday through Saturday; Ducktail Revue, 50s rock and roll, Sunday and Monday.

Dinner Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: RPM, top 40, Tuesday through Saturday.

Dick's Cocktails, 317 Third Avenue, Chula Vista, 426-1566: The Garry D Show, pop and oldies, Thursday through Saturday; Earline Reeves, piano bar, Sunday; Bill Daniels, country, Tuesday and Wednesday.

El Compadre Hotel, Boulevard Agua Caliente 700, Tijuana, 1-70-660-6401: Baja Strings Fusion, contemporary, Friday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday.

La Mesa, 1441 Highland Avenue, National City, 474-3222: Bob MacLeod, piano bar, Thursday through Saturday; Art Hall, piano bar, Tuesday and Wednesday.

Old Bonita Shore Restaurant, 404 Bonita Road, Bonita, 479-3537: Jim Moore, contemporary, Thursday through Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500: Rex Paris, variety, Monday through Friday; Eddie Preston, contemporary and country, Saturday and Sunday.

Westerly, 22 West Seventh, National City, 474-2919: Legend, rock and roll, Monday; Tony Mills and Cresental, rock and roll, Tuesday through Sunday.

The Wild Turkey, 5080 Bonita Road, Bonita, 367-2550: Dark Debonaire and the Boat People, rock and roll, Thursday through Saturday; Olympus, rock and roll, Sunday; dance to recorded oldies, Wednesday.

Performers listings are compiled by Linda Savits. If you wish to be

Included, please call 234-2608 Thursday afternoons or Friday before 5:00 p.m. The listings are free.

Country/Country Rock

Rick Backus and Harmony Valley, Center Inn Saloon, Red Coach Inn.

Bobby Barr: Macho's Gerry Barr and A Touch of Country; Mustang Club.

Bertine, Cray, and Hickman Trio: Belly in Town.

Bitter Creek: Rod's Bluegrass Jamboose Band; Ross Bill's.

Vernie Bonne and the Hot Rods: Win Cody's.

Sharon Boyd: Casa de Loma Brandy; Haystack Station's Cactus Jack; Stage Coach Inn.

California Country: Diamond Lounge: Rusty Emma's California Express; Razz X Ranch House.

The Comanches: Belly Up Tavern, International Blvd.

Cottoneville: Lakeside Hotel Country Casanova; Country Bumpkin; Ross Bill's.

Country Dick and the Smokey Mountains: David's.

Country Justice: Ross Bill's.

Driftwood Lounge: Capital: Whiskey Creek.

Dishwater: Topical Photo.

Dallas Express: Charlie's Little Bit of Country; Bill Unikel: Cocktails.

Dehesa: Big Oak Ranch, Mickey D's Diamond Res. Stadium Club; Korta Fargo and the Spurs.

"THE SINGER" PAUL PURDELL



TUESDAY-SATURDAY 9 P.M.-1 A.M. IN THE SUNDOWNER LOUNGE (LOBBY LEVEL)

Sheraton Harbor Island Hotel
SHERATON HOTELS & RES. WORLDWIDE
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For information &
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Wednesday-Saturday May 19-22
HOT ROCK
Sunday, May 23
THREE
Wednesday-Saturday,
May 19-22
Coming Sunday, May 30
Every Wednesday 10:00 p.m.
LADIES' WET T-SHIRT COMPETITION
Prize to be awarded.
Drink special—Kamikaze \$1.00
DRINK SPECIALS
Wednesday—Kamikaze \$1.00, well drinks \$1.00
Thursday—Well drinks \$1.00, one bottle night
Friday & Saturday 8:30-10:00 p.m.,
well drinks \$1.00

Dine in an undersea grotto...
Come party and enjoy—
• Fresh Catch of the Day
• Fresh Pacific Red Snapper } your choice
• Maroon of Beef } \$5.95
• Hawaiian Chicken }
All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar, Sunday through Thursday 5-7 p.m. Closed Monday.

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ANTHONY'S SEAFOOD HABIT—THE SAN DIEGO FAVORITE!
ANTHONY'S HARBORSIDE RESTAURANT—Reflecting the quality and tradition of fine seafood dining that has made Anthony's world famous. Fresh Seafood—cooked to order from old world recipes, plus the renowned Garden of the Sea Salad Bar. A unique kind of restaurant in Anthony's family of fine restaurants.
Specializing in Businessmen's Luncheons.
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THE SUNSET LOUNGE—FORWARD MOTION
Thru May 29th
Contemporary Sounds for Entertainment and Dancing.
• Daily Happy Hour with Hors d'oeuvres
Lunch 11:30-4:00
Dinner 4:30-10:30
Entertainment from 9:00 P.M. Tues. thru Sat.

The Poseidon
A Dini Mar Tradition
Thurs., May 20
FRI. & SAT., MAY 21 & 22
BARRIE CUNNINGHAM AND BLACK SLACKS
TWEE
Join us for dinner 7 nights a week.

Wind rose

The Management of the

congratulates North County's choice for the top bands of San Diego

Rock Band of the Year
TWEE
August 1-4, 8 & 9, 15-18

Entertainers of the Year
Moving Targets
June 8-12

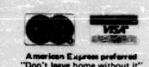
New Wave Band of the Year
TWEE
June 6 & 7, 20 & 21, July 4 & 5

Dallas Collins
Newest Band of the Year
May 30 & 31, June 13 & 14, Sept. 1-4

Now Appearing:
RON BOLTON

Cast Your Vote For Your Favorite Band In San Diego
Bring this coupon in to the Windrose Sunday through Thursday and get \$1.00 off the cover charge.
Favorite Band
(Offer good through June 30, 1982. Winner to be announced July 17, 1982.)

Wind rose
American Express preferred
"Don't leave home without it"



At Home
 Gary and Dave: Lakeland Resort
 Richie Gary and Sunday: White
 Lounge, Barn Stage Saloon
 Hardlines Bluegrass Band: Tuba
 City

Sandee Hirsch: Reuben's La Mesa
 Jack Johnson: The Spot
 The Russ Kirkpatrick Band:
 Monterey Jack's

Lady Luck: Chipping Block
 Leather and Lace: Hatch's
 Don Livingston and Timberline:
 Whiskey Flats

The Lone Star County Band: The
 Countryside Lounge
 MB Sound: Holiday Trails
 Ron Martin: The Caliente Lounge

The Dan Murphy Show:
 International Band
 New Country Country: Side Lounge
 Nightrunner: Nicky D's

Jimmy Nix and Downhome:
 Norma's Place, The Moonlight
 Pump Express: Korte's Stud
 Rural Delivery: Struck Hat

Rock Springs Valley
 Carl Simmons and Southern:
 Comfort: Intimidation Lounge
 Stagecoach: Barn Stage Saloon

Joe Stewart: Tio Leo's Mesa Mesa
 La Prada del Sol El Cam
 The Sweet Wing Chicken Thieves:
 Kelly Up Tavern

Tall Cotton: Kelly Up Tavern, Barn
 Silver Saloon
 Telegraph Canyon: Pinarola Club
 Tom Terrence and Country Plus:

Red Day Saloon
 The Country Heroes: Old Time
 Cafe
 The Dunes Wall Show: Country
 Creek: Ryeap Saloon

Johnny West and the Chaperones:
 Country West and the Chaperones:

Tom Hinkle's
 White Lightning Express: Oakdale
 Lounge, Whiskey Creek
 Michael Willes and Co.: Hatch's
 E. Zane Wood and Blazing Saddles:
 Whiskey's Place

Rock & Roll

Alliance: Headquarters Nightclub
 Johnny Almond Rhythm Revue:
 Bobby G's

The Amber Band: Jolly
 Roger: Support Village
 The Automatoes: Windward
 The Beckett Band: Hungry

Horner: Oceanic, London
 Chava House
 The Big Lefty Club
 Black Rose: Trojan Horse

The Blizz: Cunningham's, Leading
 Zone
 Ron Bolton: Windward
 Bratz: Rodas

Burning Snake: Chipping Block
 Club: Monterey Jack's
 Circus: Monterey Jack's, Leading
 Zone

Country Dick and the Slaughter
 Boomers: Spirit
 Crack & Noodle: Hatch's
 Dallas Collins: Lobo's Greenhouse

Der Bang: Spirit
 Dakota: The Pipeline
 DFX: Spirit
 Direct Drive: Bobby G's

Diek Debusse and the Beat
 People: Monterey Jack's
 Backward, Wild Turkey
 The Dunes Elm House Band: The

Archangel
 Ducktail Revue: Country Bumpkin
 Emerald: Headquarters Nightclub
 Emergency Exit: Park Place

Emerald Lounge
 Emperor: Monterey Jack's
 502: La Chula
 The Flaxies: The Pipeline
 Floozie: The Pipeline

Forecast: Pinarola Club
 Foreign Affairs: Spirit
 Four Eyes: Lobo's Greenhouse
 Freddy: Normandy
 The Hedges: Headquarters

Nightclub
 Heroes: Monterey Jack's
 Hot Rods: Vista Entertainment
 Center
 Hot Shot: Castanoga
 Bluskin: Nargis Inn



BOBBY BRADFORD, Tonight, Thursday, UCD's Week's Pub

Incognito: Pinarola Club
 The Jumps: The Pipeline
 The Jones Band: Spirit
 Juice: Monterey Jack's

The Jones Kirkpatrick Band:
 Monterey Jack's
 Legions: Cunningham's, Trunk
 Horse

Legend: Windward
 The London Brothers: Monterey
 Jack's
 The Magnates: Backward
 Nightclub

Mayhem: Chipping Block
 Jerry McCain and the Gipsies:
 Kelly Up Tavern, Glenora's
 Toney Hills and Cinnamon: Windward
 The Whigs: Headquarters Nightclub

Wet Shot: Castanoga
 Bluskin: Nargis Inn

Mr. Whoopee Cat: Spirit
 Money: Reuben's
 The Movies: Monterey Jack's
 Moving Targets: Rodas, Hologram

The Neat: Monterey East
 NE One: The Pipeline
 The Nose Boys: Headquarters
 Nightclub, The Pipeline

The Normals: Joe Murphy's
 Olympus: Wild Turkey
 Pocketful: Mom's Saloon
 Poison Ivy: Monterey Jack's

Printed Circuit: Turquoise Lounge
 Prophet: Hot Rods
 Push: Vista Entertainment Center
 The Ram Band: All The Way Inn

Rebel Riders: Kelly Up Tavern
 Red Tape: Beach Club
 Red Wedding: Spirit
 Running Wild: Normandy

Saltwater: Monterey Jack's
 Salsbury: Chipping Block
 The Seventh: The Pipeline
 Shuffles: London Opera House

The Sins Brothers: Wild Turkey
 Trinity: Cardiff
 Star & Glenn's
 Sky High: Pinarola Club, Red

Cool Inn, Trojan Horse
 The Snake: The Pipeline
 Tantrums: Normandy
 This Kicks: Spirit

Thompson: Park Place, Castanoga
 Tobias: Park Place
 Tremor: Pinarola Club
 The Troggers: Spirit

Tweed Standards: Pinarola Club
 Vista
 Entertainment Center, Nargis's
 Vengeance: Monterey Jack's
 Nightclub

The Whigs: Backward
 Nightclub
 The Whigs: Headquarters Nightclub

Contemporary/ Top 40

The Nati Atman Trio: Pinarola
 Lounge
 Raja Strings: Fusion: El

Chippendale Hotel: Tanager
 Barker and Orr: Ace Masters
 Kirk Bates and Tom Williams Duo:
 Springfield Wagon Works

Sue Bernman: Casa Cito
 B.G.: Hungry
 Blue Shades: Reuben's Caribad
 Burger: Black Angus: Mission Valley

Vinnie Bonner and the Hot Rods:
 Wm. Coby's
 Chain Reaction: Pinarola Club

Stephen Coo: Smuggler's Inn
 The Critics: Old Pacific Beach
 Cafe, Barbary
 Dusty and Melissa: Tom Ham's
 Elements: Holiday Inn: Mission

Valley
 Fred on the Wheel: Jovacy
 Magic's
 Forward Motion: Anthony's
 Harborade

Bill Frie: To Leo's Mission Gorge
 The Garry D Show: Deck's
 Cocktails
 Leslie Gold: Sheraton Harbor

Island
 Jim Hawley: Monterey Whaling
 Co., Old Pacific Beach Club
 Sander Hirsch: Reuben's La Mesa
 The House Down: The Sandring

Louise
 Richie Hunt: Monterey
 Louise Hudson and Dany Best:
 Monterey Harbor
 The Johnson Twins Trio: Sheraton

San Jose
 The John Kelly Trio: Jolly
 Roger: Oceanic
 Bill Kirkpatrick and Jim Hewitt:
 Hungry Hunter: Oceanic

Kyle LaDuke: Reuben's
 Robert Linn and the Skyliners:
 Atlanta
 The Fran Lookata Trio: The

Archangel
 Main Street: Reuben's
 Tonya Manton: Smuggler's Inn
 Melissa McCracken: To Leo's Mesa
 Moss, The Leo's/Moss Garage

Midnight Delight: Red Coach Inn
 Jim Moore: Old Pacific Beach
 Monterey
 Steve Mousas and Finest Action:
 Monterey

Sail of Time: Monterey
 NiteLine: Monterey, The Islands
 Lounge
 Oates: Wind's
 One Plus One: Hotel del Coronado

Oh! Ridge: Ace Masters
 Larry Page: La Hacienda Cantina
 Paradise: Black Angus: Monterey
 Moss

Linda Parn: Castanoga Hotel
 People Movers: Hilton Hotel
 The Pop Boys: Boat House
 Peter, Paul, and Willie: Shepherd

Cafe
 Jack Pollack and Coast to Coast:
 Monterey
 Portland Makai: Whiskey, Rodas
 Monterey Whaling Co.

Edible Protein: Royal Vista Inn
 Jeff Proctor: The Shepherd Cafe
 Quick: Black Angus: Chula Vista
 Black Angus: El Centro

Rainbow: Ball and Bean
 Kenny Rankin: Backward
 Bruce Robinson: Kelly's
 The Roadside Restaurant
 Danny Rose: Hamburguesa

RPM: Dance Machine
 San Antonio: Springfield Wagon
 Works
 Mike Sanders: Kelly's Jack
 Shale: One Vacation Village

Hotel

The
 New Wild Turkey in Bonita
 Thursday, May 20 thru Saturday, May 22
 Sunday, May 23 7:00 p.m. First round of the 1991
PAC MAN TOURNAMENT
 Radio personalities, with drinks & appetizers \$1.00 (during contest)
 Orange Crushes 50¢ all night. Personal appearance by Playboy Centerfold
 "Crazy" 9:00 p.m. live rock with **OLYMPUS**. No cover!
 Monday—Showers 95¢ Tuesday—Kamikaze 50¢
 Wednesday, May 20 CLODES WITH MARK RICHARDS
 And, coming up next week
WILD TURKEY
 Restaurant & Saloon, Est. 1979
 5000 Bonita Road, 267-2500
 (Take 805 south to Bonita Road, exit to west end of Chula Vista Golf Course.)

In concert
ANGEL ROMERO
 Classical Guitarist

 This Saturday, May 22
 7:30 p.m. East County Performing Arts Center
 "... excited, unreserved admiration of his disciplined, incisive rhythm, his
 authority, sanity and taste."
 —Los Angeles Times
 "... a dazzling interpretation with Romero winning the audience completely,
 as much with his personal charm as with his skill and mastery of playing."
 —The New York Times
 Tickets \$10 and \$15 at Ticketron and the box office. Call 549-9447.

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 TEL. 458-8565
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MONDAY'S
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 Soft Drink
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 Massage
 Theatre: Hot

POSTER EMPORIUM
TICKET SERVICE
Smokey Robinson (1st 5 rows) June 25
Joan Baez (1st 5 rows) June 4
Jimmy Buffett June 13 & 14 8 pm
Sophisticated Ladies L.A.
Foreigner Bus Anaheim Call
Judy Collins for info.
 July 16
 We also take deposits for upcoming shows,
 Greek Theater & L.A. Theatre & Sport tickets.
 If you don't see it listed call and ask.
 We special order posters. If you want to sit close, call
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 San Diego 92128
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BONITA RESTAURANT
JIM MOORE
 Rock & Roll to country
 Thurs. & Fri. & Sat.
 8 pm-closing
 Oyster Bar every Fri. 4-7.
 Sat. 5-7
 Sat. Ladies' Night: all drinks
 \$1.00
 4014 Bonita Rd., Bonita
 479-3537

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 Beachside Rock's local favorite
 May 21 & 22, Friday & Saturday
BLITZ June 4 & 5
 Tom Crowley at the Piano Bar
 4-5 Fri. & Sat. 8-11
 Jim Edmond 8-Midnight
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BEACH CLUB
 Corner of Newport & Bacon
 Ocean Beach, Ca. 92027

RESTAURANT
BLUE PARROT
 Live Jazz - Great Lunches & Dinners
 Thurs. **Peter Sprague** Quartet
 Fri. **Charles Owens** Quartet
 Sat. **Bill Kyle & Shep Meyers**
 Sun. **Don Glaser** Trio
 Mon. **Leset Wilson** & Trio
 Tues. **Bob Holtz** Trio
 Wed. **Bob Holtz** Trio
 Coming May 29, 29 DON RADER Quartet
 1296 Prospect, La Jolla—opposite the Cove 454-9131

The London Tavern
 Meals available from 2 to 4 dollars.
 All food prepared on premises.
Bangers with Bubble
and Squeak will be served
on Saturday, May 22
 We are now open until 10 pm on Fri.
 Whiskey \$1.25 pt., Bass \$1.50 pt., J. Courage
 \$2.00 pt., during happy hours Sat. (6-8 p.m.)
 We have the largest selection of
 English tap beers in San Diego
 At Victoria Square 1407 Second Avenue at Ash Street
 234-0884 Open 11:30 a.m.-9 p.m. Tuesday-Thursday
 11:30 a.m.-10 p.m. Friday, 6 p.m.-11 p.m. Saturday

FLAMENCO!
 EVERY THURSDAY NIGHT
 3 SHOWS 7:30, 8:30 & 9:30 P.M.
 GUITAR: **Rodrigo**
 SINGER: **Pilar Moreno**
 DANCER: **Rayna**
 Fine Greek Cuisine
 Dinners from \$4.95
Calliope's
Greek Taverna
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 RESERVATIONS
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 Thurs.-Sat.
 May 20-22
EMERGENCY
EXIT
 Tues.-Sat. May 23-29
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 Thurs. 51 Margenta Night
 Wednesday Ladies' Night—
 \$1 Well Drinks
 Thursday 51a Kamikaze Night
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Tonight
THEIR NEW ALBUM!
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 THE BARN, RIVERSIDE — WED. MAY 26
 THE BACCCHANAL, SAN DIEGO — SUN. MAY 30
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THEY'RE BACK!
KING DISCUT
BLUES
 Thursday, Friday & Saturday
 Making you feel good —
 Ken Schoppmeyer, Jeff Ferrie,
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 John Viss
 Tuesday — **CHRIS SPENCER BAND**
 Wednesday — **THE HURRICANES**
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 DURAN DURAN
 NINA HAGEN
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 ALTERED IMAGES
 JIM CARROLL
 WE OPEN 7 DAYS
 MONDAY-SATURDAY 10 AM TO 10 PM SUNDAY 11 AM TO 10 PM
CASH PAID FOR USED LP'S & 45'S



MAY 20 1962

Figure 1. The effect of the concentration of the polymer on the gelation time of the polymer solution. The concentration of the polymer was 0.1, 0.2, 0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, 1.0, 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 2.0, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 5.0, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 6.0, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 6.7, 6.8, 6.9, 7.0, 7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 7.7, 7.8, 7.9, 8.0, 8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9, 9.0, 9.1, 9.2, 9.3, 9.4, 9.5, 9.6, 9.7, 9.8, 9.9, 10.0, 10.1, 10.2, 10.3, 10.4, 10.5, 10.6, 10.7, 10.8, 10.9, 11.0, 11.1, 11.2, 11.3, 11.4, 11.5, 11.6, 11.7, 11.8, 11.9, 12.0, 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7, 12.8, 12.9, 13.0, 13.1, 13.2, 13.3, 13.4, 13.5, 13.6, 13.7, 13.8, 13.9, 14.0, 14.1, 14.2, 14.3, 14.4, 14.5, 14.6, 14.7, 14.8, 14.9, 15.0, 15.1, 15.2, 15.3, 15.4, 15.5, 15.6, 15.7, 15.8, 15.9, 16.0, 16.1, 16.2, 16.3, 16.4, 16.5, 16.6, 16.7, 16.8, 16.9, 17.0, 17.1, 17.2, 17.3, 17.4, 17.5, 17.6, 17.7, 17.8, 17.9, 18.0, 18.1, 18.2, 18.3, 18.4, 18.5, 18.6, 18.7, 18.8, 18.9, 19.0, 19.1, 19.2, 19.3, 19.4, 19.5, 19.6, 19.7, 19.8, 19.9, 20.0, 20.1, 20.2, 20.3, 20.4, 20.5, 20.6, 20.7, 20.8, 20.9, 21.0, 21.1, 21.2, 21.3, 21.4, 21.5, 21.6, 21.7, 21.8, 21.9, 22.0, 22.1, 22.2, 22.3, 22.4, 22.5, 22.6, 22.7, 22.8, 22.9, 23.0, 23.1, 23.2, 23.3, 23.4, 23.5, 23.6, 23.7, 23.8, 23.9, 24.0, 24.1, 24.2, 24.3, 24.4, 24.5, 24.6, 24.7, 24.8, 24.9, 25.0, 25.1, 25.2, 25.3, 25.4, 25.5, 25.6, 25.7, 25.8, 25.9, 26.0, 26.1, 26.2, 26.3, 26.4, 26.5, 26.6, 26.7, 26.8, 26.9, 27.0, 27.1, 27.2, 27.3, 27.4, 27.5, 27.6, 27.7, 27.8, 27.9, 28.0, 28.1, 28.2, 28.3, 28.4, 28.5, 28.6, 28.7, 28.8, 28.9, 29.0, 29.1, 29.2, 29.3, 29.4, 29.5, 29.6, 29.7, 29.8, 29.9, 30.0, 30.1, 30.2, 30.3, 30.4, 30.5, 30.6, 30.7, 30.8, 30.9, 31.0, 31.1, 31.2, 31.3, 31.4, 31.5, 31.6, 31.7, 31.8, 31.9, 32.0, 32.1, 32.2, 32.3, 32.4, 32.5, 32.6, 32.7, 32.8, 32.9, 33.0, 33.1, 33.2, 33.3, 33.4, 33.5, 33.6, 33.7, 33.8, 33.9, 34.0, 34.1, 34.2, 34.3, 34.4, 34.5, 34.6, 34.7, 34.8, 34.9, 35.0, 35.1, 35.2, 35.3, 35.4, 35.5, 35.6, 35.7, 35.8, 35.9, 36.0, 36.1, 36.2, 36.3, 36.4, 36.5, 36.6, 36.7, 36.8, 36.9, 37.0, 37.1, 37.2, 37.3, 37.4, 37.5, 37.6, 37.7, 37.8, 37.9, 38.0, 38.1, 38.2, 38.3, 38.4, 38.5, 38.6, 38.7, 38.8, 38.9, 39.0, 39.1, 39.2, 39.3, 39.4, 39.5, 39.6, 39.7, 39.8, 39.9, 40.0, 40.1, 40.2, 40.3, 40.4, 40.5, 40.6, 40.7, 40.8, 40.9, 41.0, 41.1, 41.2, 41.3, 41.4, 41.5, 41.6, 41.7, 41.8, 41.9, 42.0, 42.1, 42.2, 42.3, 42.4, 42.5, 42.6, 42.7, 42.8, 42.9, 43.0, 43.1, 43.2, 43.3, 43.4, 43.5, 43.6, 43.7, 43.8, 43.9, 44.0, 44.1, 44.2, 44.3, 44.4, 44.5, 44.6, 44.7, 44.8, 44.9, 45.0, 45.1, 45.2, 45.3, 45.4, 45.5, 45.6, 45.7, 45.8, 45.9, 46.0, 46.1, 46.2, 46.3, 46.4, 46.5, 46.6, 46.7, 46.8, 46.9, 47.0, 47.1, 47.2, 47.3, 47.4, 47.5, 47.6, 47.7, 47.8, 47.9, 48.0, 48.1, 48.2, 48.3, 48.4, 48.5, 48.6, 48.7, 48.8, 48.9, 49.0, 49.1, 49.2, 49.3, 49.4, 49.5, 49.6, 49.7, 49.8, 49.9, 50.0, 50.1, 50.2, 50.3, 50.4, 50.5, 50.6, 50.7, 50.8, 50.9, 51.0, 51.1, 51.2, 51.3, 51.4, 51.5, 51.6, 51.7, 51.8, 51.9, 52.0, 52.1, 52.2, 52.3, 52.4, 52.5, 52.6, 52.7, 52.8, 52.9, 53.0, 53.1, 53.2, 53.3, 53.4, 53.5, 53.6, 53.7, 53.8, 53.9, 54.0, 54.1, 54.2, 54.3, 54.4, 54.5, 54.6, 54.7, 54.8, 54.9, 55.0, 55.1, 55.2, 55.3, 55.4, 55.5, 55.6, 55.7, 55.8, 55.9, 56.0, 56.1, 56.2, 56.3, 56.4, 56.5, 56.6, 56.7, 56.8, 56.9, 57.0, 57.1, 57.2, 57.3, 57.4, 57.5, 57.6, 57.7, 57.8, 57.9, 58.0, 58.1, 58.2, 58.3, 58.4, 58.5, 58.6, 58.7, 58.8, 58.9, 59.0, 59.1, 59.2, 59.3, 59.4, 59.5, 59.6, 59.7, 59.8, 59.9, 60.0, 60.1, 60.2, 60.3, 60.4, 60.5, 60.6, 60.7, 60.8, 60.9, 61.0, 61.1, 61.2, 61.3, 61.4, 61.5, 61.6, 61.7, 61.8, 61.9, 62.0, 62.1, 62.2, 62.3, 62.4, 62.5, 62.6, 62.7, 62.8, 62.9, 63.0, 63.1, 63.2, 63.3, 63.4, 63.5, 63.6, 63.7, 63.8, 63.9, 64.0, 64.1, 64.2, 64.3, 64.4, 64.5, 64.6, 64.7, 64.8, 64.9, 65.0, 65.1, 65.2, 65.3, 65.4, 65.5, 65.6, 65.7, 65.8, 65.9, 66.0, 66.1, 66.2, 66.3, 66.4, 66.5, 66.6, 66.7, 66.8, 66.9, 67.0, 67.1, 67.2, 67.3, 67.4, 67.5, 67.6, 67.7, 67.8, 67.9, 68.0, 68.1, 68.2, 68.3, 68.4, 68.5, 68.6, 68.7, 68.8, 68.9, 69.0, 69.1, 69.2, 69.3, 69.4,

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[Illegible header information]

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1. *Chlorophyll a* (Chl *a*) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum. Chl *a* is essential for the light-dependent reactions of photosynthesis, where it converts light energy into chemical energy.

2. *Chlorophyll b* (Chl *b*) is an accessory pigment found in green plants and algae. It is a yellow-green pigment that absorbs light energy in the blue and orange regions of the visible spectrum. Chl *b* transfers the absorbed energy to Chl *a* for use in photosynthesis.

3. *Carotenoids* are a group of pigments that include carotenes and xanthophylls. They are responsible for the yellow, orange, and red colors seen in autumn foliage. Carotenoids absorb light energy in the blue and green regions of the visible spectrum and transfer the energy to Chl *a*. They also play a role in protecting the photosynthetic apparatus from damage by reactive oxygen species.

4. *Xanthophylls* are a subset of carotenoids that are involved in the xanthophyll cycle. This cycle is a protective mechanism that helps plants cope with excess light energy. Xanthophylls can be converted into zeaxanthin, which then dissipates excess energy as heat, preventing damage to the photosynthetic system.

5. *Anthocyanins* are water-soluble pigments that give plants their red, purple, and blue colors. They are not directly involved in photosynthesis but are thought to play a role in attracting pollinators and protecting plants from herbivores and environmental stress.

