

JULY SPECIAL

MAJOR TUNE-UP SPECIAL

SAVE UP TO \$43

Good through July 31

- VW's • Sedans & Ghias '58 • Buses to '71 '58
- Buses from '72 up '63
- 411 & 412 '65 • Squarebacks & Fastbacks '58
- DATSUNS '67 (except 6 cylinder) • 6 cylinder '87
- TOYOTAS '67 (except 6 cylinder) • 6 cylinder '83 • HONDAS '67

All tune-ups are done with electronic engine analyzer. Tune-ups include: valve adjustment, valve cover gaskets, plugs, points, condensers, gas filter, air filter, oil filter, adjust dwell angle & timing, adjust carburetor with infrared, adjust belt, check cooling system, check fluid levels, lube front end, check general condition of car, road test.

CLUTCH JOB SPECIAL

SAVE UP TO \$125

- HONDAS '215 • TOYOTAS '215 • DATSUNS '215 • CARS '245
- VOLKSWAGENS '175 • VW Buses from '72 up & 411 & 412 '295

We replace: pressure plate, clutch disc, throw out bearing, transmission oil, turn the flywheel and check input shaft bearing and transmission seals.

- AIR CONDITION RECHARGE \$17* plus (all makes & models)
- SMOG CERTIFICATION \$18* (all makes & models) trucks & vans \$2.00 extra

Business goes where it is invited.
It stays where it is well treated.
Price may offer an inducement,
but quality and service offer the reason.

Scott Miller's
Foreign Car Service

All work is guaranteed.
Please call for appointment. M/C & Visa
8570 Production Avenue
578-6111

THE READER PUZZLE

No. 214 Blissful

By Don Rubin

Blissymbols is a unique communications system developed in Canada. It is based, for the most part, on work done in the 1940s by Charles K. Bliss.

Modeled after Chinese,

Blissymbols uses

pictographs, ideographs, and

sometimes arbitrary symbols as

building blocks to express

everything from simple

concrete messages to complex

concepts and abstractions, all

unverbally.

But then, why talk about it?

Each of the Blissymbols at the

right corresponds to a word

or statement listed at the

bottom right. We'd like you to

match them up.

Rules of the Game

1. Prizes for solving the

Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader

Puzzle contest must be received

by the Reader (addressed to

Reader Puzzle, P.O. Box

80803, San Diego, CA 92138)

by 9:00 a.m. Friday, eight days

following the issue date.

3. All entries must be

accompanied by your name,

address, and short size (S, M, L,

XL).

4. Employees of the Reader

and their immediate families are

not eligible.

5. In the event of disputes or

ties, decisions of the judges will

be final, and arbitrary. We've

only got five T-shirts a week to

give away, so if there are more

than five winners, we'll have a

lottery.

6. All answers must be

entered in the space allotted on

the puzzle page. And please, no

phone calls or trips to our

office.

7. One entry per person.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.

- Lend me a car.
- Mix me a drink.
- Brown.
- She is not from here.
- They will come tomorrow.
- The team met heavy opposition.
- During the spring . . .
- Once, snow fell in April.
- Put a magazine on the table.
- Swim to the little island.
- Yell again.
- Maybe now this will work.
- We acted alone.
- Yes, think about the ghosts.
- Fill that thing for me.
- Grass is not blue.
- Repeat after me.
- Where will you be?
- Purple.
- Who was he?
- Return the pencil.
- Please send flowers.
- Pink.
- Between the eyes.

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Winners of Answers to Reader Puzzle #212, Viewpoints

Most of the errors in the

"Viewpoints" puzzle involved

viewpoint number 1, the jack

of hearts, which many mistook

for the queen of diamonds.

(The jack is holding a feather,

although it was originally a

trumpet in the 1800s.) The

pointed bottoms of diamonds

and clubs are, naturally

identical.

Here are the answers:

1) Jack of hearts on a Bicycle

"Rider Back" deck.

2) American Eagle on a "C"

stamp.

3) The Mahase Falcon, the

black bird, the stuff

that dreams are made of.

(We accepted "fake" or

"counterfeit" Mahase

Falcon, etc.)



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City Lights

Maybe They Missed A Few

Where are San Diego's Catholics hiding? Parish priests and local diocesan officials were wondering that last month when a national publication reported that the number of church-going Catholics here had dipped to 353,000, a 23,000 decrease from the 1981 attendance figures. The fall-off, reported by *Kennedy's Catholic Directory*, didn't jibe with the sea of faces encountered every Sunday in parishes around the county.

Growth in the county's northern reaches, for example, is outstripping church construction. Terra Vista's Ascension Church meets Sunday mornings at Miller Elementary School, while St. Stephen's in Valley Center has a rectory but no church yet, so services are held in the gymnasium of Valley Center's middle school. Infant baptisms in 1981 were up twenty percent from the previous year, and last week the diocese celebrated the ordination of five priests, compared to the two or three usually ordained annually.

Bishop Leo T. Maher is planning next year's pastoral planning text area, "to accommodate the faithful" with initial expansion planned for the UCSD area, Bonita, and along the fast-growing Highway 78 corridor between Oceanside and Escondido.

The title of the text area is "Catholicism in a changing society."

In gathering the census, the publishers of the *Catholic Directory*, parish priests count the number of churchgoers formally registered in their church and forward that number to the diocese. The complications are self-evident and sent to the New York offices of the *Directory*, where they are included in the annual report. In previous years, the local diocese added a percentage to account for "inactive" churchgoers, people who prefer to remain unregistered, and those Hispanics accustomed to Mexican and Latin-American churches in which the system of accounting is more informal. The diocese also knew that parish priests tend to report the lowest possible number of registrants to keep the "movement" invited by the diocese to a minimum. (The movement is the diocese's share of parish tithing.)

This year, Monsignor I. Brent Engen assumed supervisory of the count for the *Catholic Directory*; he declined to elaborate on the methodology. He forwarded the raw data directly to the diocese.

The reason, say local residents, is the same as the one given for the unexpected "growth" of La Jolla: the value of an attractive address, which supposedly translates into higher property values for homeowners and a wealthier



Monahan, Engen

to the diocese. Engen says the confusion could have been avoided had the *Directory's* staff included a feature explaining the change in accounting methods.

Point Loma

About a year ago a group of La Jolla residents gathered in protest of the growing size of the La Jolla estate outside the official confines of the community. Plans to build a new 100-acre and 100-acre

interlocking the La Jolla estate into their own for business, construction projects, and even more.

A similar controversy may soon be occurring in Point Loma, another of San Diego's parish suburbs, that like La Jolla, seems to be expanding in area every couple of years. Four of the largest housing projects with the Point Loma name — Park Point Loma, Point Loma Tennis Club, Loma Prieta, and Loma Riviera — are completely outside the official postal service boundaries of Point Loma, and at least half the boundaries

unit 2 the Point Loma name are located in Ocean Beach, to its west (Point Loma Bakers, Point Loma Bay Apartments), or Midway/Old Town, to the north (Loma Square Shopping Center, Point Loma Savings and Loan).

The reason, say local residents, is the same as the one given for the unexpected "growth" of La Jolla: the value of an attractive address, which supposedly translates into higher property values for homeowners and a wealthier

clientele for businesses. (According to 1980 census data, which became available two months ago, median income here is \$14,000, compared to \$13,000 in the rest of the county.)

It's really inevitable that Point Loma eventually expands its boundaries according to the claims of residents and businesses on the fringe," says resident Rita Lugo, laughing. "I've lived in this area for almost thirty years, and it seems like the area has really doubled in size."

Point Loma

Loma Williams and Juan Hano were often the client of political office during their years on the San Diego City Council. Williams, a black

who currently represents Southeast San Diego, and Hano, the first Mexican-American ever to serve on the council, frequently perceived themselves as fighters for the rights of their largely minority constituents. They became close friends, and remained so even after Hano was removed from the council in 1977 after pleading guilty to a misdemeanor customs violation. But all that was suddenly changed.

"Jesse wrote me a very accurate, nasty letter — one of the nastiest letters I have ever received in my life," laments Williams, who will leave the council later this year to take his newly won seat on the county board of supervisors. "It seems like he just wants to sit there and criticize me. I've become his target." Hano does not disagree, but he says his old friend deserves the admonition. "Loma has become very arrogant," Hano says. "He just sits there and we don't get anywhere with him."

The rumor that has erupted between the two old friends is just the latest skirmish in a series of bitter battles in the minority community over the Southeast San Diego Development Corporation, SEDEC, as it is known at city hall, was created last year by the city council as the inheritor of Williams, who had been trying for years to get his company to finance a

to finance a commercial development in the largely neglected district. SEDEC was modeled after the Santa City Development Corporation, the multimillion-dollar, tax-funded city agency that oversees downtown redevelopment.

"We wanted to show SEDEC," Williams freely admits. "But we could get some recognition from the business community." A business community based on set up to challenge SEDEC and to claim by Director Juan Hano, who is white. But what Williams says was acceptable to the council and business leaders has turned off a strong in the Mexican-American community. "They didn't support our business community to this level, not even!" states Hano,

who is now the chairman of the Chicano Federation. He is joined in his criticism by Irma Castro, executive director of the Federation, who complains, "We couldn't even find any Hispanics on the staff; finally, they hired a receptionist." Another group voicing displeasure is the San Diego Organizing Project, a social service organization funded largely by the Catholic Church. "Forty percent of the SEDEC target area is Hispanic," says staff director Steve Klink. "And nobody on the board even understands Spanish."

Three months ago the dispute ended up before the SEDEC board, which ultimately agreed to let the city council to add two new board seats and strongly suggested that one of them be filled by an Hispanic. Nothing has happened since, however, prompting Hano to accuse Williams of backbiting the request among his colleagues, a charge that Williams doesn't completely dispute.

"These people who are now sitting on the board are helping when I was trying to create SEDEC," he says. "I remember going to a meeting of Chicano in San's office when he was on the council and they wanted to withdraw from the Southeast San Diego planning group — they regarded it as a black organization. I got the idea from that that they didn't want to participate in it."

Asked whether the SEDEC board is representative of the neighborhood, Williams replies, "It's a Congress representative. It's the same legislature. We're trying to get a job done, not looking at optics." But Williams now says he is willing to consider adding at least one seat to the SEDEC board and representing an Hispanic. "I'm not alone in Hispanic. I don't have any community whatever. It's just that I don't feel the help, I'm not alone in this thing."

A Peace Loma

During the political season, campaign managers are as busy as in an election in August. But only expert precinct managers are difficult to find. The local culture of respect does to cheer

political workers includes Gallagher, a twenty-nine-year-old veteran of campaigns who ran the victorious precinct operations for Assemblyman Larry Kaplowitz in 1980, for Escondido City Councilwoman Sheila Weitzel (who this April resigned her seat under mysterious circumstances), and for Eighth Assembly District primary winner Steven Peace last month. With the exception of Weitzel, who is Gallagher's sister, all of the candidates he has shepherded to victory have been Democrats, but that may be about to change.

This summer Gallagher defected to the camp of Republican Assembly candidate Jerry Baker, a conservative advertising executive with the firm of Kaufman Landry, and the move has touched off speculation in political circles as to whether Gallagher can work the same magic for Baker in the seventy-eighth district as he did for Kaplowitz in the same district two years ago. "I am still a Democrat," says Gallagher, "but Baker is a conservative. I think I'll be bringing over a lot of Democrats who believe what Jerry stands for."

Nonetheless, says Democrat Larry Klink, who is running against Baker for the seat being vacated by Kaplowitz, "Kevin (Gallagher) is supposed to be very good at what he does."

For nearly seven years, as many as 425 local employees of the Bechtel Corporation, the international construction and engineering firm of which secretary-of-state-designate George Shultz was president, have been involved in an annual income tax protest that may be costing the federal government several million dollars a year. The electricians, plumbers, welders, and steelworkers who are participating in the protest — many of them veterans of the Alaska pipeline project and currently earning an average salary of twenty-five dollars per hour — are part of a work force of 2000 under contract to work on the San Onofre nuclear power generating plant.

The tax protest, which is currently being investigated by the Internal Revenue Service, was organized with the help of Youth Heritage Protection Association, a well-known Orange County tax protest movement headquartered in Garden Grove. According to Arden Condo, the movement's

founder, the protest works as follows: when they're asked to fill out their W-4 forms (which authorize employers to withhold money from their salaries as a form of tax payment), the protesters either write "taxpayer" or claim pay to simply allow exemptions, which both prohibit the employer from withholding any portion of their wages and means (in theory) that they will incur no income tax liability at the end of the year.

Condo, who left the

Bechtel City

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City Lights

Patterns

When San Diego's Laotian seamstresses complete one of their brightly colored, hand-stitched *pa ndau* neckcloths, they attach to it a tag bearing their name, address, and phone number.

The artisans — members of a community of Hmong tribesmen who relocated here after the Vietnam war — proudly identify their work, and the "signature," like an artist's name on a painting, adds authenticity and value to the work. "The children

scribbling [on the name tag] really impresses some of the buyers," says Sui-Mei Yu, coordinator of India Street's Loma Plaza Art Center. But Yu now refuses to sell any *pa ndau* bearing the creator's address and phone number because unscrupulous

buyers have used the information to make unwanted visits to the Hmong households, where they have taken *pa ndau* and other family valuables. Yu says she gets reports of "lots of burglaries"; this spring she learned of one Hmong family whose house was entered by a local transient seeker who "stayed taking everything in sight. The women just started screaming at him [the thief] and he left," recalls Yu. "But afterward the family wouldn't file a report with the police because they felt that once nothing was taken, there was no crime."

Aware that the Hmong handicrafts can be resold outside of California for high prices, entrepreneurs have also been making visits to the local Hmong households in Linda Vista to bargain with the seamstresses for wholesale quantities of the *pa ndau* for a fraction of market value. (The embroidered aprons, shirts, belts, and purses normally sell for fifteen to thirty dollars each.) "They [the Hmong women] are very good bargainers, but some don't really know the value of our craft yet," explains Yu.

The refugees, many of whom are poor, are so trusting, Yu says, that they often invite strangers into their homes after meeting them at soup kitchens, folk fairs, or other locations. "When the police are called, the some buyers don't wait for an investigation; one woman called Yu's Loma Plaza asking for the name and address of seamstress she could visit and buy from. Yu told her that such information wasn't available, but the visitor, undeterred, started examining the tags in hopes of finding an address. "I had to tell her to get out of the store," recalls Yu. Other buyers have driven to Linda Vista, where many of San Diego's 4000 Hmong live, and walk door-to-door until they find a willing seller.

Yu, who sells *pa ndau* on a consignment basis with any profits donated to refugee social programs, has talked with the women about including just their names on the tags, but has had little luck. Last week she took her suggestions to the Hmong elders, but even if the leaders decide to talk with the artisans about the danger of making such information public, Yu doubts they will be a change. "The Hmong community is very organized," she says, "but the women still do what they want."

— P.K.

Paul Krueger, Matt Potter, and Thomas K. Arnold



Sui-Mei Yu

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Consumer Reports

It was with much pleasure that I consumed your recent cover article on John Theobald's "What Greater Curse Than Life Without Verse?" (July 18). Not only was it a nostalgic look into a bit of history nearly out of our reach, but also a refreshing respite from tales of negativity and maladaptation so often thrust under our noses. It is obvious Mr. Theobald has no trouble figuring out what to do with his retirement years. He is a person involved in the process of living. I can only hope that when these years settle on me, I will remember that simple secret.

Leslie Spitzer
Mission Hills

Once A Brit

I found Joe Applegate's warmly etched portrait of Professor Theobald a most charming insight into the mind and manner of a man of sensibilities cast adrift in our nuclear age.

However, lest Mr. Applegate and his readers succumb to a too idealistic version of the man, I would suggest they consult a rather blunt anti-Irish polemic sustained by Mr. Theobald and his brother against the then president of the

SDSU chapter of Students for a United Ireland, in the pages of the *E. Coast Californian*, back in 1977.

Professor Theobald must have taken a while to decide on his career, but his allegiance to the British Empire was as never lost and not now in doubt.

Suzanne R. Tagore
San Diego

Better Safe Than Sorry

Thank you for the extensive and amazingly accurate story about the Guardian Angels' "The Company of Angels" (July 18). It is easily the best article written about us in San Diego to date. The only thing that author Bill Owens may have

overemphasized is the danger involved. We intend to get involved in halting violent crimes but we're also going to be really careful. As Officer Debbas states, we aren't getting paid to get hurt.

If the Angels in New York, Chicago, L.A., East St. Louis, etc. aren't ever being stabbed or shot, then we don't expect those things to start happening here. Our main goal is to be visible deterrents before the fact. Thanks again for a well-written article.

Flora Crocker
Guadalupe Angel

Kearney Turnover

We must take exception to the pessimistic viewpoint presented in your article under "City Lights" in the July 18 issue of the *Reader* regarding the five-year limitation of the overlay zone for Kearney Lodge Mobile Home Park.

Naturally, we were disappointed that the city council accepted Ed Staunka's amendment of the five-year limitation to the motion made by Lucy Kolia to grant the overlay zone without restriction to all of the mobile home parks, including Kearney Lodge. But this

Letters

does not necessarily mean that the bulldozers will be moving in five years from now to convert our lovely residential park into an industrial complex.

We have been assured by the owners that they have no plans for selling this property in the foreseeable future. The property adjacent to us is full of industrial buildings with many, many "vacancies" or "for rent" signs in Kearney Lodge, we have no vacant spaces. In the surrounding

Claremont area, apartment vacancies are immediately filled; homes that are put up for sale have

a rapid turnover. Quite obviously, there is a greater need in this area for housing than for industrial or commercial development.

Mobile homes provide immediate, attractive, affordable housing for people of all income levels. Our elected representatives will have a hard time justifying to the voters the need for conversion of our residential area to an industrial jungle.

Please note that, although we are located in the Kearney Mesa area, the name of our park is spelled "Kearney Lodge." The park manager has stated that we were named after a different general.

Harris Grunert
Kearney Lodge

Nix The Dozers

In reference to your article "Surrounded by Bad Stuff" by Matt Potter ("City Lights," July 18), about the Kearney Lodge Mobile Home Park, the piece was well written, but the facts were not correct.

First and most important is that the Kearney Lodge Mobile Home Park will be here until 1995 and will not be bulldozed in five years.

What the overlay zone offers is one additional measure of protection for mobile-home residents, since notice of public hearings are required before this added zoning designation can be changed. The residents of Kearney Lodge Mobile Home Park will remain involved in the community planning process which will have an impact on the future of the Kearney Lodge Mobile Home Park and the surrounding area.

As to the spores of Jack Zingale (not Zingale), I certainly was misquoted. The fact that should be corrected is that Kearney Lodge Mobile Home Park has many, many years to go.

The photograph by Jim Cui does show what a beautiful mobile home park we have. We all enjoy living here and wish to keep on living and enjoying this life, now and past 1995. Good willing and who the will of the city council.

Jack Zingale, resident of Kearney Lodge Mobile Home Park

Matt Potter replies: I apologize to Mr. Zingale for misquoting his name. The fact remains, however, that the land on which Kearney Lodge now stands is designated by the Santa Mesa Community Plan for "Industrial Use." The plan further states that the mobile home park "should be regarded as an interim use, incompatible with current environmental conditions."

Although the park is recommended to remain until 1995, the plan should be used for industrial or recreational purposes until the park is closed or removed. In the time since the Santa Mesa plan was adopted in 1977, pressures to accelerate the industrialization of Kearney Mesa have grown, as exemplified by Mr. Staunka's comments and Mr. Zingale's own observations, which were quoted accurately in the story. City planners make clear there is no guarantee that Kearney Lodge will continue to exist through the next five years, let alone until 1995.

Don't Be An E.T. On E.T.

It is obvious that Duncan Shepherd has never been loved by anyone nor has ever loved anyone or anything. His article ("D.S. on E.T.," July 18) about the film *E.T.* was not totally shocking to anyone who occasionally needs to occupy his time with Shepherd's nitwit ramblings while one has a towel movement. Indeed, Shepherd's so-called review often induces nature's bidding. But the *E.T.* article goes beyond anything else

(continued on page 25)

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3" x 3"	6.00	3.00
4" x 4"	6.50	3.25
5" x 5"	7.00	3.50
6" x 6"	7.50	3.75
7" x 7"	8.00	4.00
8" x 8"	8.50	4.25
9" x 9"	9.00	4.50
10" x 10"	9.50	4.75
11" x 11"	10.00	5.00
12" x 12"	10.50	5.25
13" x 13"	11.00	5.50
14" x 14"	11.50	5.75
15" x 15"	12.00	6.00
16" x 16"	12.50	6.25
17" x 17"	13.00	6.50
18" x 18"	13.50	6.75
19" x 19"	14.00	7.00
20" x 20"	14.50	7.25
21" x 21"	15.00	7.50
22" x 22"	15.50	7.75
23" x 23"	16.00	8.00
24" x 24"	16.50	8.25
25" x 25"	17.00	8.50
26" x 26"	17.50	8.75
27" x 27"	18.00	9.00
28" x 28"	18.50	9.25
29" x 29"	19.00	9.50
30" x 30"	19.50	9.75
31" x 31"	20.00	10.00
32" x 32"	20.50	10.25
33" x 33"	21.00	10.50
34" x 34"	21.50	10.75
35" x 35"	22.00	11.00
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37" x 37"	23.00	11.50
38" x 38"	23.50	11.75
39" x 39"	24.00	12.00
40" x 40"	24.50	12.25
41" x 41"	25.00	12.50
42" x 42"	25.50	12.75
43" x 43"	26.00	13.00
44" x 44"	26.50	13.25
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80" x 80"	44.50	22.25
81" x 81"	45.00	22.50
82" x 82"	45.50	22.75
83" x 83"	46.00	23.00
84" x 84"	46.50	23.25
85" x 85"	47.00	23.50
86" x 86"	47.50	23.75
87" x 87"	48.00	24.00
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89" x 89"	49.00	24.50
90" x 90"	49.50	24.75
91" x 91"	50.00	25.00
92" x 92"	50.50	25.25
93" x 93"	51.00	25.50
94" x 94"	51.50	25.75
95" x 95"	52.00	26.00
96" x 96"	52.50	26.25
97" x 97"	53.00	26.50
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Straight from the Hip

Matthew Allen

Dear Matthew Allen:
One of my favorite grill foods, pork or "white" hot dogs, was very popular in New York, even at the ballparks. Why is it that you can't find them anywhere in California?

Z.Z.Z.

Pacific Beach

"Because we're lucky," was Bill "Shaggy" Rohde's response when I put your question to him. Rohde operates a hot dog stand in Pacific Beach and is well versed in the subtleties of the frankfurter. He is admittedly biased in favor of the Chicago-style hot dog; he insists the Vienna brand from Chicago (his home town) is the top of the line in hot dogs, because of its all beef ingredients and natural casing. I am not capable of assessing his judgment, but it does bring up a point germane to your question, namely, cultural or regional tastes. According to Rohde, "white dogs" are popular only in certain areas on the East Coast, and there is little demand for them elsewhere. Just as you couldn't find an authentic Mexican burrito in Buffalo—or if you did, you wouldn't be able to find someone who would eat it—a pork hot dog would practically go begging out here in California. There just isn't a demand for it. But put enough New Yorkers in one place (and we certainly seem to get our share here in San Diego) and they might create enough demand. In fact, Rohde believes that New's, a Mission Beach establishment recently gone out of business, may indeed have served white dogs. So don't give up hope for the great white.

Dear Matthew Allen:
I have heard there is a chemical that can be added to pool water to detect if someone urinates in the pool. This chemical, so the



Illustration by Bill Conroy

rumor goes, is normally colorless, but combines with urine to form a bright red dye. Is there such a chemical? Is it available for people to put into their pools?

W.P.

Claremont
The rumored chemical is just that—nothing but talk. It does not exist. One local pool supplier, who is a chemist, says there is no such substance that could be manufactured. If a person were able to come up with such a substance, the pool man says, that person would be a millionaire.

Dear Matthew Allen:

I'm interested in placing a cartoon strip into local newspapers, and I'm not sure how I should go about it.

W. Camach

El Cajon

William Randolph Hearst got rich by

recognizing what the public wanted. And when he printed Rudolph Dirks's "Krazy" comic strip on December 12, 1897, he was the first publisher to tap into an art form that has since made some people wealthy and provided many more with a lot of enjoyment. But if you wish to contribute to what has been called "the civilization of the picture," you should be aware that the doors to comic strip publication are not easily opened.

Reps Ausmus of the Vista Press told me about the typical route taken by a comic strip artist. Most people, he said, start at college, because college papers will print anything. Then they go to a paper that accepts free work, work they don't get paid for, just for the by-line and to build up their portfolio. Once they've got that, they put together a file and hit all the syndicates. What is important is to amass a

body of work that shows you can produce a quality strip consistently, in quantity. Even if you haven't followed Ausmus's hypothetical career outline, you will eventually want to contact the comic strip syndicates. Each of the half dozen local papers I contacted prints only strips they buy through various syndicates. These syndicates are looking for professional quality work, but it is not necessary that your strips have been published. A list of syndicates can be found in *Working Press of the Nation and Editor and Publisher*, both of which are available at the history desk in the downtown library. It might be wise for you to copyright your work before sending it off (see the *Handbook of Copyright Law*, also in the downtown library).

If you're not ready to submit your work for syndication, you still should contact all the local papers you can (a list of local publications can be found in the *Finder-Binder*). It's really pretty basic; if you want to be published, talk to the people who publish.

Another invaluable source is a comic convention, such as the just-completed San Diego Comic-Con. These gatherings attract amateurs and professionals; Dave Seidman of the Los Angeles Times Syndicate, for example, was at the San Diego meeting to look for new strips to add to his group's package, and also was available to evaluate portfolios and offer professional advice. (He can be reached at 213-972-5000.) Such conventions are held regularly in the state; one of the local comic book shops should be able to provide you with schedule information.

Got a question you need answered? Get it straight from the hip. Write to Matthew Allen, c/o the Reader, P.O. Box 88883, San Diego, California 92188.

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can earn the company up to \$100 million dollars in sales. A high enough percentage of successes has enabled Gremlin to grow from the seventy-five employees it had six years ago when it entered the video field to the 750 or so people who now work in the company's six different facilities throughout San Diego County. Just a few more winners in a row could conceivably catapult Gremlin from a distant third-place position in the industry to first place, ahead of the traditional giants Atari and Midway.

But it isn't the dollars Gremlin failed to earn that seems to sadden Hauck most; his disappointment springs more from his belief that Gremlin failed not because it was a poor game, but because the video-game audience never really learned how to play it, and thus never had a chance to savor its subtle delights. Not that Hauck blames the players. In fact he blames a lack of proper test marketing. But he also blames himself for failing to spot the fatal flaw in the Eliminator design. After years of laboring at the esoteric art of designing video games — an endeavor Hauck says still has only just begun or so true practitioners in the world — he has learned the hard way that the creation of truly great games must follow certain crucial design principles.

During the process of learning those principles, Hauck has also had his share of hits — games like *Carnival* and *Head-On* and *Blammo*. But given the multitude of video games that have come and gone since Atari first introduced *Pong*, those names are probably unfamiliar to all but the most ardent video veterans. A video-game neophyte who came upon one of Hauck's works at an arcade might even dismiss it as a clumsious vulgarly. What that person would be missing, however, is an appreciation not only for the game's sophistication but also for how fast the game-design art has evolved since that day six years ago when Hauck, fiddling around in a junk-filled laboratory on Convoy Court in Keston Mesa, came up with one of the first computer-generated games.

Hauck is an indelibly inclined fellow with degrees in physics and engineering, and he had been known here in the early 1970s that minicomputers would be the tool of the future. When his employer at the time, Lockheed, refused to purchase one of the new, dramatically more compact computing machines, Hauck took the idea fully radical step of spending \$3500 on one of the Digital Equipment Corporation's PDP-9 minis. Upon moving to San Diego to join the staff of Special Dynamics, an instrument manufacturer, he perked the minicomputer in a back bedroom of his



Larry Hauck



Larry Hauck

house in Chatsworth. Hauck's plan was simply to learn the new technology, and as part of that process he played the various games that came with the system. (Such games, "played" on the machine's teletype printer, developed as a whimsical by-product of the new computers.) One that captured him was a logical-deduction game called *Moo*. Before long, he wanted to share it with his friends, so he turned to another love, simplifying complex technology in a way that made it more accessible. In this instance, that involved Hauck painstakingly soldering together twenty-five logic circuits, those compo-

nents that translate complicated information into simple yes-or-no responses. The end product was an electronic box about the size of a large hand-held calculator which could do one thing — play a mean game of *Moo*.

Similarly, Hauck's next homemade plaything didn't involve his thinking up a new game, but instead taking an old one and adapting it to the developing technology. In this case, Hauck got the idea of building a little bread-box-size computer he could attach to his home television set and which would create (on the screen) the game of blackjack. Unoriginal, perhaps,

but this was Hauck's first video game. He says, "This was a machine that really didn't have a purpose other than my own amusement. I really wasn't thinking of any commercial purpose." Yet in a sense it earned him the job with Gremlin.

Gremlin at that time (in 1973) was exclusively in the business of making something known as wall games. These were rectangular panels (roughly two and a half feet high by five feet wide) that hung on a wall like a painting and displayed one static picture. The game's only way of suggesting action was for a computerized array of lights within the suspended panel to light up in response to a player's electronic signals. In one of Gremlin's baseball wall games, for example, a series of little circles would light up in sequence, thus creating the illusion of a moving baseball. As Gremlin's wall games grew more and more sophisticated, the company's leaders began to realize that eventually they would have to add a tiny microcomputer (the succeeding generation of minicomputers, called a microprocessor) to the game assemblies to direct the increasingly complex logical patterns. No one at Gremlin knew anything about microprocessors, but the company's president and its director of engineering resolved to educate the amateurs. One day in the Kearny Mesa office of a components vendor, they happened to meet Hauck, who recalls, "They saw in me someone who at least seemed to ask the right questions while I saw in them a desperate need for someone who really knew what he was talking about."

When the news from Gremlin leaked it Hauck's home-brewed computer video game, it convinced them Hauck was their man. Ironically, however, Gremlin didn't hire Hauck to develop video games for the firm. Instead, Hauck spent a few months designing a new (novelty) wall game called *Footwall*, using microprocessor technology. He says he periodically would ask the company president, Frank Fogelman, "How about video games? Am we going to get into this business or not?"

Hauck remembers it, Fogelman just says, "Not yet." Hauck, when he was still down in his work on *Footwall*, he set down into his new job at Gremlin and began tinkering. First he modified the little computer he had built to play the video blackjack game. This he connected it up to a video monitor in his lab. He was playing with the machines on that day when the magic unfolded.

The thought had occurred to Hauck that it might be fun to use his electronic toys to explore an old physics problem he calls the *Drunk and the Lamp-post*, in which the "drunk" starts out near the lamp-post and can move in any direction, at random. The problem lies in predicting the direction in which the drunk will tend to move. To test out the problem visually, Hauck wrote a program in which the computer randomly

picked the direction in which to move an arrow (up, down, right, or left). And on the screen, "the thing flitted around a little bit and sure enough, as physics predicts, the thing stayed close to the lamp-post."

It was interesting to watch for about five minutes, Hauck says, then it bored him. "So I thought maybe it would be more interesting if I made the drunk never able to go to the same square he had visited before. I changed the program and watched that for a while." Whenever the arrow moved, the square lit up and it would remain illuminated even when the arrow proceeded to a new square. "And this was kinda interesting because now it would go around and get trapped." This was something Hauck hadn't expected to see, and his mind leapt from the new stimulus on the screen to a concept for a totally original game. "From there to the game was a very simple step. You have two players, both moving and trying to avoid hitting each other. As you move, you're creating a maze, and you're trying to box the other player in, and he's trying to do the same thing to you. It's a space-management sort of a thing. Very simple. . . . Something else excited Hauck even more. "It showed me that the video game is not only highly interactive for the player but also for the designer. After a while the model is teaching you some things!"

Hauck says it wasn't difficult to add the other little touches necessary to the creation of the final game: little loops that sounded each time either of the arrows moved, an explosive noise to accompany the arrows' crashes, better graphics to make the track left by the arrows look more like brick walls. Finally he showed off his handiwork to Fogelman and Hauck says whatever reservations the company president had about entering the video business vanished the first time Fogelman played the game.

Still the company decided to test the public's reaction to the game. From a North County business that had just gone bankrupt, they bought a cabinet. "I'd like to have a video game, but about the best," Hauck says. "That was a handy time for me. I remember staying in the booth and watching the president of every single manufacturer come by and play the game. Hauck came would escape back with his answers in two and a half minutes. 'That's the one!' I mean, it was really blatant. Some guy played Frank Fogelman and said he was an arcade operator from Florida and that he really wanted to buy the game but that he was worried about maintaining the part of the circuitry that did the sound. So he asked for the schematic. Well, of course, we knew it was another manufacturer. . . ."

The crew from Gremlin flew back from Chicago with some 3000 orders (at \$990 a crack), and Hauck says, "We were giddy,



Hauck

video games overshadowed not only Gremlin's line of other products, but those of the entire show. "It really had been an industry of copycats," Hauck recalls. "This year the other manufacturers offered yet more *Pong* variations and video driving games. The biggest surprise of the show was *Blackcade*. . . . I really was surprised to have a video game, but about the best," Hauck says. "That was a handy time for me. I remember staying in the booth and watching the president of every single manufacturer come by and play the game. Hauck came would escape back with his answers in two and a half minutes. 'That's the one!' I mean, it was really blatant. Some guy played Frank Fogelman and said he was an arcade operator from Florida and that he really wanted to buy the game but that he was worried about maintaining the part of the circuitry that did the sound. So he asked for the schematic. Well, of course, we knew it was another manufacturer. . . ."

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saying, 'Wow, this video stuff is easy, you know?' I mean, you do a good game and you steal the show and people give you all these orders. Fantastic!" Back in San Diego, they settled down to the business of actually mass-producing the games — and that's when reality dawned.

In a way to not how Fogelman and his team of employees might have seemed it would be simple suddenly to begin manufacturing a completely new product. Fogelman, an electrical engineer with a talent for invention, had started the company with one employee back in 1970 to produce a grab bag of assorted products: oceanographic instruments (mostly for Scripps), civil engineering instruments for taking seismic measurements, food tasters for Jack-in-the-Buns, and automatic soldering equipment. Fogelman had no particular interest in the game business because his passion was state-of-the-art technology, something the games of those days didn't use.

However, his company's situation was drawn to the game business one day in 1972 when a local distributor of wall

games (scattered throughout the country) asked if Gremlin could help solve some of his maintenance problems. Once they were aware of how existing wall games worked, Fogelman and his people quickly envisioned potential improvements, such as the addition of sound effects and better graphics, and the elimination of all the wires and moving parts. To do all this, Fogelman invented what was to become the world's largest mass-produced circuit board and with it Gremlin created a game called *Playball*.

With its introduction in 1973, the game was purchased by thousands of bar and lounge operators. "When we started, there were maybe forty different wall-game manufacturers [nationwide]. Within six to eight months we had moved into place as the number-one wall-game manufacturer, and we had put thirty other companies out of business," Fogelman boasts. Within a year he had decided to drop most of his other products, and by 1975 Gremlin was making nothing but wall games.

So when Fogelman confronted the sudden need to assemble thousands of video Blockades and Commotions, the task at first glance may not have seemed daunting. But at second glance Hauck says, "We realized we didn't know the first thing about video games on TV monitors. . . . All of a sudden we had all new electronics." As Gremlin scrambled to put all the pieces together, the company watched in despair as Atari brought out a game called *Doomies*, Ransack brought out *Barbecue*, Dominoes offered *Checkmate*, and Meadows introduced *Brighton Bookers* — every one of them an obvious *Blackcade* copy. Months later, when Gremlin's games finally rolled off the assembly line, the market was a wash of what the orders in Chicago had promised it would be. "So we sold a very small fraction of the *Blockade* games we had produced at the show," Hauck says. "And there's nothing you can do in that case. The guy orders, you can't deliver for months, and he cancels."

By then the company also had learned that it had no legal recourse against the copiers. Some after Gremlin had returned from Chicago, it had begun underwriting the monstrously burdensome task of filing a patent application for *Blackcade*, and had furthermore gotten quicker than normal consideration from the patent office because of the copying already in progress. Even given that, however, it took a year and a half to win the patent. "Well, a year and a half later, so one even remembered *Blackcade*," Hauck says. "The net effect is that in the game business, patents are absolutely worthless." Later, the company would learn that copyrights of the computer programs afford video game manufacturers much more protection because a copyright takes effect as soon as a work is created. However, in the wake of its loss (continued on page 10)

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(continued from page 9)
arrival on the market with Blockade. Gremlin faced a more immediate problem. "We were stuck with many of these boards, lots of cabinets, lots of monitors. No demand for the product." As a result, Hauck's main inspiration for games at that point came from "walking through the stockroom and seeing which piles of unsold material were the highest. That's creativity in a very applied context," the thirty-six-year-old designer says.

One day recently Hauck said he thought he still had one of those early Blockade circuit boards in the "archives" of his office in Gremlin's Aero Drive facility. Pulling back a plastic wall divider, he revealed an antechamber filled with cardboard boxes overflowing with sundry electronic components. He began rooting through the electromechanical undergrowth. Within minutes he had flushed his quarry.

That circuit board, the "mind" of Hauck's first video game, is a light-green plastic rectangle eight and a half inches wide by eleven inches long. It looks a lot like a cheap toy model of a neighborhood, consisting mostly of black plastic

"houses" connected together by meandering, silvery footpaths. Hauck pointed out the "input-output" section of the game controls, such as the push buttons and coin mechanism, and another section that drives the microprocessor. The actual computer, the microprocessor itself, looks like a miniature warehouse, a white plastic wafer maybe two inches long. "Over here is the video," Hauck says, indicating the circuits that tell the TV screen what to do. In the sound-effects corner, the transistors, capacitors, resistors, and the like resemble the neighborhood playground.

Hauck says he never really designed this particular circuit to do anything but play

Blockade and Commotion. "But being as how it was a microcomputer and it had plug-in memories, the obvious thing to do at that point [faced with the glut of Blockade parts inventory] was to quickly design another game that used the old hardware. Economic realities dictated it." This was Hauck's first really organized attempt to come up with a game, and unlike the creation of Blockade, he says, "It was work." The result was Hustle, which resembled Blockade, with several added twists. Hustle pitted two players against each other, each controlling a snake-like video form. Each time one would crash into the other, both tails would grow longer, so that the end of the game resembled Blockade in the

need to avoid crashing into "walls." In addition, the players shot at sporadically appearing targets. "Hustle did pretty well [commercially]," Hauck says. While it helped clear out the parts inventory, Hauck maintains that Gremlin still wasn't an efficient manufacturer. "We didn't have marketing to speak of. We kept buying more things than we needed."

Gremlin had not yet grasped the peculiar nature of demand for video products. Unlike traditional products for which demand over time builds gradually to a crest, and then slowly drops off, Hauck says the demand curve for video games resembles the shape of a skyscraper, shooting up suddenly, staying high for a short time, then

plummeting. "There's still a Blockade at the golf center," Hauck says, "but that's not the point. The way this business works, you make a game, then stop, and then you never make that game again." He says in contrast, the wall-game business had been steadier, but making up for the lost stability are the spectacular profits the video games generate. "Wall games could never make the same income. That's what killed 'em. That's what hurt pinball. Pinball's not quite dead, but it's suffering because a good pinball game might make \$300 a week. A really good video will make \$450 a week. If you were an arcade operator, which would you buy?"

For the same reason, Gremlin doggedly

determined to stick with the video products, and after Hustle, Hauck designed yet another game, Blasto, still using the same integrated circuit board. For the first time, however, Hauck's only contribution to the game was to write the specifications describing how the game should work. To write the actual computer code, Gremlin brought in a professional programmer. Unlike Blockade and Hustle, in which the game had started with an almost blank screen in which players built up a maze, Blasto opened with a "miz," filled field which the player's "starships" had to blast away. "This creates great satisfaction; you think, 'I'm actually blowing the game apart.'" To satisfy the demands of Gremlin

employees who complained that they wanted to play the game at times when they lacked partners, Hauck incorporated a one- or two-player option. Again, the game did relatively well, but Hauck puts that statement in perspective. He says Gremlin sold maybe 3000 to 4000 units of Blasto. In contrast, a big game at the time for one of the video giants (like Atari) would have sold some 30,000 to 40,000. By this point Hauck was beginning to feel like a costume designer forced to outfit different successive actors in a set of clothing that had been custom-tailored for one person. He kept chafing at the limitations of the design of the first circuit board, so he

(continued on page 12)

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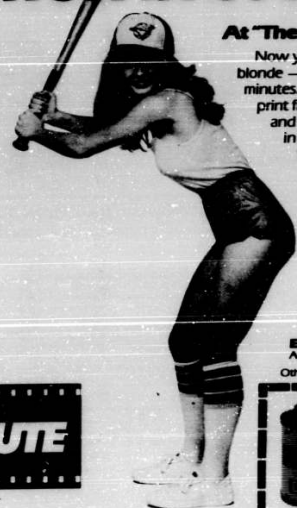
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ZAXXON!

(continued from page 11)
built a new one to expand what his games could do. "I had gotten into a defensive posture. After backing into this [the Blockade] board three times, I thought maybe we'd better design the new one to run a bunch of games. So it had much more memory (eight times what Blockade had used) and a better graphics system." With the new design, Hauck for the first time could get smooth motion (in any direction) on the video screen, instead of the jerky, checkerboard moves to which the first board had restricted him.

One of Hauck's favorite creative environments is the "boring professional seminar, especially the kind where they give you the notes ahead of time and the lecturer reads the notes. So you can flip through and know exactly what you'll be missing if you tune out." He says at such a seminar three separate ideas for how to use his new circuit board came to him. He still has the thick specification he wrote for one of them, Depth Charge, and a few units of the game itself can still be found around the county. At the controls of one in University City, Hauck starts the play. Immediately it is obvious what a technological leap Depth Charge represented.

To the distinctive sound of pulsing sonar, the player directs a destroyer which moves back and forth over an ocean teeming with deadly submarines. All the action on the screen is fluid and smooth. "I think I sorta invented a new weapon," Hauck chortles, pointing out that the submarines release mines which float to the surface and can then blow up the player's destroyer. "At least no one ever questioned me on it," he says. The depth charges that players send tumbling down from the destroyer to the subs are similarly unscientific, but Hauck says that one of those golden rules of video design dictated this deviation from verisimilitude.

"I'd watched all those war movies where they'd yell, 'Set 'em all for fifty feet!' So I knew how a real depth charge works. You set 'em for a certain depth, and they only explode there." As a result, the game as it was originally designed featured a side view of the game. But Hauck decided to set the charges. However, when Grenlin field-tested a Depth Charge prototype, "people weren't touching the depth charge lever. The charges would go right by the subs. Players would pound the console. Every single player had this problem. They wanted the game to play the way they thought a depth charge would blow up—on contact." Back to the lab went Hauck and the prototype, which was swiftly altered.

One other wrinkle marked the debut of Depth Charge. Frank Fogleman recalls that just a few days after Grenlin had applied for legal protection of the "Depth Charge" name, Atari showed up to change its game's name and refit. Fogleman says Atari suffered a slight delay in coming to the marketplace. When it did appear (complete with the tricky depth-setting mechanism) it never did as well as Grenlin's version. Fogleman says the incident prompted hours of speculation within Grenlin over whether Atari had pirated the idea. "Finally, we decided it was just coincidence. But you always wonder."

Hauck agrees it was probably chance. "When you spend a lot of hours, as I do, sitting around and trying to think up games, you soon realize that there really is a quite limited choice of what you can do." The second idea which came to him during the boring seminar was perhaps an exception—but its very originality justified it. Dubbed Maestro, it would have required players to react each other to identify electronically synthesized tunes, but Hauck says the problems with securing patents to use the songs stayed the idea.

project. Grenlin did build his third idea, a game called Fortress. But when the company field-tested it, the game met with only a lukewarm reception, so it was scrapped.

"But I like this game," says Hauck, standing in front of one of the few Fortresses still in existence. On the screen are a pirate ship, a fortress, and three cannons, which the player controls with three separate firing buttons and which he uses to defend the fortress. Like all of Grenlin's games up to that point, the screen included a timer, which limited the length of play. However, if a player reached the end of the time with part of his fortress remaining, he could go into extended play (during which the pirates would attack more and more aggressively). The innovation reflected a growing conviction in the video-game business that another vital principle of game design is to give the player at least the illusion that a quarter will allow him to play forever (if he just gets good enough). "Nowadays it's suicide to have a timed game," Hauck declares.

Fortress also incorporated another innovation of Hauck's growing cunning. Back when Grenlin had test-marketed Blockade at the miniature golf center, Hauck learned a lesson about the unexpected ways players may interact with the games. One day, while lurking around the center, Hauck had spied a mother and daughter at the Blockade console, but to his amusement, instead of following the rules, according to which they must try to avoid hitting each other, "they would immediately head for each other on just the shortest path, and then they'd hit, hear the explosion sound, and laugh their heads off. Then they'd put a quarter in and do it again. It was the funniest thing. My first impulse was to go over and tell 'em, 'Sorry, you must not have read the instructions.' But then I thought, 'Who am I to tell 'em not to put their money in?'" He decided the game designer should instead try to plan ahead for unconventional play methods, and in Fortress he applied the lesson. Hauck figured that eventually some player would get

the bright idea of getting two friends and putting one man on each cannon, thus allowing three people to play for one quarter. So Hauck designed the game with score counters under each individual cannon, something no one would really even understand until he had thought up the three-player scheme. "We want the player to feel that he's figured something out and is really pulling something out of us. Anything to get those next quarters. Discovery's an important thing in a game. For the macho arcade player you want to have some things that aren't laid right out."

Hauck was strolling through an arcade one night when suddenly he noticed something beside such a macho game player: that player's girlfriend. "When I looked, one thing that became very obvious was that the women in the arcade were baggage. They weren't there to play games. They were there admiring their man as he shot the thing. And I thought, what an easy way to expand the market—make a game that's appealing to women." In fact, he figured all he needed to do was to create a game that didn't alienate women the way so many shooting and driving games do. The result was Hauck's next creative effort, Frogs.

Frogs (distinctly different from another popular Grenlin product last year called Frogger) was consciously charming. Amidst a lush, blooming swamp, the video frog (at the player's command) would leap up toward passing butterflies and insects. To match them, the player had to push a "longer" button. The little drama was accompanied by the most sophisticated sounds Hauck had ever produced: a section noise each time the frog landed on his lily pad, a Walt Disney-style "boing" to accompany the jumps, croaks and buzzes and tongue whips. Once again, Hauck cheated physics by having the frog go up and down at a constant rate, instead of accelerating and decelerating, as would a real jumping amphibian. Frogs did fairly well, but in contrast, Hauck's next effort was a bonafide triumph.

(comment on page 14)

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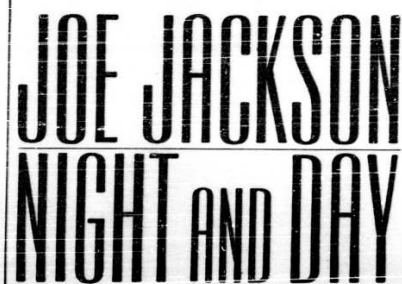
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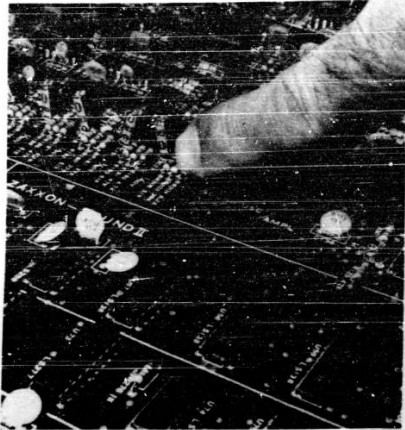
ZAXXON!

(continued from page 15)
had come out in an orange crate with no graphics, it would have done just as well. The problem is when you don't have the real thing — the authentic, new, creative product — then all you can do is cosmetics.

Happily, Haack's next game, Carnival, seemed to combine both a sprightly cosmetic image with an appealing game concept, and to mix them together with some witty refinements. The game concept behind Carnival was obvious — it was essentially a shooting gallery. Players fired a video gun at rows of traditional targets such as ducks, bears, owls, and rabbits. One novel twist was that if a player failed to hit a duck soon enough, the quacking bird would suddenly fly toward the bottom of the screen, and if not stopped by gunfire, would eat ten of the player's bullets (thus hastening the game's end).

That's what the novice saw of Carnival. But Haack deposited in the game a rich store of discoveries for the more sophisticated gamesman. For example, hitting certain numbers that moved around the target increased the player's bullet stock. Hitting moving letters in the sequence B-O-N-U-S gave him extra points. These and other refinements were explained in the rules on the game console. But Haack says it takes most players maybe twenty-five games just to reach the point where they realize they don't know all the subtleties. "The instructions are never read the first game," he says. Instead the game creator must strive to minimize the barrier between the human being and the machine. "A bar of human-factors design is where you can't operate something without reading the manual. A good one is a very complex game like Zaxxon which can be controlled by one joystick and a button, without reading the instructions."

As are all video games, Carnival was designed to become more difficult with



Zaxxon circuit board

each successive round, something the game designer achieves by arming the computer program with a complex mathematical table. "Once in a while, players surprise us. I made the fifth round in Carnival so difficult that you can hardly believe it. You have to hit almost everything to get past it. But people get that good. Ten top players might typically go ten minutes, he says, adding that the only other way a crafty player might extend his play abnormally was if he sacrificed point accumulation in favor of only shooting ducks and the extra bullet markers. "Theoretically, he could sit there and

do that forever," Haack says. "However, we added a doomsday timer. It tells us that after three minutes in the first round, this guy's playing games with us." Once the timer is tripped, the game starts sending the player an almost uninterrupted stream of ducks. "After a while, he can't shoot them fast enough."

Even Carnival's music, an arrangement of the traditional calypso song "Over the Waves," is more than music to the ear. Haack points out that every time the music repeats, it speeds in pitch and speeds up slightly. "People play and they realize they're really getting pumped up, and

they're not quite sure why. But the game is moving faster, the targets are moving faster, the music is going up in both pitch and speed. They're just all the little details you weave into the fabric."

With Carnival, which had sixteen times as much memory as Blockade, the task of programming the game had grown to exceed the capability of one single programmer. Haack instead found himself doing what has today become routine: managing programming teams composed of several people. He likes to have them work within a basic framework: "You gotta have a dictator, I think. Someone who's played the game in his head and who can answer questions just out of a feel for the game." But at the same time he says he tries to allow his programmers the room for creative improvisation. "Some of the very best features of some of the games that have been called 'my games' have been done by these programmers. For example, we have a game underway now where I told the programmer that we would blow up an object when the player shot it. And he came up with the most sensational explosion I've ever seen. I mean, there are lots of ways to blow something up. You kind of have to see it. But it's startlingly good. And I didn't say to blow it up that way. I never would have thought of that."

Conversely, Haack says at times ideas sound great in a game specification, but when a programmer executes them they play out on the screen, they're revealed to be otherwise. "Take the idea of having bad things happen to the player if he doesn't play well. Let's say you have a cannon to shoot, and every time it hits his firepower is decreased or it slows down a little bit. That's a great concept. But it turns out you never, never ever want to do that. Every time you try it, you know right away that it's the wrong thing to do. Because if you take control away from the player, he feels he's been cheated by the machine. The one thing you've got to give him is a very clear cause and effect. Otherwise that player's gonna start hanging on the controls. All he perceives — and

he's right — is that he has just suffered a lack of control over that machine, damn it, and he'll go and play a game he can control."

Carnival came out in the spring of 1980. Another Greenin-developed game called Astroblaster was introduced the following winter. (Although it was quite successful, Haack says it was unoriginal, a copy of the rival Astrofighter game.) Around the same time, the company experimented with the manufacture of a variety of licensed games, games developed outside the company. Of these, the most successful by far was Frogger, a happy-go-lucky cartoon-style game, of which Greenin has sold 25,000 units since its introduction last Sep-

tember. Since then, games developed by Sega's Japanese arm and manufactured here have been cause for even more rejoicing. The team began in November with the introduction of a more sophisticated driving game (from Japan) called Turbo, which today remains high on the video industry's top ten lists. In April the celebration reached a fever pitch with the appearance of Zaxxon.

Frank Fugleman, who still works for Greenin as vice chairman of the board, says he predicted after the second day of testing Zaxxon "that if it wasn't our greatest game ever I would quit the business."

A space game featuring rich visual details arrayed in such a way as to appear three-

dimensional, Zaxxon almost resembles a crude, primitive movie, one in which the player/audience participates by controlling a rocket-fighter through Star Wars-style space cities and menace-filled voids. It has twenty-eight times the memory that Blockade had; one entire integrated circuit board is devoted to producing its otherworldly battle sounds. Greenin's market-research analyst says when he heard the income figures for that test period, she called the arcade operator and told him the machine had to be broken — the figures were too high to be believed. Although that prototype had none of the flashy graphics which would dress up the final model, the game was earning seventy-five

to eighty dollars per day on weekends. (In comparison, forty to fifty dollars per weekday is enough for Greenin to declare a success.)

Yet despite that red-hot start, Greenin still maintained the prototype in the field for three to four weeks, and then sent the game back to Japan for modifications (for example, the combat interludes between space cities were shortened) before introducing the final version. Haack says that caution was a deliberate reaction to the experience with Eliminator.

When he discusses that experience, he still sounds troubled. Haack says in the past he always had a dependable method of

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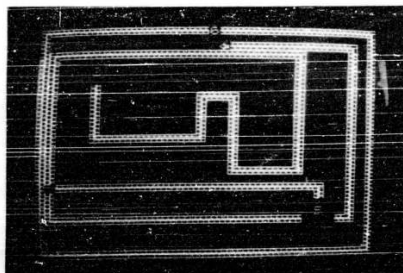
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Blackboard

ZAXXON!

(continued from page 17)

telling if a game was good, he would play it in his head and see if it was fun. It was that simple. But Eliminator (which was also introduced about last September) ticked him; it was a joy to play. That is, it was a joy for experienced gamers. What Hauck and everyone else at Gremlin failed to see was how the game could buffet those who were new to it. "I think we tried to do too much that was new. Too many things happened too quickly." Though the experience evidently chastened Hauck, he claims to view it positively. He says his first real game will consciously incorporate lessons learned from Eliminator, and on a broader scale he thinks it taught Gremlin an unforgettable lesson about testing.

Testing at Gremlin is the province of Elizabeth Falconer, the company's market-research analyst. Falconer looks like a person one might vote Most Likely to Abuse Video Games. Tall and elegant, she has delicate features and long golden hair, but when she takes the controls of one of the Zaxxon units as she did one recent day at the Yellow Brick Road arcade in University Towne Centre, teen-age boys gravitate toward her and watch with respect. Cool as a cucumber, Falconer guides her spaceship through the animated space cities, picking off the most important targets. She easily racked up 78,800

points, besting the previously high player of the day and thus earning the right to install her initials on the screen (yet another device for boosting player ego, and thus coaxing more quarters out of them).

Falconer plays a lot of games at the Gremlin offices, as do other seasoned players within the company. In fact, up to a year or so ago, such in-house trials were the company's major form of testing. But the last explosive year in the video industry has changed that, Falconer says. Arcades have already been installed in almost every place that could economically accommodate them, and now the only new installations are one or two units at a time in places like bars and markets. As a result, Falconer says the arcade operators are becoming highly sophisticated buyers of new games. (Arcade owners buy the games outright from distributors, as opposed to leasing them, as they might at a jukebox.) "A lot of them won't take a game that hasn't proved itself in a thirty-day field test," she says. To increase the chances of that happening with Gremlin games, Falconer has been (successfully) lobbying for the company to bring in panels of game players to help test new creations. Once the testing phase ends and the game is thrown out in the world, it faces a brutal test for survival: "If you put a game out and it doesn't jump up into the top five within a week, you can pretty much scratch it," Falconer says.

To tell where its games stand, Gremlin claims it can't rely on the ratings published by the two industry magazines, the semi-



Eliminator

monthly *Play Meter* and the monthly *Replay*. The figures upon which these ratings are based are often inappropriate, and besides, by the time they're published they're already too old, according to Duane Blough, Gremlin's current president.

Blough says instead that every Monday afternoon he receives a report describing how a cross-section of all video games have performed during the past seven days. The data from just one arcade could be misleading, since some games do better depending on the nature of the arcade. A macho shooting game like Zaxxon, for example, does best at locations like Spunky's on Midway Drive, where lots of servicemen congregate. Thus, Blough's figures come from twenty-five arcades located all across the United States. Furthermore, even the data generated by the combined reporting must be interpreted carefully. While most hit games win instant acceptance, a few sleepers break the rules: one example is Atari's Centipede, which started slowly but built to a winner which

is assessing the individual game's performance is a tricky enterprise, it's also difficult to rank the game manufacturers' standing, Falconer contends. He says annual reports reveal part of the picture. Thus, the 1981 annual report showed Gremlin to have sales of \$150,619,000, compared with \$239.9 million for Midway. Atari, the perennial industry leader, does not divulge its sales figures. But Fogelman asserts that the video-game

business moves so fast that any manufacturer's standing can quickly change dramatically depending on whether its current offerings are hits. Hauck concurs: "I don't know any other industry where you're one game away from oblivion." Given the fact that Gremlin has had a string of three big successes, while Atari and Midway have been fielding relatively weak games, Hauck and Fogelman say for the first time it's possible that Gremlin may already be moving into second or even first place.

And this time the company is determined to avoid losing its advantage for lack of manufacturing capacity. Still smarting from the memory of the embarrassing episode of not being able to build Blockade quickly enough, Gremlin started an ambitious expansion project in 1980. That program reached completion this past April with the opening of an impressive 125,000-square-foot facility just down the road from the Hewlett-Packard plant in Redwood City.

In addition to his office on Aero Drive, Fogelman has an office at the new plant. The combined waiting room and hallway outside it are decorated by several large wall graphics, one a cut-out of a scene from Zaxxon, another showing a meteor exploding after being hit by one of the Eliminator's. The front lobby downstairs contains chairs and a coffee table, some in video-bright colors and upright models of Zaxxon, Turbo, and Frogger. But these are some of the only clues to the fanciful products of this factory.

"We've built a very automated assembly

line," Fogelman says proudly. Furthermore, the plant also reveals a reaction to the problems of quality that haunted Gremlin's past. Fogelman leads the way to a dim, sweltering room where row after row of the assembled brains for the Zaxxon units sit playing for twenty-four hours at a time in the 120-degree heat. "This simulates the hottest day in Florida. Temperature is the biggest adversary of electronics," Fogelman explains. From there the electronic subassemblies and the bare wooden cabinets and all the other assembled sub-components move to the four final assembly lines currently devoted to churning out Zaxxons. As each game moves down the line, at two-and-a-half-minute intervals,

one more item is added: here the side panels ("the dress for the game"), there the coin systems, and so on. The games roll off (at a rate of 400 to 700 games a day), then they move to one final line-up where, standing in neat rows, they silently, methodically, relentlessly play against themselves.

Hauck says it all seems to be jelling nicely: the manufacturing capacity, the quality control, the marketing strength—and one other thing that is most important to him personally. As the market has evolved it has become "really, really tough," he says. "Each game has gotta be great, or forget it. You won't sell any of 'em." In response, he says, "I'm the guy

who's working hardest of all to get more people to develop games. Because I don't like the pressure."

He's learned what doesn't work—brainstorming sessions, for instance. "They've been absolute disasters. Games by committee are like most things by committee." He has a concept of what makes a good game designer. "A lot of them come from computer disciplines. But they might come from other places, too, like people who write cartoons." Critical is the ability to work within the limitations of the medium. "A movie screenwriter probably wouldn't work out because in movies he doesn't have the problem of making it run on currently cost-effective

hardware. Anything you want to do in a film you can do. But here it's gotta be achievable at low cost."

Hauck says today Gremlin has a number of company game design groups, "but mainly we're looking to our programmers to supply ideas. If anybody even looks like he has an aptitude for games, we give 'em his head, let him do whatever he wants for a while." He estimates that ninety-five percent of such efforts haven't succeeded. "But you only need a few winners to justify it. The trouble with creativity is that you can't teach it and you can't schedule it."

Hauck has strong convictions about making it run on currently cost-effective

(continued on page 20)

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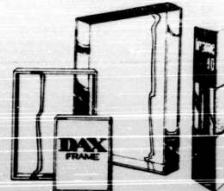
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ZANON!

(continued from page 12)

those things which historically have fueled his own creativity. "I'm a big believer in the subconscious. The times when I've created the best is when I'm working the hardest, doing the most. Going to seminars. Reading books. Listening to jazz. Talking to people. Walking around arcades. The more inputs you can cram into your subconscious, the more it works for you, and pretty soon the ideas start coming."

He says his own ideas for games have

been coming as fast as ever, but he's developed a keener eye for spotting those that aren't worth developing. And the pressure to produce which once will be successful after the nine- or 10-month gestation period which video games now require continues to mount. "Some of it you can see in the arcade. You can watch the patrons, watch how people play things, watch the really excited people or the happy ones. But everyone still wonders about things like when will there be an end to space games? Ever? Now? A year from now? This player out there is a 'moving target' and if you don't track him, you're dead."

In contrast with Fogleman and Blough's

firm conviction that those players will be out there playing some kind of video arcade games indefinitely, Hauck sounds more skeptical, and for all his intense loyalty to Gremlin he doesn't sound as if it would break his heart if the video fad faded. He even confesses to quibbling about the games. "I'm a parent and I have to say I worry about the addictiveness of the games. I ask my kids, 'You want a dollar to play Pac-Man?' What are you going to have for it?" Sure, you can rationalize a little bit. You can say, "Hand-eye coordination." Well, great for two games of Pac-Man. But what about the other thirty?

"I'm really torn. Sometimes I feel like I'm a Christian Scientist pharmacist. I

mean, there are super-good things to do with microcomputers, but I don't consider this one of them. Talk to any honest-speaking game designer and you find him trying to legitimize what he's doing. I feel that way. I want to grow up and do something legitimate some day." Hauck says he's currently responding to that need by spending his weekends trying to find ways of taking \$149 game boards and working on ways to get them to control the paralyzed muscles of paraplegics and make them function again. And then the weekend ends and Hauck returns to creating arcade games, which pays well, and is challenging, and in a way is like playing one of the games themselves. □

See Unseen



Matthew Cabbott, Madeline McGuire, Scott Ashe, Peter Jacobs

JEFF SMITH

As I turned my trusty jalopy onto Interstate 5, on my way to the Marquis Public Theater's production of Sam Shepard's *The Unseen Hand*, I spotted a hitchhiker—a dusty, wizened man of indeterminate age, standing at the edge of an on-ramp, and holding a sign out from the bottom of a cardboard box. His destination, scrawled in pencil across the grimy beige surface, was unrecognizable. Many of Shepard's characters, I reflected in the lurch of the moment, have that same quality: rootless, semi-conscious agents of present experience, rather than previous experience. As they stand at the edge of things, always driven by the urge to push forward, their circumstances force them to take note of the freewheeling, the details of a place most of us—guided by a Day-as-a-Glasser, appointment book mentality—sweepily whiz right past. Momentarily intitled with the Shepherdian calling to set stranded beings in motion (and wondering as well if my fanciful impressions were genuine, for I knew, the guy could have been on his way to a taco shop to get fitted for an accompanying pants), I pulled over and offered him a ride.

"Where ya headed?" I asked, opening the door and hoping the question might also reveal where he had been. "Anywhere!" he exclaimed, relieved to have secured a ride. "I'm just going to India Street. It's not

all that far away." "That's cool," the man replied, possibly confirming the Sam Shepard in all of us. "It's a start." I like the hitchhiker, who was more for the entire ride and who asked me for spare change than I dropped him off at the Washington Street exit, Sam Shepard's character, often have a strained quality about them. Critics like to regard them, and Shepard, as debunking inherited mythologies—the American Dream, the family unit—and replacing them with newer, popular models. What strikes me about Shepard's plays and characters, *The Unseen Hand* in particular, is that his people actually exist at a crossroads point. They are between mythologies and systems of belief. They are dreamers, men, but their visions, hopes, and fears have received opinions and the comforting schisms provided by decaying codes of behavior. They seek the moment's liberty, and often pay the price. They are hitchhikers at the edge of the freeway, not wanting to go back, but having few clues about what lies ahead. *The Unseen Hand* transports this rootlessness into the fifth (or could it be the fourteenth?) dimension. Shepard playfully, unambiguously, asks us to accept that a wheelless, once-end, '52 Chevy Nova SS convertible, half-buried in junk outside Azusa, California, is a place where time-travelers, cosmic stowaways, can slide through the scenes of the continuum and intersect for a short while. Shepard doesn't ask us to accept this, actually. He simply

throws it at us, probing for gaps in our own linear iteraries. It's strange to apply old standards and expectations to the play, such as a perceivable plot, the deencies of realism, and characters with "normal" identities. *The Unseen Hand* seems flip-pant, even silly at times. But if we do as Shepard's characters do, put the rational faculties on automatic pilot, the play—and the marvelous production by the Marquis Public Theater—begins to make sense, enough of it anyway to assure its audience an evening of funny and intriguing theater.

One example: Toward the end of the play the Kid, a blond cheerleader from Azusa High School who was almost beaten to the point of stupefaction by violent emissaries from a rival high school, recites an impassioned catalogue about the wonders, nay, the glories, of his hometown. As the Kid runs through a long list with unexpected, chauvinistic elan, the Morphan brothers (Blue, Cisco, and Sycamore), three outlaws who flourished, you might say, in 1950, cross a tattered blue background, punctuating the list with the stock, uniform movements and gestures of a Motown trio—as if they were Smokey Robinson's Miracles or three of the Four Tops. During the Kid's recitation he has already apprised the bandits about the latest discoveries in modern guerrilla warfare: Willie the Space Freak slowly recovers from another jolt of the "unseen hand," a clawlike, invisible vice that extends through the universe from his planet Neopteland and clamps him into painful silence (Willie was "zoned" by the High Commission into "non-prosecution" a fate from which he and his fellow prisoners of the Diamond Club seek liberation). The Kid recites on, in his under-ware, proclaiming that Azusa has everything "from A to Z in the USA."

This mosaic of intersecting worlds, cut-together, yokes dissident images, themes, eras, and myths into a surprisingly coherent second. It is a splendid theatrical moment, started with an abundance of crazily conflicting points of view (recently trying to recall how it came to be to such to baffle the censors). And yet, in this moment, a bizarre sort of unity emerges. Desperados "summoned up" from the Wild West, a space cephalopod wanting to overthrow his oppressive former parents, and an ultra-naïve, ultra-worldly cheerleader from Azusa High (the male equivalent of Frank and Moon Unit Zappa's "Valley Girl") all jibe harmoniously for a brief instant, and then fragment again by the end of the play. In the process, Willie the Space Freak finds answers, while the others, waking up in the Twentieth Century, begin to perceive only larger questions. Gifted director Davis Ross has staged this scene, and the production in general, with a Shepard-like disregard for anything timid. Ross, whose direction of the Mar-

quis' 1980-81 production of Shepard's *Gas* (and *Stick*) was usually criticized for given the play's many theatrical eccentricities a free rein. His actors demonstrate not only an unshakable energy but also the clearly perceptible assurance that they are always on the right track. They are, and Ross's affinity with the playwright leads me to hope that some time, in the not future, he'll direct a production of Shepard's *The Tooth of Crime*, which is in some way Shepard's best work and a play yet to be produced, to my knowledge at least, in San Diego.

Ross's cast is uniformly excellent. His character appears to be about three or four different people, depending on the context. Kevin P. Mallon's work as the Kid—part Azusa cheerleader, part frightened child, part Che Guevara—is consistently of the highest caliber. And the others are right up there with him: Matthew G. Cabbott, Scott Ashe, and Peter A. Jacobs offer three different versions of Western fundlings, ranging from the washed-up (Cabbott is "a pauper on the way out"), to the rambunctious and trigger happy (Ashe), to the slick, Wyatt Earp type (Jacobs) who conceals his paranoia with clenched, Kirk Douglas smiles. Madeline McGuire performs the demanding role of Willie the Space Freak with ease. Suffering from the clutches of the unseen hand, which causes unceasing fits of trembling in her character, McGuire behaves throughout the play as if she were performing in a refrigeration. And Bill Duvanan does a haunting reading of Shepard's prologue to the play, called "The Killer's Head." Strapped to an electric chair, Duvanan's character, Mazon, goes on an ironic, pastoral ramble through his mind—dreaming of pickup trucks and thoroughbred horses—as, blundered, he awaits his execution. Duvanan's performance establishes a level of stark intensity for the production, from which the rest of the cast never lets up.

The technical prowess of the Marquis' production and its similar quality. Joseph Duvanan's costumes, especially Willie's green outer-space get-up, are striking in detail, and his wonderful set is equally so. All the details of our age—best case of Bud and Coots, old tires, crushed potato chip wrappers, a broken mirror, translucent, plastic the Chevy Nova—are strewn across the stage, making it resemble the inside of a garbage can (which Shepard wanted) or an embarrassing time capsule from the latter stages of the Twentieth Century. Nancy Goolley's lighting designs faithfully enhance the mood of the production with silent elegance. And Lawrence Zook's soundtrack is appropriate. Even his choice of John Deaver's "Country Roads" is perfectly apt, though at first it seems woefully out of place. But to understand the logic behind why this is so, one should see the play. Which I recommend that you do. □

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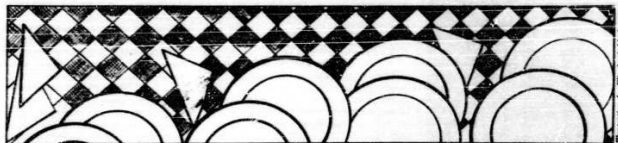
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A Table for Eight



ELEANOR WIDMER

On the Fourth of July the phone rang and a crisp British voice said, "London here," followed by the inimitable accent of my friend S. Marcher Symington. "Hello, love," he cried across the waters. "Isn't this your day of celebration?"

"Celebration?" I replied, wondering whether he was being ironic. "After a decade, the ERA has been defeated, so it's not much of a celebration."

"Oh, you've just begun to fight. You'll all hang in there and begin again," S. Marcher always pronounces "again" to rhyme with rain, and when he intones "again and again" it has the kind of lyricism that makes me wonder whether I care

for this man or only his delightful accent. "I wish I shared your optimism," I countered.

"But you do, you are," he protested. "You're one of the great optimists that I know. Consider your celebration, your anniversary. You've finished eight years, haven't you?"

And then I understood S. Marcher Symington wasn't calling me to chat about American politics, but about my completion of eight years as a restaurant reviewer. I was properly delighted and appropriately modest. "It's nothing," I said. "During these years I've sampled between 500 and 750 restaurants, but I rarely ate of it. It is still splendid." Splendid is very British, or so it sounded to me, and the word covers a variety of emotions and states of being.

"It's splendid that you still regard your

column as splendid." And to my astonishment he broke into a few bars of the song "Love Is a Many Splendored Thing." Now, I happen to be a closet vocalist and will sing on the slightest provocation, but not long-distance to London. Under such circumstances I barrel out my words with rapid-fire delivery, barely stopping for breath. Therefore, Marcher's baritone had scarcely faded when I asked, "And how is your summer going?"

"Splendid. Yours?"

"Nostalgic. Re-creating scenes from my childhood. We always spent summers in Connecticut and there was a huge barn there filled with books. That book barn in Colchester became quite famous, but when I was a child I simply knew that it was a place where I could buy books for a nickel. I read one a day, saving my ice

cream money until my mother found out. She thought little girls who read a book a day would never get husbands, so she stopped giving me those nickels. But the owner of the barn had befriended me by that time and he offered me lending library privileges. I can still savor the smell of those old books as I browsed in the loft of the barn, and I remember those long afternoons with my back propped against those New England stone walls as I read."

"Then you've found a stone wall in San Diego, have you?"

"More like a stone building. I frequent the public library, sometimes the one downtown. It's a wonderful place. Very cool in temperature but always warm with excitement. After I check out two armloads of books, I go directly across the street and eat in the Ripe Tomato at 901 E Street."

"Did you say to-mah-to?"

"I said tomato. The Ripe Tomato."

"Well, you say tomato and I say to-mah-to, you say potato and I say to-bah-to..." And there he was burning into song again.

"The Ripe Tomato serves very pleasant lunches," I continued. "They have a ground beef, spinach, and egg dish for \$3.80 that they call 'a glorious mess,' and I had a really fine fresh crab quiche [\$3.60]. The spinach pie is somewhat strange—it's a pastry filled with corned-beef hash and covered with spinach. I thought it was ~~spicy~~ but it wasn't. And Marcher, you would like this, the muffins are served in round biscuit tins. They're homemade. The muffins I mean. And there's a good fresh fruit salad."

"Is London one would give anything

for a fresh fruit salad."

"The Ripe Tomato is very tiny—it has only four tables—and closes at 5:00 p.m., but if I'm going to the library or I'm downtown, it's a good spot to remember."

"And more nostalgia?"

"Do you remember the ice I always sold you about that I ate on the sidewalks of New York? I had two favorites. One was Italian lemon ice, the other was shaved ice with syrup poured over it. Vendors would come by with their carts, ~~across~~ off ice from a huge block that was covered with a burlap sack of dubious cleanliness, dump the shaved ice into a paper cone, and sprinkle it liberally with syrups of gummy licor. I haven't had that kind of ice for decades, but there's a place in La Jolla, the Island Snow [1227 Prospect Street], which has opened recently where these kids are available. Each customer is allowed three flavors but I think it's better to stick to one or two. The ice is shaved by machine and one of these cones will keep you busy for what seems like half the night."

"Well, my darling, this sounds like pretty neat stuff. Reading, lunch of fresh fruit salad at the Ripe Tomato, walks to the Cove with your shaved ice. Commende-

ble, but is it exciting?"

"For excitement I go to sit in the new side patio of the Bratskeller in La Jolla. You remember that place, don't you? They've eliminated the smoky atmosphere and the smoky ribs, torn out the wile cellar, and put in an outdoor patio that's quite charming. Also, the entire menu has been revised. I had a five-hour there the other night and wished you were with me."

"When are you coming to London to start a Russian restaurant?"

"When are you coming to San Diego to open a late-night restaurant? We still need several in midtown, restaurants that will serve food until midnight. Every week I receive calls from people who are frustrated because there are so few places during weekdays that stay open past 10:00 p.m. But there has been a concerted effort to encourage new restaurants in the Gaslamp Quarter. Sounded Morgan even intends to have jazz played in a room above the restaurant."

"That will be lovely, love. And what are the other gastronomic portents?"

"Vietnamese restaurants are springing up like water blossoms everywhere, in the oldest nooks and crannies of our city. But

we still need at least one Mexican restaurant that will get away from the taco/tostadas/burritos format. We really should have a restaurant in San Diego that will offer the cuisine of several of the provinces of Mexico and not simply Americanized versions of Mexican food. And most important, the waiters and waitresses should sample every item on the menu so they can make intelligent recommendations."

"For example, one night I stepped in at a bar called the Panier Game. The waitress recommended the fish and chips, though I very much wanted to try the corned beef and cabbage. The fish was tedious, mildly raw on the outside, and I regretted not having stuck to my original choice. Retorted the waitress, 'Oh, I don't eat meat, so I never recommend anything with meat in it.' So much for waitresses with a well-rounded view of the menu! Also, I think waiters and waitresses should be sure to mention whether sour cream or guacamole on any item requires an additional charge. In the old days, Mexican restaurants bathed their food in both of these dressings. Now they may charge upwards of seventy-five cents for either, which means that an innocuous burrito that you think is

\$3.50 turns out to be five dollars."

"And how are you surviving the tourist season?"

"I eat as early as possible to avoid crowds and I also dine in the early part of the week. And I speak up, politely but directly, when anything goes wrong."

At this point I became aware that my conversation had taken a professional turn rather than a personal one, which I sought to rectify. Too late.

"What's the one question people still ask you most often?"

"They still ask whether the restaurants know that I'm going to be there on a particular night, which they decidedly do not. And that's why I'd like you to fly over. Your British accent is the perfect ruse. We don't have any restaurant reviewers here with British accents."

"I'll do my best. I'll see you soon. In the meantime, may you have eight years more, at the least." At once he broke off and began singing from "A Foggy Day in London Town." "How long, I wondered, could this thing last? But the age of miracles hadn't passed."

"Good-bye, Marcher."

"Good-bye, eight years, hello ninth."

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OH! Calcutta!, a stirring company of which played here at the Civic Theatre last week, has been profoundly misunderstood and maligned. The death of the local theater critics pointed out devastatingly before it had time to open its doors to a cheering multitude of hands rarely lacking, applauding with the strength of hepatitis victims (if at all), occasionally voicing their critical opinion with gentle snorts. No one has had a good reason for saying this musical review on the subject of Calcutta.

taped with the initial hype, tells us that powerful theatricality that the apparent cheapness and worthlessness of *On Calcutta* is a phenomenon of the surface, and that there is something deep and profound behind it. The filmed testimonials are obviously false; the self-criticism at the end, if true, would require all self-respecting theater people to quit the show at once; and so such cynicism as to display in this ostentatious way the fact that it aims at nothing but exploiting purulent interest and ripping off middle-class voyeurs. There must be another meaning, a meaning which the shock of the apparent cynicism urges us to probe for.

What that meaning is is revealed by one significant clue. I refer to a joke — typical, in its taste and intelligence, of the writing throughout *Oh! Calcutta!* — about a man who shoves a telephone receiver up his girlfriend's ass so that she can have an asshole-to-asshole conversation with the other woman. The joke is funny, of course, with its punning, its indirection, were sounding in a negative context the note that in fact constitutes the positive theme of the entire enterprise. The supposed hostility toward the Moral Majority is another of the show's scintillating ironies, and one of its cleverest. If we understand it as it is meant to be understood, we realize with sudden, overwhelming insight that *Oh! Calcutta!* is at bottom a piece of artful Christian polemic, that at every moment it is covertly preaching the Christian message — and that its true aim is to convert us to the Church.

epitaphic irony of the show's production at every instant belied this ideologically thesis. The actors, going through their various stages of fantasy, sometimes even making their faces really read their lines and make their gestures in the fashion of automata, with the mechanical exaggerations of performers who have never lived. The actors' faces were never convincing. The skits are directed with such technical defectiveness and at so following a pace that the audience is never allowed to think and action loses all power to interest or arouse. The script itself is so wretchedly written that its aim must be to show that an absolute aestheticism is the only solution to the problems of sex necessarily results in the destruction of style, wit, intelligence, and artistic achievement of any kind. (Dumfries, *Contemporary American Materialism*)

And, in the case of the contemporary materialistic view of sex is the precondition for arousal — is handled in such a way that the audience is never allowed to think. This production has been made as awful as it is precisely in order to demonstrate to the audience the emptiness, tawdriness, and foolishness of a world without Christ!

[illegible]

continued from page 10
was vile and
is ignorant, or
misanthropic
Shepherd who
to art." One
with that part
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movements a
that would no
anatomical w
function; Shep
Preston L. Ta

One would think that by the way
Duncan Shepherd writes his

column he is the supreme authority/critic of the movie industry. However, I suspect that this cocky, confused, and obviously disturbed individual has adopted this journalistic style to cover up his gross insecurities and inferiority. Duncan Shepherd's review of *E.T.* is most definitely indicative of his turbid emotional state.

Is Duncan Shepherd really from this planet? His review of

Spiegelberg's *E.T.* proves once and for all that he must be a clone from another world. Maybe he is from an anti-matter universe, cloned from negative matter that is reversed from our own. He must be a clone, for it is obvious he was never a child.

My reaction to his reviews: C.J. feel bored. C.J. feel sick. C.J. point finger to stomach and say "Oo-w-w-w-ch!!!"
Christine Jacoby
Lexandia

I really can't understand why the Reader sees any value in the words of Duncan Sheppard as a movie critic. A critic, yes — always negative, though — but why a mentality that's consistently lacking? If I'm referring to his review (if it could be called so: boldity) of *F.T.* — a stunningly pointless, but ever so consistent, negative mouthwash garbic. Movie fans of all ages put no value in D.S.'s, ahem, reviews.

To say that it doesn't matter to yourself whether *E.T.* lives or dies except the latter would allow you to leave the movie earlier is really very typical of all D.S.'s reviews pick up (then immediately use to line my bird cage). D.S. feel tired D.S. feel depressed? D.S. point finger to head and say M.T.I! Of course I pull sentences out of context, but then again I'm not a movie critic, am I?

I'm not defending just *E.T.*, but every movie D.S. pretends to "review." This just happens to be the last straw for me (and I hope many others). If I read another D.S. review on my own www.lifebites.com

U.S. review is my income (or as an E.T. elsewhere in some after-life), it will be too soon. And then only to ponder at the lack of mentality from a mental midjet. A critic? Ha! As in the words of that

A.M. On D.S.

I've lived in San Diego for only a little less than two years, and have subscribed to the *Reader*. Every week I laughed at your movie reviewer's "reviews," and felt sorry for the outraged readers who, week after week, vent their outrage in your letters column. It was not me, but me and my friends in the *Reader* or the better-in-the-know of the publisher. Otherwise, surely, he would not be given space to vent his spleen of a frustrated, impatient, would-be filmmaker. This work the editor's definition of a "reviewer" gives one star to E.T. Now, I feel sorry for him. It is apparent that he does not understand love and has no heart. Nothing that intensive, lengthy psychotherapy wouldn't possibly cure. Good luck, Dunc. A. S. Decker

P.J.M. On D.S.

a movie. The movie, of course, is *E.T., the Extra-Terrestrial*. Or does he feel a neurotic need to be different from the *droves* of people who are enjoying and lauding Spielberg's simply entertaining work? Either way, his gratuitous viciousness has passed the bounds of comprehension.

"Emotional brutality"? Drive! Emotional melodrama, perhaps, but it works (by anyone's war-jerk meters). Box officers across the nation are proving that daily. Moreover, as Shepherd, blind to his own wounds, says, Spielberg "gives them just what they want." Shepherd's frothing at the machines and men provides the inaccuracies. The flowers in the death-resurrection scene are not "drooping in grief." They are dead. They were dead in the beginning, were parapsychically restored to life by E. F., then they died and were rejuvenated in tune with E. F. himself. Besides, those flowers are the catalyst for a fair laugh at one point. This issue is, as Shepherd says "elsewhere," "not an important question." But it does indicate that the boat left without

As to his discomfort with E. T. referring to himself by name, perhaps a remedial course in psycholinguistics would help. If I point to myself and say "me" to a

(continued on page 26)

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Letters

(continued from page 25)
being with no reference for an ego separate from the world (like Shepherd's), the "being" would be depressingly short, sport.

The "protagonist" and the "case" together are too much to handle! Then maybe we really should make the whole and the hand-capped and anything else that's different. Will Shepherd cast the first scene?

The scene with the Yoda costume is so calculated and reflects badly on E.T. & J.O. Who is measuring I.Q. by WASP human standards here? Having never seen humans, E.T. is exposed to night chambers, children, dogs, adults. On

a strange planet, who is to say what is possible? And E.T. never saw *The Empire Strikes Back*, you know. Besides, that, too, is a funny scene. Funny. You know?

There are unquestionably problems of continuity and consistency in the film. But the whole film falls apart if you can't suspend critical judgment enough to be entertained and have fun and have an emotion or two, no matter how irrational. If you have fun, these problems fade to insignificance.

Finally, Duncan Shepherd, you are not "the odd voice of reason" beating back a wave of

propaganda. You are a drag in *Reverend's* clothing. You can go on and "point finger to head" if you want, but I wouldn't go around advertising that in the public eye. I'd go see the film again. Or stop reviewing.

Peter James MacCracken
San Diego

A.C. On D.S.

Even for a movie as exhilarating as Steven Spielberg's *E.T.*, I suppose it was naive of me to expect anything from Duncan Shepherd other than his usual killypilly dissenting opinion. But in this case, the depth of

condescension toward the *Reader's* public is truly outrageous, as when he doubts that they "were reacting according to their own true feelings and not according to what they had been told they would feel, had made up their minds beforehand they would feel, were damn well not going to shell out five dollars and not feel." The image of the average moviegoer as incapable of individual discernment and judgment is consistent with his characterization of Spielberg as a shameless manipulator of emotions; we shall all be duped (continued on page 27)

Letters

(continued from page 26)
into enjoying this movie unless we heed the whim of Duncan Shepherd in the wilderness.

It is obvious that to enjoy a childlike movie such as *E.T.*, we need to suspend some of our adult critical faculties. That is the first premise of fantasy. Duncan Shepherd's reaction to this movie remains one of a skeptic's first use of marijuana, when he is so obsessed with observing his own reaction to the drug that the drug has no effect. Duncan Shepherd is

by nature so suspicious of a popular success like *E.T.* that he never once suspends his disbelief and experiences what the rest of us experience.

To the editor of the *Reader*, I would submit that your movie critic is now a burnt-out case whose misanthropic attitude prevents him from appreciating any but the most exotic. In the past, I have admired in principle your support of a contributor whose views were unpopular but possessed a certain quirky internal logic. I have never doubted that Duncan Shepherd is intelligent and capable of insight. But ultimately the time has come

for you to reassess whether it's really appropriate for your readership to have — in the position of influence which a critic occupies — a hard-baked, cranky cynic reviewing a popular art form. For in truth, no one I know finds Duncan Shepherd's reviews to be any value (except, perhaps, by converse reasoning) in determining whether or not to go to the movies. It's time to retire him.

Alan Campbell
San Diego

M.W. On D.S.

Does the editor of the *Reader* really make through the rambling verbiage of your film critic, Duncan Shepherd? His lack of style, impenetrable with either esoteric or just plain obscure images or references, whose favorite adjective is "etc.," indicates an ego that assumes readers are willing to wade this way, if they can, through the inner intricacies of his thought patterns on paper.

I suggest you play a game called "Find the Topic Sentence" of any of his paragraphs. If you don't want to read the whole thing, though I, like most of your

readers, found *E.T.* a wonderful film, and am put off by the cynical condescension of Shepherd's tone, my complaint is not about his criticism but his writing. He is simply not in the same league with the rest of your contributors, especially Jonathan Saville (George Bergmeier was also excellent), whose writing is a model of clarity and concision.

Michael Winter
San Diego

(continued on page 28)

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Letters

(Continued from page 29)

unkind, or vicious to say, decline to be quoted by name. Therefore I don't know why I wasn't asked to give artistic advice as I was supposed to do, but I don't think it could be David Aberton, despite allegations to the contrary in the article.

On April 23, 1982, David, nicknamed Bob Boyd saying, "If Bill Denton is prepared to put the finishing touches to the contracted artists for 1982-1983 I would be very happy." On April 28, 1982, David wrote to me from London,

sending a four-page, legal-sized analysis of the 1983-1984 season. It begins, "Thank you very much for agreeing to help with the 1983-1984 contracting." On May 27, 1982, David wrote to me again from London. The letter, quite complimentary, began, "I had been told in writing that you will help with the forward planning. I now hear there have been unpleasantness and disagreements leading to an executive committee decision that you have nothing to do with the future. I have to accept this, though how the orchestra is supposed to plan for the future with no one artistically competent in the office is beyond me." All of these letters were written after the

unfortunate San Diego Union article which quoted some random and unverified comments I made about the symphony's finances. Therefore it is difficult for me to credit David's alleged unhappiness with any comments of mine which may have appeared in the press. The description of my meeting at the Inn at the Park with Jack Larson is virtually out of whole cloth. Apparently Jack or someone wants to make this entire model into a morass. I live in the Park Manor and frequent the Inn at the Park. Jack came into the restaurant several times and studiously avoided me, once doing a comic opera turn of great merit to avoid

running into me. On the night in question he sat with some friends opposite me for some time without acknowledging my presence. After some time they got up to go to the dining room and Jack turned, came back to me, and said, "Hello, how are you?" I said, "I was doing all right until you came over. Call me sometime. I don't want to talk to you now."

It may sound as if I was trying to give offense and I probably was. Since I was with friends, however, and since none of the leadership of the symphony had spoken to me since April 5, 1982, the day I left the office, it didn't seem to me that I wished to have a conversation when I was with friends. I would

have been gratified if Jack had taken a minute sometime to call me. I certainly was available and I had always considered Jack a personal friend. There could have been a way for him to express his friendship through a call, even assuming that he participated in the decision to end my work with the orchestra. I think that it is important to set the record straight with respect to these matters and I sincerely hope that the press can turn its attention to something other than yesterday's news, and help, rather than hurt, the symphony out of the problems that plague it.

William L. Denton
Julian

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Station Attendant
College Area

I was up in Tahoe. I wasn't quite twenty-one yet. A couple of rowdy friends of mine convinced me to go to a bar with them. They liked to have a wild time. They talked me into it. One of them barely finished high school, but he's the type of guy that could talk anybody into buying anything. We were sitting in a crowded bar and one of the guys leaned over the counter, opened the register, and grabbed some money — about ten dollars — then he showed. "Let's go." The other guy grabbed a fifth of whiskey as we ran out. The bartender gave chase — they're not exactly small guys. We outran them and jumped into some bushes and got drunk while we waited for the whole thing to blow over. It was cold and snowing. We had to wait home because our ride left. I was the first one to get sick.



Connie and Jamie
Junk Collectors
Phonix

Jamie: We were down in Mexico in our converted 1957 Kenworth school bus. It's pretty modernized. Connie: People always stop us to see who we are. They think we're movie stars. Jamie: A lot of country-western groups travel in them. Anyway, we were driving along and two couples started shouting. "Pull over." We did. They looked through the bus and we even let them drive it. Connie: It was fun at first, then we all went and had a couple of drinks. Jamie: We got drunk and then everyone started fighting. Connie: The wives claimed they didn't want to be there. Jamie: "I'm tired, we wanna eat, we didn't ask to come here..." It was a disaster.



Bruce Clark
Musician
Mission Hills

I had just started playing with a new group at the time and John, the bass player, called and said he got us a gig doing a Fifties night. He said he had arranged everything with the owner. We had only practiced together a few times and had our routine of Fifties music down, but that was about it. I showed up with Brylcreem in my hair, white socks, cigarette pack in my T-shirt, all ready to play. I was a little skeptical when John refused to grease his hair. When we came out and looked at the crowd, they were all dressed in their disco garb. It hadn't been billed as a Fifties night. Something John neglected to mention. I was thinking, "What are we doing here?" The crowd was obviously thinking the same thing. They were there to hear top 40. We were played and then fired all in the same night.



Margaret J.
High School Student
La Jolla

I don't know if it's happened to you but like you get involved in a situation between two people to try to help things out and they both end up getting mad at you. Like, I'm friends with these two girls and they both like the same guy and they both know that he loves two doors away, so one of my friends said, "Why don't you just bring up the same in a casual conversation with Roger?" — he's the guy — "and see what his reaction is?" Well, I know Roger really well and like he likes her and everything but he's really interested in my other friend. So I came right out and was honest and everything and told her that Roger did me how he feels. So now they're both accusing me of talking to Roger about them behind their backs. From now on I'm minding my own business.

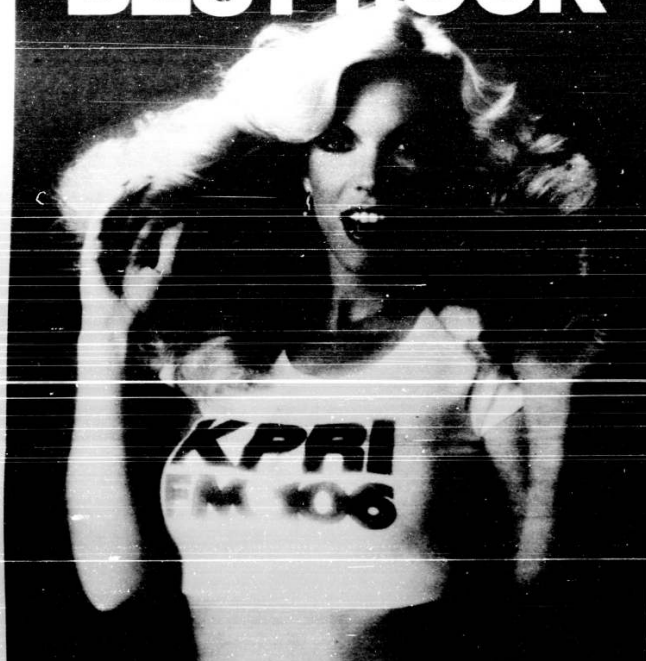


Nick Nacca
Photographer
Jamaal

I was shooting the sky show for a client. There were huge crowds. I had beer spilled on my camera, several people knocked my tripod over. They were just having a good time but it made my job somewhat frustrating. I didn't feel I did the best job I could have. I said that to my client. I did get the job done and as it turned out they loved the pictures. Sometimes I just wish I didn't say things, it comes out and I think, "Why did I say that?" I don't blurt things out as often as I used to. I try to practice talking out loud, have conversations with myself in the car, the shower, the darkroom... try to hear what my thoughts sound like before I say them, rather than find out when it's too late.

— Lin Jakary

SAN DIEGO'S BEST ROCK



Over the past several weeks, KPRI's Peggy has been seen all over San Diego asking people to try on San Diego's Best Rock. She's made personal appearances all over San Diego County taking her case directly to the listeners to try on KPRI's music. Peggy's public appearance campaign is the direct result of her TV commercial being banned until after 9 p.m. by most San Diego television stations.

If you're one of the thousands of listeners who have seen Peggy in person or had her sign a full color poster for you, you know part of the reason why KPRI is San Diego's most exciting radio station.

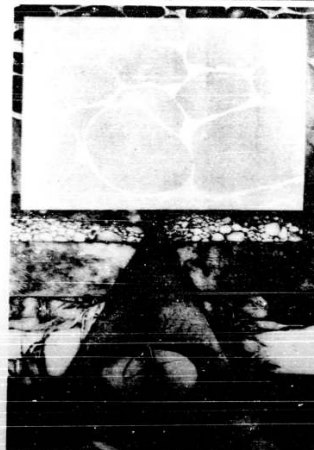
From the hills of Dream Valley to the Ocean Beach Fireworks Festival to the night clubs of San Diego, find out why so many listeners are taking Peggy's advice and are trying on San Diego's Best Rock.

—KPRI FM 106!

KPRI FM106

SAN DIEGO'S BEST ROCK

Section 2 Events, Theater, Music, Film



Cloud Curtains, Patricia Clark

Ovoid States

If modern painting is sometimes difficult to understand — unintelligible unless for its abstraction or for the obliqueness of its symbolism — it usually follows a path any

written statement by artists about particular work or about the creative process in general was even less direct. On July 18, the Bizio Galleries opens a show of paintings by four women — Patricia Clark, Françoise Gilot, Cornelia von Mengershausen, and Priva Moskewitz. Titled

Rocks

But for the timing of a stock market crash, and the diamond's rise in favor, two familiar phrases might have a different ring today, and San Diego County might be more widely known as the home of precious gems. A song lyric might say, "Tourmaline is a girl's best friend," and the copy on those

ads with the perfectly handsome young couple looking lovingly into each other's eyes might read, "Tourmaline is forever." About a century ago some hunters who were kicking around in what is now North County found a pocket of impressive translucent rocks. They traded the rocks to a local general store, and then the rocks were shipped to New York for analysis. The rocks turned out to be tourmaline.



Illustration by Mike Thompson

"Convergence," the exhibit carries a small catalogue in which the women write about themselves and attempt to explain their work. Here are some samples.

From the introductory statement by the artists: "In a dreamlike state, painters inhabit the shimmering reality of their own thought process, of their intuition, of their love for all sentient beings. These visions lead them to reveal their inner reality, an imprint of mind-space, the visible being the signature of the invisible."

Clark: "My graphic documentation becomes a series of spiritual, visual, and psychological mappings of immediate, organic experience."

Gilot: "At the interface between external reality and inner vision stands the painter — driven by a passion for the absolute. Art is a process of incarnation where reason and comic forces are reconciled and fuse in lasting harmony."

Mengershausen: "The search for solutions to the aesthetic problems confronting me in my work [becomes] a dialogue between my inner and outer reality."

Moskewitz: "Throughout my work, the ovoid shape is a recurring symbol [which] becomes a window through which other dimensions are perceived."

Clark, working on paper with colored pencil, watercolor washes, and air-brushed enamel, develops detailed, highly organic images that reflect her strong sense of connection with the earth (a preference that led her to a

What Goes Up...

This Saturday the Cystic Fibrosis Foundation will hold a fundraising athletic event: a climb of twenty-six flights of stairs in the new Columbia Centre downtown. May we ask you gentlemen and ladies, experts in your fields, to explain to us why anyone would want to make such a climb?

Dancer Romanos: "Because it is there! The great glass-enclosed office building soars into the pellucid blue of the San Diego sky. Stratospheric zephyrs play around its lofty peak. It is the challenge of the impossible, the fear that tests a man's nerve, courage, and will to triumph over superhuman odds. What man has never done before, he shall do now."

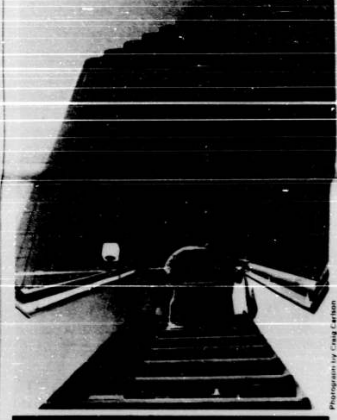
Upward, always upward. Beyond the limits that nature and human frailty have imposed upon us. He who scales those twenty-six floors, and scales

them repeatedly (for there are awards for the total number of floors climbed) — rears the physical boundaries of the human condition.

Doctor Medicus: The beneficial effects of strenuous aerobic exercise have been demonstrated by numerous physiological studies. Such a climb (for those in good physical condition) strengthens the cardiovascular system, imparts greater efficiency to the muscles and organs of breathing, results in improved muscle tone throughout the body, releases endorphins in the brain, calms the nerves, and creates a general psychophysiological sense of well-being. The atmosphere of competition in a good cause, along with the various awards, provides useful motivation for this health-enhancing physical activity.

Gloria Sociologist: The skyscraper is a manifestation in physical terms of the inner compulsion of capitalism to maximize profits. In an entrepreneurial market economy such as ours, it is business that

(Continued on page 5, col. 2)



Photograph by Craig C. Johnson

gemologists, and has been responsible for helping to build gem collections in museums around the world. Larson owns two gem stones, operates the Himalaya Mine near Ramona, and for many years had a financial interest in four mines in Pala.

In 1972, while digging one afternoon in the Tourmaline Queen, one of the Pala mines, Larson came across a crystal formation that seemed more complex than most. After several hours of digging, he was able to free the entire structure, which was a rare and complicated tourmaline structure that resembled in its shape a candleabra. Today the find is in the rare gem collection at the Smithsonian Institution in Washington, D.C.

For the past eight years Larson has organized and held a gem and mineral fair. On Saturday, July 17, and Sunday, July 18, he will host gemologists from the Los Angeles County Museum of

Natural History, the Smithsonian Institution, the Geological Institute of America, and the Colorado School of Mines. The gemologists will spend through both days from 10:00 a.m. to 5:00 p.m. at Larson's Fallbrook store, the Collector, 912 South Live Oak Park Road. The talks are designed for beginning and advanced lapidaries, and are free and open to the public.

In addition, as part of the fair Larson is holding tours of the Stewart Lithia Mine, the last operating Pala mine. Tour participants must be twelve years old or older and should wear comfortable shoes and be equipped with a garden trowel for mining. The tours are filling up quickly, so it's best to call ahead for reservations; they will depart from the Fallbrook store on Friday, July 16, Saturday, July 17, and Sunday, July 18 at 9:30 a.m. For more information and reservations call 728-9121.

—Kathryn Phillips

READER'S GUIDE TO THE THEATER

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

ANYTHING GOES

The Lawrence Welk Village Theatre offers the "shipboard adventure" musical, with book by Gay Bolton, P.O. Woodhouse, Howard Lindsay, and Russell Crouse—and music and lyrics by Cole Porter. Gay Davis directs the production, which includes such songs as "It's a Deceitful," "How Gabriel Blew," "I Got a Kick Out of You," and the title song. Members of the cast include Cary King, Rob Barron, and Bonnie McPherson. A pretheater dinner is available at the Village Restaurant, across from the theater. (Sm.) Lawrence Welk Village Theatre, 8800 Lawrence Welk Drive, eight miles north of Escondido, through July 25, Tuesday through Saturday at 8:00.

BILLY BISHOP GOES TO WAR
There is splendid acting and direction in this evocative narrative about the most decorated flying ace of World War I. Actor Harry Goerner, playing all the roles except that of his pilot.

Marquis Public Theater
3717 INDIA
298-8111
A time-warp comedy of space freaks and western outlaws
Directed by
TAVIS ROSS

THE UNSEEN HAND

IT'S OUR TURN.
Lamb's Players Theatre's exuberant new
GODSPELL
July 16-August 28

... a new celebration of the now classic musical that explodes with song and dance... a theatre highlight for the entire family.

Wed.-Sat. 8 pm, Three
Sat. Matinees 2 pm:
July 31, Aug. 7 & 21
For reservations,
call the Box Office
474-4542
Charge by Phone,
VISA MasterCard
LAMB'S PLAYERS THEATRE
500 PLAZA BLVD. NATIONAL CITY

ING, BAD BURLINQUE
The Fiesta Dinner Theatre offers the return of Don Brockett's comedy and musical satire to the "golden days of burlesque." Since it opened at the Orpheum in New York in 1973, the show has toured the East Coast and the Midwest. Notable comedians, dancers, and singers who go to the theatre. (Sm.) Fiesta Dinner Theatre, through August 28, July performances, Friday, July 16, Friday, July 23, Friday, July 30, and Saturday, July 31 at 8:00 p.m. Matinee, Saturday, July 31 at 2:00 p.m.

BOOKER T. WASH
The Educational Cultural Complex Theatre Club presents the drama by J.D. Moore about "the black home, school, and neighborhood. It portrays the love, hate, hope, and despair that exist in black communities." Members of the cast include Jerry Hamilton, Larry Harfield, Lorne Butler, Karen Wilson, Marnie Hamilton, Karen Clapper, Kelly Clapper, and Jackie Clapper. Performing Arts Theatre, Educational Cultural Complex, Friday, July 16 through July 25, Friday through Sunday at 8:00 p.m.

WILLSHOOT CHIMPONDO
As part of its summer repertory schedule, the Coronado Playhouse is showing this comedy of 1930s, low-budget, grade-B detective movies. Written by Ron Haux, Dan White, Alan Sherman, John Nettle, Andrews, and Denis Cunningham, the comedy follows the trail of a "Criminologist" who is hired to investigate the disappearance of a professor. (Sm.) Coronado Playhouse, Friday, July 16 through Sunday, July 18, Friday, July 20 through Sunday, August 1, Tuesday, August 3 through Thursday,

p.m. Matinee, Tuesday, Thursday, and Saturday at 1:30 p.m. For information call 749-3448.

turns in a tour de force of technical virtuosity, and the crew of the ship has given the small, no-stage a wonderful variety and vitality. The play itself, however, with its naive hero who employs killing the "him" just for the laugh of it, is an unself-indulgent glorification of war. Practices will find it regrettable: those who accept war as a tragic necessity will find it stupid and shallow; and those who think war is a joy will not see people who go to the theatre. (Sm.)

Canadian Centre Stage, through August 28, July performances, Friday, July 16, Friday, July 23, Friday, July 30, and Saturday, July 31 at 8:00 p.m. Matinee, Saturday, July 31 at 2:00 p.m.

CAMELOT
Theatre East's re-creation of King Arthur's medieval court was only partially successful on opening night.

July 16 through August 13 through Sunday, August 15, and Tuesday, August 17 through Thursday, August 19 at 8:00 p.m.

of a more inhibited all feeling whatever, he instead, rather than eroded, his first, leading one to wonder what the theatrical *Camelete* ever saw in him in the first place. Stuart N. McDonald's set designs—showing a stage glass panels that drop down from above or fly in from the wings—made the some changes.



THE LAMER AND LOOSE
Based on T.H. White's novel *The Once and Future King*, traces the rise and fall of Arthur, tutored by Merlin the Magician and eventually betrayed by the knights of his own Camelot. It portrays the love, hate, hope, and despair that exist in black communities. Members of the cast include Jerry Hamilton, Larry Harfield, Lorne Butler, Karen Wilson, Marnie Hamilton, Karen Clapper, Kelly Clapper, and Jackie Clapper. Performing Arts Theatre, Educational Cultural Complex, Friday, July 16 through July 25, Friday through Sunday at 8:00 p.m.

one of the more dazzling features of the show. The Irish, if anachronistic, costume designs of Gregg Barnes enhanced the visual look of the production. Other technical elements, though, were distracting. Ernest spotlight, temperamental microphones, and repeated blunders from the orchestra suggested that the Theatre East production was a few rehearsals away from the public's laughter as it moves. (Sm.) East County Performing Arts Center, 210 East Main Street, El Cajon, through July 18, Thursday through Sunday at 8:00 p.m. Matinee, Saturday and Sunday at 2:30 p.m. For information call 440-2277.

CHOCOLATE YOGURT
The Fiesta Dinner Theatre is staging the comedy about a man who takes his new bride to his home where he is a housewife. She disappears, and another woman shows up, leading to a series of events. (Sm.) Fiesta Dinner Theatre, through August 28, July performances, Friday, July 16 through Sunday, July 18, Friday, July 20 through Sunday, August 1, Tuesday, August 3 through Thursday,

READER'S GUIDE TO THE THEATER

Kenneth, Peter A. King, and Dennis Lowrey. The set designs are by Robert East, and the lighting is designed by Phil Lindsay. (Sm.) Fiesta Dinner Theatre, Wednesday, July 21 through August 28, Tuesday through Saturday, 8:00 p.m., Sunday at 1:30 p.m., Sunday, 2:00 p.m., Sunday, 2:30 p.m., Sunday, 3:00 p.m., Sunday, 3:30 p.m., Sunday, 4:00 p.m., Sunday, 4:30 p.m., Sunday, 5:00 p.m., Sunday, 5:30 p.m., Sunday, 6:00 p.m., Sunday, 6:30 p.m., Sunday, 7:00 p.m., Sunday, 7:30 p.m., Sunday, 8:00 p.m., Sunday, 8:30 p.m., Sunday, 9:00 p.m., Sunday, 9:30 p.m., Sunday, 10:00 p.m., Sunday, 10:30 p.m., Sunday, 11:00 p.m., Sunday, 11:30 p.m., Sunday, 12:00 p.m., Sunday, 12:30 p.m., Sunday, 1:00 p.m., Sunday, 1:30 p.m., Sunday, 2:00 p.m., Sunday, 2:30 p.m., Sunday, 3:00 p.m., Sunday, 3:30 p.m., Sunday, 4:00 p.m., Sunday, 4:30 p.m., Sunday, 5:00 p.m., Sunday, 5:30 p.m., Sunday, 6:00 p.m., Sunday, 6:30 p.m., Sunday, 7:00 p.m., Sunday, 7:30 p.m., Sunday, 8:00 p.m., Sunday, 8:30 p.m., Sunday, 9:00 p.m., Sunday, 9:30 p.m., Sunday, 10:00 p.m., Sunday, 10:30 p.m., Sunday, 11:00 p.m., Sunday, 11:30 p.m., Sunday, 12:00 p.m., Sunday, 12:30 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JAY D. HOG

LIVE AT THE
Bacchanal
560-8022

THURSDAY JULY 15
DOUBLE STRING BIKINI CONTEST
NO. 200017

MEN CONTESTANTS	WOMEN CONTESTANTS
\$150 FIRST PRIZE	\$150 FIRST PRIZE
\$75 SECOND PRIZE	\$75 SECOND PRIZE
\$50 THIRD PRIZE	\$50 THIRD PRIZE

MUSIC BY
ROBON TV

FRIDAY & SATURDAY
JULY 16 & 17, 11 A. & 8 P.M.

TWEED SMOKERS
ROBON TV

INFLATION FIGHTER WEEKEND
6 P.M. TO 10 P.M. SATURDAY
8 P.M. TO 1 A.M. SUNDAY

Moving Targets
NEW JAZZ, SWING, R&B
AND ALL FASHIONS
ALL NIGHT

MONDAY JULY 19 CLOSED

\$1 NIGHT
FREE BEER
MAGNETS

UPCOMING NATIONAL CONCERTS

ASLEEP AT THE WHEEL GATO BARBIERI

KILLING JOKE
RED WEDDING MAGNETS

MARSHALL CRENSHAW
FOUR EYES
CECILIO

CONCERTS PRODUCED BY
TONY KAMPMANN
PRESENTS

PROPHET PRODUCTIONS
KNOXVILLE

SECOND ANNUAL SOUTHERN CALIFORNIA REGGAE SUNSPASH 1982

STEEL PULSE
with Princess of Reggae
Barbara Paige and the
International Reggae Allstars
Friday, July 16 8:30 pm
California Theater
4th & C streets, downtown

RESERVED SEATING: \$9.50 adv. \$11 day of show.
Advance tickets at: Frisco Sports Arena, Lou's Records (Cleriff), Off the Record, Sound Spectrum (Laguna Beach), Louie's (Pacific Beach), Chameleon Records, Baccho and Prophet. For information call: 233-4271 or 983-1566.

STEEL PULSE PARTY TONIGHT AT MACHO'S
(Midway & Rosecrans) 9 pm live music by the Rebel Rockers

THIRD WORLD
Try Jah Love - You're Playing Us Too Close
with roots man **Sugar Minott** and **Jackie Mittoo**
Saturday, July 31 8:30 pm
SDSU Open-Air Amphitheatre
TICKETS ON SALE TODAY \$9.75 \$11.75 AND SPECIAL RESERVED SEATS
Advance tickets at: all Ticketland and Select-A-Seat outlets, SDSU Athletic Center Box Office, Bill Gambles, and Sears. For information call: 233-4271 or 983-1566.

BLACK UHURU
with Sly and Robbie
Sunday, August 15
8:30 pm
California Theater
4th & C streets
\$9.50/Advance \$11/Day of show & Special Reserved Seating 4th & C streets

GREGORY ISAACS
Sunday, August 22
two shows at 8 and 10:30 pm
Macho's Midway & Rosecrans
\$9.50 advance \$11 day of show

A Jamaican Summer Reggae Festival
Check out Reggae Fever for details 92.5 FM/XHRM Radio

(continued from page 9)

reggae dogmatist. Hinds is an excellent songwriter (not unlike Marley in that sense), and his tunes betray an inclination toward poppy melodies and rock structure without ever truly abandoning reggae fundamentals. That's not an easy trick, but Hinds pulls it off, dropping unusual (for reggae) harmonic shifts and blues resolutions into the pot while keeping the standard, sensual reggae beat at full boil underneath.

Hinds, a visual magnet with a hairstyle that could only be hidden by a top hat, is doubly blessed with one of those voices you can't seem to get enough of. Rock enthusiasts would undoubtedly notice the similarity between Hinds' vocals and those of Police front man Sting. There are the same leaping triplets floating in syncopation above the steady instrumental churn, cramming an impossible number of syllables into a tight space. There are the clear, stabbing inflections and accurate jumps at high notes; the same smooth, lilting sweeps that end with trill-like punctuation. Putting the horse before the cart, I would not be surprised to learn that Hinds was an early, significant influence on Sting's vocal style.

As a band, Steel Pulse has become tighter, more professional, and, as a result, more at ease in their playing over the course of several years of recording for a variety of small labels, as well as for Island Records, and, most recently, Elektra/Asylum. Gone are most of the punk-fingered, tank-inspired elements of their early efforts, leaving a seasoned, balanced sound characterized by precision execution and flawless vocal harmonies, and fronted with the lush, colorful, percussive touches of Pharoah Martin. *True Democracy*, Steel Pulse's latest release, shows, as the group's strengths perhaps better than previous works, and by virtue of its consistent quality, should bring the band more acclaim in this country than they've yet received.

Steel Pulse will be joined by **Barbara Paige** and the **International Reggae Allstars** this Friday night for a concert in the California Theatre. I recommend we show to anyone whose interest in reggae is not matched by their exposure to it. I can almost guarantee that you will find these artists uplifting, and far from boring.

In other concerts this week, **Squeeze** and **Chicago** will team for a concert tonight Thursday, in Golden Hall. I may have to relinquish my membership in the fraternity of pop critics as a result, but I have

(continued on page 12)

MOM'S SALOON
Two July 18
NIGHT FLIGHT
July 20-25

LADIES' ICED TEA NIGHT No cover \$1.05 all night ladies only.
Every Thursday - Finals July 20
THE 1ST ANNUAL MOM'S BIKINI CONTEST
\$750.00 in cash & prizes - (1st best two victory winners)
Prizes include cash, clothes from CLOTHES CRAZY & others.
FREE drinks to two winners each 1st round.
Sponsored by CLOTHES CRAZY - styling stores.
To enter register at any one of these CLOTHES CRAZY stores in your area!

Every Monday is...
KPRI FM 106 NITE
with **GARY KELLEY**
Kamikaze \$1.00 all night.
Happy Hour 8-10 p.m., double at single price. No cover charge.

Every Wednesday is...
KGB FM 101 STUDENT NITE
with **PAT MARTIN**
Free admission with valid student I.D.
Drink specials and free records & other.

GIVEAWAYS
Drink specials all night Monday - Thursday. Happy Hour: Double for single price.
Sunday - Thursday 8-12 pm (Friday 8-12 pm). Prizes of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday (8-9 pm).

LIVE ROCK & ROLL EVERY NIGHT
270-4853 916 Garnet P.B.

CONCERTS BY THE BAY

JIMMY SMITH WITH PHIL UPCHURCH: JULY 21
The world's greatest jazz organist and guitarist jam!
Performances at 7 and 9:30 PM Wednesday. Doors open at 5 and 8 PM. Cruise charge \$5. Phono: \$10. \$4, drinks start at \$2. Purchase tickets at Ticketron, Hall Moon Inn lobby or Humphrey's, 9:5 daily. Call 224-3411 for info. on other Concerts By The Bay.
Co-sponsored by Televisions, Inc. and Freeman Productions.

HUMPHREY'S
2303 Shelter Island Drive 224-3411

KGB-FM and Wolf & Rissmiller Concerts with Fahn & Silva Presents...

Talk & Silva Presents KPRI FM 106 Wolf & Rissmiller Concerts
BRING YOU SAN DIEGO REGGAE SUNSPASH

Together under the stars
PETER DINKlage **JIMMY CLIFF**
TOSH & CLIFF
WEDNESDAY, AUGUST 11, 8 PM
Open Air Amphitheatre San Diego State University

All seats reserved \$12.50 and \$14.50. Concessions: 50¢. Seats available upon request. Tickets available at all Bill Lambie outlets and other Select-A-Seat outlets, Sears, Wards, J&J, Naval Station and all other Ticketland outlets, and other Select-A-Seat outlets. Select-A-Seat outlets may not be available for public sale. For information call: 233-4271. No refunds, unless otherwise indicated. Refunds will be processed on or before the day of the concert.

TALKING HEADS
FRIDAY • AUGUST 13 • 8 PM
CIVIC CENTER
202 "C" Street, Downtown
All seats reserved \$12.50 and \$14.50, available at Civic Center Box Office, Bill Gambles, Aztec Center, and all Select-A-Seat outlets. For information call: 236-6510. Select seats may not be available for public sale.

TED NUGENT
special guest **BLACKFOOT**
THURSDAY, JULY 22 • 8 PM
All seats reserved, \$11.50, \$10.50.
Tickets available at Mad Jack's Sound Centers, All First World Travel Agencies, All Arena Ticket Agencies and The Sports Arena Ticket Office 224-4176.
PRODUCED BY WOLF & RISSMILLER CONCERTS

contemporary, Tuesday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: The New Black Black Band, rock and roll, Thursday; The James Harmon Band, rock and roll, Friday; Jerry Roney and the Shames, rock and roll, Saturday; Jerry Roney and the Shames, rock and roll, Sunday through Tuesday; Tall Cotton, country, hourly-toss, Wednesday.

Bobby's, 485 First Street, Encinitas, 436-7297: Pop, rock, and roll, Thursday through Saturday; Terles, rock and roll, Sunday through Tuesday; Shuffie, rock and roll, Wednesday.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120: Italian Express, country, Wednesday through Sunday.

The Chipping Birds, 1740 East Vista Way, Vista, 726-8770: Mayhem, rock and roll, Thursday through Saturday; High Burns, rock and roll, Sunday and Monday; Roman, rock and roll, Tuesday and Wednesday.

Country Cook, North Ranch 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, Encinitas, 757-0860: New Country, country rock, Wednesday through Sunday; The Lone Star Country Band, country, Monday and Tuesday.

Danley's East, 755 Metcal Street, Encinitas, 741-0303: Gary Myrick, rock and roll, Thursday; This Kid, rock and roll, Friday; dance with Ricki's Steve W., Friday and Saturday; DPX2, rock and roll, the Paladins, rockability, departure, rock and roll, Wednesday.

Wednesday.

Danley's Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6773: Moving Targets, rock and roll, Thursday through Saturday; the Moxy, rock and roll, Sunday; Dirk Debonaire, rock and roll, Monday; the Moxy, rock and roll, Tuesday; Roman, rock and roll, Wednesday.

Florida Lounge, 420 West Washington, Escondido, 745-1931: Tremor, rock and roll, Thursday through Saturday; Radio Romance, rock and roll, Tuesday and Wednesday.

Fugather, 2658 Carlsbad Boulevard, Carlsbad, 729-3189: Lady and the Tramps, rock and roll, Thursday through Saturday; Incognito Backers, new wave, Sunday through Tuesday; Tremor, rock and roll, Wednesday.

Gentleman's Choice, 1020 West San Marcos Boulevard, San Marcos.

744-0215: Jack Johnson, country-guitar and harmonica, Friday and Saturday.

Glass's, 380 North El Camino Real, Encinitas, 942-9676: The Paladins, rock and roll, Thursday through Saturday; the Moxy, rock and roll, Sunday; Dirk Debonaire, rock and roll, Monday; the Moxy, rock and roll, Tuesday; Roman, rock and roll, Wednesday.

Henry's Steak House, 264 Elm Street, Carlsbad, 759-5044: Tony Ortega and Chico Gonsales, jazz, Monday.

Hot House, 2730 Via de la Valle, Del Mar, 755-6934: Bob Long Trio, jazz, blues and hardy-rock, Tuesday through Saturday; Pearl, jazz, Sunday and Monday.

Henry Hunter, 1221 Vista Way, Escondido, 433-2633: Mt. Peet and the Wandering Bear, rock and roll, Tuesday through Saturday; the Pan Losada Trio, contemporary, Sunday and Monday.

Jelly Ridge, 1500 North Harbor Drive, Oceanside, 722-8532: NiteLine, contemporary, Thursday through Saturday; Forecast, rock and jazz, Wednesday.

The Last Ark, 2591 South Highway 101, Cardiff, 753-0888: Live music, Wednesday through Sunday; call club for information.

Monterey Jack's, 1540 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Frank Losada Trio, contemporary, Thursday through Saturday.

Nelson's, 340 East Grand Avenue, Escondido, 741-6935: Echle Hunt, contemporary, Friday and Saturday; Nick of Time, contemporary, Tuesday and Thursday.

Norwood, 225 North Hill Street, Oceanside, 727-4724: Burning Wild, rock and roll, Thursday through Saturday; Lightning, rock and roll, Sunday and Monday; No

Feet, rock and roll, Tuesday and Wednesday.

Oakdale Lodge, Lake Wohlford, 749-3383: White Lightning Express, country-western, Friday and Saturday evenings, Sunday afternoons.

Oakdale Resort, Lake Wohlford, 749-3383: Kurtis Fargo and the Spars, country, Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, La Jolla, 438-4030: Jim and Theresa Hinton, Irish music, Thursday; Ed Lange and Enrique Rivera, South American music, Friday; the Larry McNeely Band, bluegrass, Saturday; Old Time Hot Nite, Tuesday; the New Deal Stringband, jug band music, Wednesday.

Pancho's, 1309 Camino Del Mar, Del Mar, 483-0414: Pearl, jazz, Thursday through Saturday; Phil Barber, contemporary and easy listening, early evening Monday.

Pomerado Club, 12237 Pomerado Road, Poway, 741-1335: The Big Stone Blasters with the Savory Brothers, country rock, Wednesday through Saturday.

Powderhorn, 1090 Coast Boulevard, Del Mar, 730-9343: Danny Holiday, rock and roll, Thursday through Saturday; Slone's Throw, vintage jazz, swing and rhythm and blues, Hula Hoop and the Bomb Shelters, vintage rock and roll, Wednesday.

Poway Music Company, 12275 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Rhythm Band, rock and blues, Thursday through Saturday; the Other Brothers, rock and roll, Wednesday.

Rancho Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Couch Inn, 135 North Pine

(corner of Centre City and Valley Parkway), Escondido, 743-9796: Midnight Delight, contemporary, Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3737 South Mission Road, Fallbrook, 728-1598: Don Terranova and Country Plus, country and contemporary dance music, Wednesday through Saturday.

Rogue Hills, 9550 Carmel Mountain Road, Poway, 748-7296, 578-2144: The Duane Wall Show, country and oldies, Monday and Tuesday.

The Shepherd Cafe, 1235 South Highway 101, Escondido, 753-1024: Lisa Kanny, classical piano, Thursday; Adrienne Jackson, classical piano, Friday and Saturday; Peter, Paul, and Mille, contemporary, Sunday; Jeff Conger, folk guitar, Monday; Rick Olson, blues, Tuesday; Jeff Proctor, contemporary, Wednesday; live classical and folk guitar during lunch seven days, including Laura Jackson, Wednesday.

Stage Coach Inn, 1365 Vista Way, Vista, 724-8899: Cactus Jack, country, Wednesday through Saturday and Sunday afternoon.

Temple Plaza, 3295 Mission Avenue, Escondido, 757-7577: Dakota, country rock, Sunday through Saturday; rock and roll, Sunday and Monday; call club for information.

Tellus, 2520 South Highway 101, Carlsbad, 739-4444: The Moxy, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-5400: new country rock, Thursday through Saturday.

Walt Entertainment Center, 435 West Vista Way, Vista, 941-1032: Planet, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Whiskey Creek, 15499 Poway Road, Poway, 748-7328: Coyote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Plains, 1289 West Valley Parkway, Escondido, 745-8540: D.A. and the Rockhounds, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

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Saturday; Jim Edmunds, jazz piano, Sunday through Wednesday.

Blue Parrot, 1208 Prospect Street, La Jolla, 454-9131: Ron Satterfield Quartet, jazz, Thursday, Road Work Band, jazz, Friday and Saturday; Bill Kyle and Shep Meyers, jazz, Sunday; New Roads Jazz Band, jazz, Monday; Peter Spangola Trio, jazz, Tuesday; Bob Hula Trio, jazz, Wednesday.

Catamaran Hotel, 3959 Mission

Boulevard, Mission Beach, 488-1081: Linda Parra, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Freddie, jazz, Thursday through Saturday.

Corsano's Strictly Jazz, 4204 Veterans Street, Point Loma, 224-3695: The Jimmy Corsano Ensemble with vocalist Susan

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Judy Collins Grateful Dead Ted Nugent

Elvis Costello Beach Boys Pat Metheny

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George Benson Rite James

Charlie Daniels Band

Jimmy Cliff Peter Tosh Toots & the Maytals

Rita Williams Chaka Khan

Gloria Estefan Miami Sound Machine

Don McLean The Doobie Brothers

Joe Jackson The Police Van Halen

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CALIFORNIA EXPRESS
Great Country Music

9 p.m. to 1:30 a.m.
Tuesday - Saturday

Happy Hour 4 - 9 p.m.
with Giant Cocktails

Don't Forget our Sunday
Country Brunch from
10 a.m. to 2 p.m.

ABILENE
Pole and Country
500 West Circle North
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All This Jazz!
9 p.m. to 1 a.m.

July 13 - 17 **JAMIE VALLE TRIO**
with Moqui Graham

July 20 - 24 **STORM**

July 27 - 31 **BILLY KYLE QUARTET**

Aug. 3 - 7 **MIKE WOFFORD TRIO**

Aug. 10 - 14 **PETER SPRAGUE QUARTET**

Sunday & Thursday Evenings
STEVE COE
8:30 p.m. to 12:30 a.m.

Town and Country Hotel
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A Rose by any other name... is
Rose & The Arrangement

Tues. - Thurs. 8:30 - 12:30
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THE ISLANDS
Harvard Hotel
2270 Harvard Circle North
287-1101

NITELINE
Sun. & Mon. 8:30 - 1:00



THE PALADINS & THE MAJESTICS
with
THE MAJESTICS

Sun. July 18, 8:30 p.m.

Bluegrass Music
with the
CONSTABLES

From Spruce Pine,
North Carolina plus
Mountain Chopping
Exhibition.

Sun. July 18, 3-4 p.m.
International Mambo Cook Off
with dancing & music
by **MAMBO** **CONTEST**

Tues.-Wed.
The New Amber Band & The Hurricanes
with Eddie C.

Tues. 6:00 p.m. & 8:10 p.m.
Wed. Two-for-One all drinks 8-10 p.m.

Sat. July 24 **REBEL ROCKERS**

MACHO'S
224-2401
Midway & Rosecrans

TONIGHT Thurs. Only \$2.00
July 15,
8:30 p.m. - 1:30 a.m.

Rogues Night
A party for
STEEL PULSE
with music by the
fabulous
REBEL ROCKERS
and food, prizes, dancing and a chance to meet the artists.

Fri. July 10
San Diego's own
DEVOCEAN
dance band

Sat. July 17 "Hot Night"
for listening & dancing featuring
PENETRATORS & BILLY SHEETS UNDERCOVER
Inferious dance music
of all origins... Ska,
Zydeco, Funk, R&B,
Rumba & traces of
Jamaican & Gypsy
exotica.

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POLICE - CARL QUINN - BOB SEGER - GO-GO -
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BLUES - KENNY LOGGINS - R.E.D. - SPEEDRAGON - AL -
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Le Châlet, 5046 Newport Avenue
Ocean Beach, 222-5349: Motown,
rock and roll, Thursday through
Saturday; the Hurricanes, blues,
Sunday and Monday; Clyn Boys
Choir, rock and roll, Tuesday and
Wednesday.

Nader's, 2966 Midway Drive, Loma
Portal, 224-2401: Steel Pulse Party
featuring the Rebel Rockers,
reggae, Thursday; Doreen, top
40, Friday; the Penetrators, rock
and roll, Saturday; the Penetrators,
rock and roll, the Penetrators,
rockability, reggae, 50th rock and
roll, Saturday; the Penetrators,
reggae, Sunday; the New Amber
Band, blues, the Hurricanes, blues,
Tuesday and Wednesday.

Mexican Village, 120 Orange
Avenue, Coronado, 435-8922: The
Third Degree, contemporary, Friday
through Sunday.

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Every Friday & Saturday
starting July 16 & 17

**Stone's
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Sunday 4-8 pm

Curt Stan Swing Band

Every third Sunday

Authentic Polka Dance

Coupon

\$5.00 off

total bill with purchase of two dinners with this
coupon. Offer good through July 31.

Happy Hour 4-7 with hours of beer
Largest dance floor in North County

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Red Coat Inn

Tuesday-Saturday
July 13-17

PROPHET

Wednesday-Saturday
July 18 & 19

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Thurs., Fri., Sat. 9-11 Drink Night

Wed. Kamikaze 2 for \$1

Thurs. 9-11 Drink Night

8-10 pm

Sunday-Thurs. no cover
Entertainment 7 nights a week

5033 University Avenue
Just west of College
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270-3240
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Pacific Beach

**66 TRINITY'S
IRISH PUB**

Entertainment Nightly

**David
Bradley**

and The Mainline Band

Back from their
European tour

**the
Hamads**

Dancing

Thursday-Saturday

Sunday-Wednesday Night

San Diego North

The Ashland Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 236-7313: Nightrunner,
country, Tuesday through Saturday.

The Miami, 2003 Chalmers Drive,
Charmant, 226-2240: Flywad, rock
and roll, Tuesday through Saturday.

Barclay's, 8022 Chalmers Drive,
Charmant, 226-2240: Flywad, rock
and roll, Tuesday through Saturday,
call club for information.

Pat's, 604 Camino de la Reina,
Mission Valley West, 226-2010:
Middle Eastern music and belly
dancing featuring Gosh, Tuesday
through Saturday.

Black Angus, 5047 Kearny Villa
Road, Kearny Mesa, 279-3101:
Paradise, contemporary, Tuesday
through Saturday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-0862: Oasis, top
40, 7-11 pm; Thursday-Saturday;
8PM, top 40, Tuesday and
Wednesday.

Sherry Stone Pub, 5627 Balboa
Avenue, Charmant, 279-3033:
Bait, Irish music, Tuesday
through Saturday.

The Ashland Lounge, Town and
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Country Hotel, 500 Hotel Circle
North, 236-7313: Nightrunner,
country, Tuesday through Saturday.

Barclay's, 8022 Chalmers Drive,
Charmant, 226-2240: Flywad, rock
and roll, Tuesday through Saturday,
call club for information.

Pat's, 604 Camino de la Reina,
Mission Valley West, 226-2010:
Middle Eastern music and belly
dancing featuring Gosh, Tuesday
through Saturday.

Black Angus, 5047 Kearny Villa
Road, Kearny Mesa, 279-3101:
Paradise, contemporary, Tuesday
through Saturday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-0862: Oasis, top
40, 7-11 pm; Thursday-Saturday;
8PM, top 40, Tuesday and
Wednesday.

Sherry Stone Pub, 5627 Balboa
Avenue, Charmant, 279-3033:
Bait, Irish music, Tuesday
through Saturday.

The Ashland Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 236-7313: Nightrunner,
country, Tuesday through Saturday.

Barclay's, 8022 Chalmers Drive,
Charmant, 226-2240: Flywad, rock
and roll, Tuesday through Saturday,
call club for information.

Arrangement, contemporary,
Tuesday through Saturday; Nightline,
contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel
Circle South, Mission Valley,
236-7313: Jesse Davis,
contemporary, Tuesday through
Saturday.

Lady's Grooves, 2020 Camino
del Rio South, Mission Valley,
236-7313: The Siers Brothers, rock
and roll, Thursday; Four Eyes, rock
and roll, the Siers Brothers, rock
and roll, Friday and Saturday;
The Siers Brothers, rock and roll,
Sunday and Tuesday; the Beckett
Band featuring Peter Beckett,
Wednesday.

The Landing Zone, 7888 Obispo
Street, Kearny Mesa, 277-9868: The
Ozzy Brothers, rock and roll,
Thursday through Saturday;
Melting Pot, reggae, Saturday; Pig
and the Bombers, rock and roll,
Sunday and Tuesday; the Beckett
Band featuring Peter Beckett,
Wednesday.

London Ocean House, 5401 Balboa
Avenue, Charmant, 279-2296:
Juice, rock and blues, Tuesday
through Saturday; live music,
Sunday, call club for information.

Marquesa Lounge, 7520 Mission
Gorge Road, Mission Gorge,
583-8870: John G. Lewis, jazz,
Sunday.

Michael's, 6225 Mission
Gorge Road, Mission Gorge,
284-3382: Gary Shaward,
contemporary, Wednesday through
Friday.

Paul's, 16475 San Diego Mission
Road, Mission Valley, 583-8870:
Paul's, top 40, Monday through
Saturday; Forward Motion, top 40,
Sunday.

Rocky Mountain Company, 657
Camden and San Smith, Mission
Valley, 232-3538: Old Ridge.

Tuesday through Saturday: Ben
Shawley, contemporary, Sunday and
Monday; Portland Police, rock and
roll, Tuesday and Wednesday.

The Hangout, 4825 Chalmers
Drive, Charmant, 226-2240: The
Shawley and Co., contemporary,
Sunday through Saturday; Ben
Shawley and Donahue, country,
Sunday and Monday.

Shawley Ben, 6545 Shogun Road, San
Carlos, 465-1728: Shawley, rock and
roll, Tuesday through Saturday;
Pam, rock and roll, Sunday and
Monday.

Phil Ray's, 5147 Waring Road,
Hillcrest, 266-7873: The
Bighams' Preservation Band,
Disco, swing, and oldies, Friday
and Saturday.

The Pabst Cafe, 5323 Mission
Gorge Road, Mission Valley,
236-7313: Chubb, Irish music,
Tuesday through Saturday; Ben
Shawley, contemporary, Sunday and
Monday; Donahue, country,
Sunday and Monday.

The Pabst Cafe, 5323 Mission
Gorge Road, Mission Valley,
236-7313: The Nali Atman
 Trio, contemporary international
dance music, Tuesday through
Saturday.

Peter D's, 5149 Chalmers Mesa
Boulevard, Charmant, 277-3217:
The Bobby Adams Trio
contemporary, Tuesday through
Saturday.

Shawley's Inn, 402 Fashion
Valley, 236-7170: Stephen Cox,
Smokey Robinson, Tuesday through
Saturday, with Tom MacArthur,
contemporary, Friday and Saturday.

Sight, 1100 Ocean Avenue, Bay
Park, 276-3982: Joplin, 50th rock
and roll, End, rock and roll, Coo
Spot, blues, Thursday; Unknown,
rock and roll, Shambles, dia,
Some Philharmonic, rock and roll,
Friday; Beaches and the Backbeats,
rock and roll, DPT2, rock and roll,
the Chains, rock and roll, Saturday;
the James Band, rock and roll, End,
rock and roll, Some Philharmonic,
rock and roll, Sunday; Average
Citizen, rock and roll, the Ravers,

Springfield Wagon Works, 2555
Kearny Villa Road, Kearny Mesa,
565-2212: The Dan Luevano Trio,

rock and roll, Pam, rock and roll,
Tuesday; Detroit, rock and roll,
Wednesday.

THE RUSSLERS

Country rock & oldies Thursday through Sunday

Sunday Jam Session 7:00 p.m. 'til 11:30 p.m.

Monday Spaghetti Dinner 99¢

Put a little
MAGIC
in your evening with

**JERRY
CAMARRO**

every night but Thursday

Happy Hour 3:30 to 6:00 p.m.

Well drinks 75¢, bottle beer 50¢, pitcher draft \$1.50

Complimentary chips & salad

Never a cover!

BODIES

6149 University Avenue 583-6700

Michael's, 6225 Mission
Gorge Road, Mission Gorge,
284-3382: Gary Shaward,
contemporary, Wednesday through
Friday.

Paul's, 16475 San Diego Mission
Road, Mission Valley, 583-8870:
Paul's, top 40, Monday through
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Rocky Mountain Company, 657
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Valley, 232-3538: Old Ridge.

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the Chains, rock and roll, Saturday;
the James Band, rock and roll, End,
rock and roll, Some Philharmonic,
rock and roll, Sunday; Average
Citizen, rock and roll, the Ravers,

Live
Entertainment
Nightly 9-1

**JIM
HAWLEY** WED-SAT

**the
CRITTERS** SUN. MON.
TUES.

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

**the
OLD
pacific beach
CAFE**

4267 Mission Blvd. Pacific Beach, California 720-7522

contemporary music for dancing.
Thursday through Saturday.

Tio Leo's/Mira Mesa, 10757
Carmen Ruiz, Mira Mesa, 695-1461.
Joe Stewart, country and
contemporary, Monday and
Tuesday; Melissa McCracken,
contemporary, Wednesday and
Thursday; Peggy Spive,
contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-5944, 925-7702,
contemporary, Monday and
Tuesday; Peggy Spive,
contemporary, Wednesday and
Thursday; Melissa McCracken,
contemporary, Friday and Saturday.

Wingler's Road, 6008 Mission
Gorge Road, Mission Gorge,
280-6263, E. Jane Wood and
Blaque Sadiels, country, Wednesday through
Sunday.

San Diego South

Anthony's Harborview, 1355 North
Harbor Drive, downtown,
222-6358, Delivered, Steak, and
country rock, and jazz, Thursday
through Saturday.

Black Frog Restaurant, 4672
Federal Boulevard, East San Diego,
284-5797, Showplace, jazz,
Tuesday; Clean Sweep, jazz,
Wednesday and Thursday; Wave,
jazz, Friday and Saturday; jazz jam
sessions, Sunday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010, The
Spud Brothers, 5th and 16th rock
and roll, Tuesday through Saturday;
Sander Hirsch, contemporary and
country, Sunday and Monday.

Bode's, 6149 University Avenue,
East San Diego, 380-5700, The
Ruckers, country rock and oldies,
Friday through Wednesday.

Cafe del Rey/Mesa, 1549 El Prado,
Balboa Park, 234-8512, Raggle
Taggle, new Renaissance variety,
Tuesday evening and Sunday
afternoon; West Coast, reggae,
country rock, and jazz, Thursday
through Saturday.

Calliope's, 2927 Maple Avenue,
North Park, 281-2026, Flamenco
music and dancing, Thursday.
Club 30, 3404 30th Street (at
Udell), San Diego, 692-0080, Live
rock and roll, Thursday through
Wednesday, call club for
information.

Crossroads, 345 Market Street,
downtown, 233-7856, The Dandel
Jackson Quartet, jazz, Friday and
Saturday; jazz jam sessions, Sunday.

Doe Masters, 2051 Shelter Island
Drive, Shelter Island, 223-2572,
Portland Makai, rock and roll,
Thursday through Saturday; Barker
and Orr, contemporary, Sunday and

Monday; Old Ridge, contemporary
and comedy, Tuesday and
Wednesday.

Droopy Muddle's, 31st Street and
University Avenue, North Park,
298-8584, Walt Hodge, Beatles,
ballad, and British folk songs,
Thursday; Jamie St. Claire, folk
music and storytelling, Friday; Jim
and Theresa Hinton, original and
Celtic folk music, Saturday; Isaac
Melrose Morgan and Diane Clark,
harp and flute music, Sunday; Old
Time Hoot Night, Monday; Siam
Gael Coll Band, traditional Irish
music, Tuesday; Nickelsden,
vintage and contemporary classics,
Wednesday; Early Evening Shows:
Jim Spive, jazz guitar, Thursday;
Don Strandberg, blues guitar,
Friday and Monday; Dennis Dobler
and Gary Coleman, folk, country,
and originals, Saturday; Richard
Freeman, folk and bluegrass,
Tuesday; Les Toy Sheils, folk and
originals, Wednesday.

Pat City/Chico Camp, 7137 Pacific
Highway, downtown, 222-0686;
Harvey and the West Road Street
Jive Band, 30s and 40s music,
Broadway hits, Friday and Saturday.

Grass Roots Cultural Center, 1947
30th Street (at Grape), Golden Hill,
232-5009; Lou and Virginia Curtis,
folk, Thursday; Sam Chutman,
Mississippi blues, Saturday.

Hawthorne's, 4096 Wilshire Street,
Old Town, 295-6884, Darryl Bass,
country and contemporary, Friday
and Saturday.

Harpone Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-8442, Babaloo, contemporary
and Latin, Friday and Saturday.

Holiday Inn/Encinitas, 1355 North
Harbor Drive, downtown,
232-3861; Larry Page,
contemporary, Tuesday through
Saturday.

Hill House RESTAURANT & BAR

Bob Long Trio

Tuesday-Saturday

PURL

1822
Sunday & Monday



Monday night is ladies' night—
Well cocktails \$1.00
Dancing nightly—No cover
2730 Via de la Valle, Del Mar
(in the Flower Hill Mall)
755-6614, 455-0920

HALCYON

Thursday, Friday, Saturday July 15-17
The Halcyon proudly presents



Sunday-Monday, July 18-19
FOUR EYES
Every Wednesday night is
Dollar Night at the Halcyon

Padres

Excellent seats—
all games

Chargers

Heart 8/4
George Benson
R/B
Ted Nugent 7/22
Elvis Costello 7/24
Robin Williams 8/13
Charlie Daniels 8/7
James Taylor
9/27
Chuck
Mangione
8/24

Old
Globe
Laguna Arts
Festival
All L.A.
Events

Murray's

Tickets 224-3747
In Glasshouse Square next to Sports Arena

Julia's Tavern, 4246 University
Avenue, (corner of Van Delo
Street), East San Diego, 280-5834.
Live musical entertainment, Friday
and Saturday, call club for
information; Came Wade, older
singalong, Sunday afternoon.

Julie Rieger, 807 West Harbor
Drive, Support Village, 233-4300;
The Bizarri/Kirpatrick Band, rock
and country rock, Wednesday
through Saturday.

King's Road Cafe, 4034 30th
Street, North Park, 464-1081;
284-9603 (after 6 p.m.); Rio, funk,
new music, Thursday; Forbidden
Chairs, Black Dog, Southwestern,
new rock, Friday; the Paladins,
rockabilly, Skanksters, ska,
Monsters, rhythm and blues,
Saturday; dance to new music,
guest disc jockeys, Wednesday.

Kung Fung, 2940 Fifth Avenue,
Hillcrest, 295-7302, Llama, classical
guitar, early evening Tuesday and
Wednesday; Julio Aguirre, classical
guitar, early evening Thursday and
Friday; Doug Hewitt, folk guitar,
early evening Saturday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017; King
Recall Blues Band, blues, Thursday
through Saturday; Rocco Band,
rock and roll, Tuesday and
Wednesday.

My Back Back's, 6205 El Cajon
Boulevard, East San Diego,
287-7332; Sky High, rock and roll,
Thursday through Saturday;
Prophet, rock and roll, Monday;
rock and roll, Tuesday and
Wednesday, call club for
information.

Paragon, Pacific Highway at
Harbor Drive, Support Village,
232-7282; David Cost, jazz, Tuesday
through Saturday.

The Poodles, 3355 Adams Avenue,
Normal Heights, 953-4076; Live
rock and roll, Friday, Saturday,
and Wednesday, call club for
information.

The Prime Blues Saloon, 956
Second Avenue, downtown,
239-8810; Mike Gold, swing
up to tight clubbing, Tuesday
through Saturday.

Prophet Nightclub, 4461 University
Avenue, East San Diego, 283-7441; Last Ball and
Shoe Money, jazz, Thursday,
Sunday, and alternate Sunday;
the Orion Guitar Duo, classical
guitar, Wednesday, Friday, and
alternate Sunday.

Red Coat Inn, 5803 University
Avenue, East San Diego, 583-6670;
Prophet, rock and roll, Thursday
through Saturday; Lady and the
Tramps, rock and roll, Sunday and
Monday; Rhonda, rock and roll,
Tuesday and Wednesday.

Shannon Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2986; Sundowner Lounge,
Goldilocks, jazz, Tuesday through
Saturday; Leslie Gold,
contemporary and standards,
Sunday and Monday; Butterfield's
Carnes, with Jeanne Chatham,
Harry Smith, and Patty Padon,
jazz, Tuesday through Saturday.

Shannon Inn Airport, Sandpiper
Lounge, 1380 Harbor Island Drive,
Harbor Island, 291-6406; The
Johannes Twain Trio, contemporary
and variety, Monday through
Saturday; jazz jam sessions with
Johannes and Jerry Chatham,
early evening Sunday.

Shelby's Cafe, 3753 India Street,
downtown, 285-9465; Steve
Feinbend Jazz Quartet, jazz,
Thursday; Linda E. folk, Friday;
Radio Free Sidney, improvisational
comedy, Wednesday.

Schubert's, 425 West B Street,
downtown, 232-7286; P.F. Flyers,
jazz and contemporary, Wednesday
through Saturday.

Tom Hain's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110; Duet and Yflosa,
contemporary, Wednesday through
Saturday.

Portland Makai



Last Weekend!

Old Ridge returns July 20th!

Barker & Orr

Sunday & Monday,
9pm-1am



DOC MASTERS

at the Shelter Island Marina Inn.
Phone 223-2572

SAN DIEGO TICKET EXCHANGE

18 JULY 22, 23 & 24
SCORPIO JULY 24 & 25
ELVIS PRESLEY JULY 24 & 25
19 AUGUST 13 ★ **REBECCA** AUG. 9 & 10
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Bobby G's

Thurs.-Sat., July 15-17

Pep Boyz

They've got all the parts to make your evening run smooth.

Sun.-Tues., July 18-20

Get supercharged by the

Turbos

Kamikaze \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

**BUY
SELL
TRADE**
Across from
Campus Drive-In

NEW T-SHIRTS

BUDDY HOLLY **YARDBIRDS**
JAM **U2**
SOFT CELL **HUMAN LEAGUE**
BEATLES **ZAPPA**
DOORS **GO-DOY**
EDDIE COCHRAN **EDDIE COCHRAN**
GENE VINCENT & MARY, MARY OTHERS

SELL US YOUR USED RECORDS FOR CASH
RENT THE RECORD OF YOUR CHOICE

WE'RE OPEN 7 DAYS
MONDAY-SATURDAY 10 AM TO 8 PM - SUNDAY 11 AM TO 7 PM
CASH PAID FOR USED LP & 45's

At the
Wind rose
in Marina Village, Mission Bay

Dallas Collins
July 15-17 & 20-24

TWEE SMOKERS
July 18 & 19

Picture ID required.
No cover with maximum food
purchase of \$5 per person
except Fridays & Saturdays.

Wind rose

**FOR
WOMEN
ONLY**

MUSTANG
CLUB

TWEE SMOKERS
July 15, 16, 17

July 22, 23, 24

Sunday, July 18 KPRI presents Flanigan's
5-Year Anniversary
with
Dallas Collins

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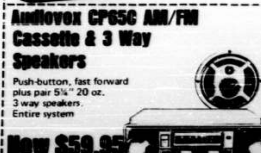



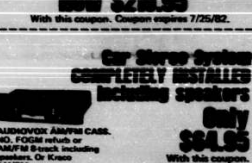
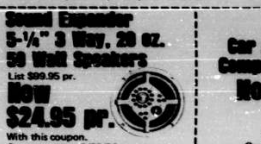


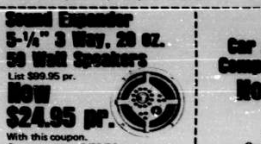
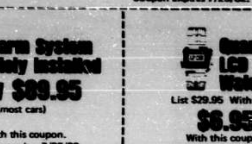


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