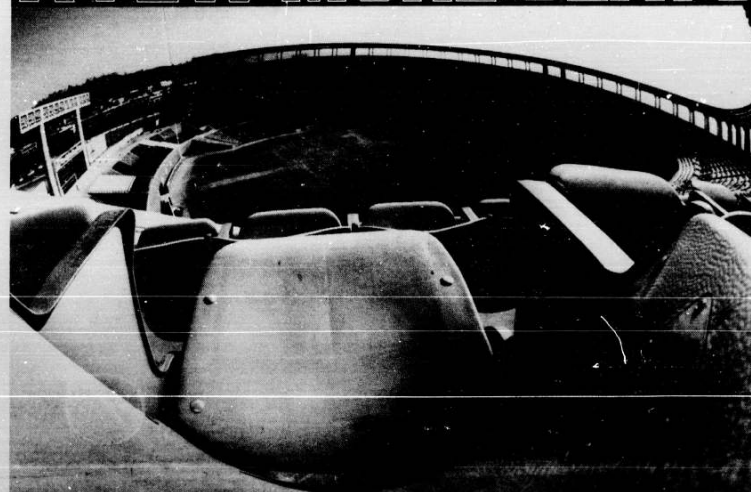


# DOUBLE GRAND OPENING

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**READER**  
VOLUME 12, NO. 23 JUNE 16, 1993 SAN DIEGO'S WEEKLY

## A FEW MORE SEATS



## A LOT MORE MONEY

The city's plan  
to expand the  
stadium looks  
good on paper.  
But then, so  
did the Edsel.

Who loves the Chargers?  
Well, every game is completely sold out, which is some indication. And you can't drive anywhere around town for more than five minutes without seeing a Charger Power bumper sticker. Caps and T-shirts and beer-can holders and sun visors: Chargers! Even city hall loves the Chargers — officially. Who can count the number of proclamations, special days, honorary this and that. Didn't Pete Wilson take up a bet with the mayor of Oakland prior to a tough game? Or was it Deputy Mayor Bill Cleator wagering with the mayor of Pittsburgh? Football madness. Everybody loves the Chargers.  
Who loves Gene Klein?  
Not the same question, I know. Maybe it's not a fair question anyway. Klein, however, loves San Diego, as he's said on many occasions. And why not? The city has always treated him well — and continues to do so. If the council does as it's expected to do and votes in favor of a proposal to expand San Diego Stadium — forty-four new "skyboxes" and about 7800 additional public seats — Klein will be provided with a couple of million dol-

lars extra per year, for the next twenty years. Those millions will be in addition to the money you and I now give him every time we fight the stadium parking lot mess, or when we buy the cap or T-shirt or the hot dog once we finally get inside the stadium. (Oops. I mean *our* stadium.) Nonetheless, everybody involved appears to be quite pleased at the prospect of a bigger stadium. Everybody is happy, it seems, but me.  
I'm not unhappy for feeling left out. No. I too enjoy watching the Chargers (though about half the gray hairs on my silver head are the result of stadium traffic jams). I'm unhappy because I can't get my calculator to work right, and I use the damn thing to make myself a living. I'm also in the habit of playing around with it, which is supposed to be fun. For instance, this stadium expansion business has occupied much of my spare time lately — just for the heck of it. But my machine must be broken, because if it were working right, I'm sure that nobody down at city hall would be very happy about these plans to expand.

(continued on page 18)

By Vincent Roberts  
Photograph by Robert Burroughs

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# City Lights

## Quick Pix, No Tix

Further proof that reporters think they're better than everyone else: for the past nine months, television news crews and an occasional radio and newspaper reporter have mailed in their work-hour parking tickets to the police department's public affairs office, where the eight-, ten-, and twelve-dollar citations are routinely voided and dismissed.

The parking tickets in question are issued by traffic division meter maids who patrol the perimeters of the city administration building on C Street, and the downtown county and federal courthouses. Last fall, Channel 10 news director Ron Mires and his assistant, Jim Reiman, noticed that their camera crews were handing over to the station a string of expired-meter, white-zone, and yellow-zone parking tickets. The reporters had picked up the violations while covering city hall stories and city council meetings, most were issued along the C Street side of city hall, where there's no curbside parking allowed. Paying the fines is small potatoes for a million-dollar newscast operation such as Channel 10, but assistant news director Reiman didn't like the aggravation. So he wrote to police lieutenant Tom Hall, head of the public affairs unit, to complain about how far the station's cameramen would have to lug fifty pounds of equipment if they couldn't park on the convenient but illegal C Street side. (There are two Ace public parking lots on Third Avenue, directly across from city hall.)

Lieutenant Hall called several TV news executives and the group agreed that if a camera crew felt it was covering a legitimate news story and returned to find a citation under the windshield wiper, the ticket would be mailed to Hall, who would usher it through police department bureaucracy and have it voided. Hall says he voids an average of three tickets weekly—a total of about \$1000 in uncollected fines since the informal policy was instituted last fall. Police public affairs officer Bill Robinson, who sees all the mailed-in citations, says most come from Channel 10, with an occasional request from other stations and a newspaper or two. (*Business Journal* reporter Bill Ritter last week had Robinson clear a yellow-zone ticket issued while Ritter dashed into a downtown high-rise on a story assignment. *Tribune* reporter Frank Saldana got a citation for parking his marked company car in the public parking section of the police headquarters lot longer than the



C Street, in front of city administration building

allotted time — it too was voided.) Channel 10's Reiman doesn't know how many tickets his crews have mailed in for dismissal, and he doesn't screen the tickets first to make sure they are "excusable" violations. Lieutenant Hall says he passes along the tickets without much scrutiny because he thinks the station managers have already screened them for legitimacy. (Hall did warn one reporter that a ticket submitted for dismissal did not meet the department's unwritten criteria.) Channel 39 reporters have also requested and received ticket dismissals, but Tom Moo, the station's news director, feels uncomfortable with the special treatment afforded the media. When a wave of tickets landed on his desk recently, Moo paid them off and wrote a staff memo requesting his reporters to "look for legal parking spaces and get back to the meters in time to put another nickel in the slot before [the meters] expire."

—P.K.

## Feel Like Some C Food Tonight?

The more than 4400 restaurants in San Diego County can expect a minimum of two or three surprise inspections each year by the county health services department, which since 1952 has assigned letter grades to restaurants based on cleanliness and various other health factors; the restaurants then have to display the grade by the front entrance. Restaurants are assigned an opening score of 200; points are then subtracted for such violations as dirty walls, ceilings, floors, counters, grills, and cooking utensils; chipped dishes; employees smoking in food areas or not wearing hair nets or caps; spoiled food; improper refrigeration; improper sanitization of dishes and flatware; cockroaches or rats on the premises; and five or more flies visible from any one vantage point. Restaurants with

a remaining total of ninety percent or better receive an A rating; eighty percent or above, a B; and below that, a C. The C rating also carries with it an official warning by the health department that enough violations must be corrected within thirty days to bring it up to at least a B or the restaurant will be closed, a clause that has only rarely had to be enforced. Ray Redmund, assistant chief in charge of the health department's food program, says he can't recall any restaurants being closed permanently since the countywide hepatitis outbreak a few years ago; a few others have been closed for a period of one or two days, he says, because of toilets breaking down or no hot water being available. But for the most part, he says, restaurants stay in compliance of the department's rules, and he reports that nearly all of them receive As.

Still, Redmund says, in the first five months of this year, 156 restaurants received Bs and another eighteen got Cs, although he says nearly all of them requested a follow-up inspection after a few days of clean-up and got their A ratings back. These restaurants with substandard grades are not limited to sleazy dives. Among recent Bs are the Fish House West in Cardiff (dirty walls and work tables; no hair nets or caps for employees); the Mandarin House in Solana Beach (cockroaches and evidence of rats; food servers without hair nets; dirty ceilings, walls, and floors); and several of La Jolla's most popular — the La Jolla Village Inn (excessive flies; dirty walls, ceilings, floors, and counters), Bully's (poor refrigeration; dirty utensils, walls, ceilings, and floors; improper storage of food); the Mandarin House (dirty walls, ceilings, and floors; no soap in restrooms; food preparers smoking around food; greasy grills and fryers); El Torto (food servers with dirty hands;

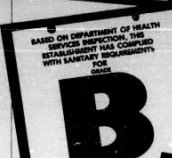
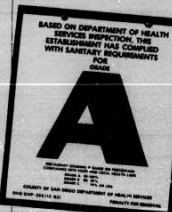
Boulevard received its C last March for dirty dishes, dirty cooking utensils, and mice droppings on the shelves and around the oven. (Both restaurants now have A ratings again.)

The problems at Blumer's seem to be common to its neighborhood, however; on El Cajon Boulevard alone, two restaurants received Bs (Carlos's Mexican Food, the Amazon Sweet Shop) and eight got Cs (Blumer's, Jack in the Box, the Ena Restaurant, Cafe Ngoc, Radio's Club 48, Nappy's Restaurant, Two Guys From Italy, and House of Wong). Again, all have subsequently been reclassified with A ratings.

Then there are the approximately two dozen restaurants that repeatedly score Bs and Cs, clean themselves up enough to earn an A rating, and later slide back to substandard levels. Counting from January of 1982, these include Luigi's Crotto in Bonita (three Bs), Dog Patch USA in Campo (four Bs), the Mandarin House in La Jolla (five Bs and one C), the Red Dragon in Oceanside (six Bs), the Pour House, also in Oceanside (four Bs, one C), the Donut Depot in Ramona (five Bs), Two Guys From Italy in El Cajon (three Bs and one C), and Albi's Oriental Steakhouse in Kearny Mesa (three Bs). "All we can do in cases like that is go in and talk to the owner and show him what he's doing wrong and keep at him until conditions get better," Redmund says. (In fact, all of the restaurants above have since reclaimed their A ratings.) "But sometimes nothing works and we reach a situation where we have to say, 'Look, do this or else.'"

Understandably, owners and managers of restaurants that receive poor grades question the health department's criteria. "I do not feel the ratings were fair, but I don't want to go into why," said a woman who gave her name as Mrs. Baker and said she and her husband Dan own Two Guys From Italy. Ray Wong, who manages the Mandarin House in La Jolla, writes his restaurant's poor rating was due to a poor showing in the last year and a half to an old kitchen which has recently been remodeled. But he, too, is unhappy with the health department. "You can't fight city hall," he shrugs.

—T.K.A.



## Gingerbread And Cheesecake

When architect Hal Sadler designed a wood, glass, and beamed-ceiling restaurant in 1969 for the Foodmaker chain, he brought a measure of neat, landscaped architecture to the otherwise raucous intersection of Midway and Rosecrans. But in the fifteen years since Sadler's creation was opened as the Sassandra restaurant, he says it has been so "desecrated" that he'd "damn well like to throw a stick of dynamite" at the building. And Sadler — creator of the slender California First Bank high-rise and other downtown landmarks — hasn't seen the worst of it yet.



Sassandra restaurant, 1969



Hal Sadler

## The Name Game

Last week's news that the San Diego school board is going to rename Collier Junior High School in Loma Portal after a thirty-four-year-old Santa Monica glassblower, Stephen C. Correia, is not sitting well with all members of the nearby Ocean Beach and Point Loma communities. Some are questioning Correia's age ("Why this kid?") and artistic reputation; others are grumbling that the new name ignores the communities' wishes. "Cabrillos is a much more famous name. If you wanted to name it after someone of Portuguese descent," carps one of the dissidents.

Of course, honoring a son of Portugal was never the goal of the name change. Instead, the renaming was prompted by the fact that the school district recently decided to close Dana Junior High in Point Loma and to send all the remaining Dana students to Collier. Since Dana students (mainly from Point Loma) and Collier students (mainly from Loma Portal and Ocean Beach) traditionally

have nursed staunchly individual identities, the idea of giving a new name to the school that will house the combined student bodies arose many weeks ago as a way to ease that merger.

And indeed, Dorette Jackson, editor of the *O.B. Beacon*, agrees that the idea of the renaming wasn't kept secret. Jackson claims, however, that very few people knew that "Correia" was such a hot contender. Ken Erhardt, concurs. Erhardt, co-chairman of the Community Forum, a coalition of nineteen different community groups in the Ocean Beach/Point Loma area, says the possible name change arose at that group's May meeting, but the group was so confident that the school board would rename Collier "Peninsula Junior High" (a popular choice) that the group decided not to take any stance. When the school board voted a week ago Tuesday 3-2 for the Correia name, Erhardt says he was "stunned and upset."

The three school board members who voted for Correia apparently were won

over by the presentation made by a Point Loma PTA activist named Claudia Engstrom. Engstrom not only presented the board with a petition signed by more than 1000 residents who endorsed the Correia name choice, she also argued that the petition-signers reflect a community consensus. Engstrom claims she talked to as many community groups as she could think of, winning endorsements from several



Claudia Engstrom

(including the Cabrillo Civic Club, the area's historical society, and others). Ironically, Engstrom claims her own personal preference was to retain the Collier name "and build on that tradition." However, she says by late spring it became clear that most of the affected families were insistent about having a new name, and that their top choice ("Point Loma Junior High School") would not suffice,

being too similar to Point Loma High School. Only at that point, Engstrom insists, did she suggest the Correia name to a committee that was agonizing over the new appellation. Although Engstrom was a classmate of former Point Loma resident Correia (who attended Dana Junior High, Point Loma High School, and SDSU before leaving town), she says she brought up his name solely on the basis of Correia's impressive artistic achievements and experience as a schoolteacher.

Despite those credentials, a half dozen community leaders early this week signed a letter requesting that the school board reconsider the name decision. Engstrom, however, counters that any attempted reversal now will be both touchy and embarrassing. She points out that when Correia decided to leave town, he pledged to donate to the school a glass tile mural and a collection of his works. Engstrom says he also is organizing fundraising for a new paint job for the school and for a scholarship fund, and Engstrom adds that the glassblower has promised to conduct workshops for the students at the institution named after him.

—J.D.

—Paul Krueger, Jeannette DeWyz, and Thomas K. Arnold

# City Lights

Mabel's for "taking a giant step backwards by not recognizing the amenities in [Sadler's] original development."

Mountain Mabel's was replaced in 1978 by Macho's Mexican restaurant. Down came some of the full-grown olive trees that softened the building's perimeter, and curbside landscaping was clipped. Sadler's innovative roof design — a series of interlinked mini-pyramids — was blighted by a layer of south-of-the-border tiles. A blurring succession of recent name changes — to Banana Court, then No Name, and finally Acapulco Joe's — failed to entice diners, dancers, or concert-goers, and last month the current sub-lessees skidded

to the bottom of the commercial barrel. They rechristened the corner location A.J.'s and brought in topless dancers to strut around the sunken bar area that was originally designed and decorated by Bazaar del Mundo's Diane Powers.

The building is accented by luminescent yellow striping and has a large yellow "A.J.'s" sign facing Rosecrans Street. (The sign is in violation of city ordinances; so is the topless dancing, since it is within 1000 feet of an existing adult entertainment bar.) The curbside landscaping has been reduced to bare dirt, and two battered Chevrolets are parked on the sidewalk, where they anchor signboards reading "Dancers Live on Stage/Girls."

San Diego Trust and Savings Bank, trustee for the unidentified property owners, was served with notice of the adult entertainment violation last week and called in an attorney for help. Neighboring property owners are griping, and Bill Thaxton, a Coldwell Banker leasing agent for the Loma Portal area who still believes the Midway-Rosecrans corner is a good location for a Black Angus/Marie Callender's-type family restaurant, says the building may be beyond restoration's help. "It might make more sense just to bulldoze it and start again," says Thaxton.

—P.K.





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## Oh, Mexico

Congratulations! Your feature article, "Mystery Gets Company" by Judith Moore (June '93) is a brilliant example of honest, sincere journalism. As a Mexican journalist, I envy very much the freedom that exists in the United States. I could never have written such a story in my newspaper, for censorship is one of the oldest traditions in the Mexican press. The government owns the paper; you see, and anything said against the allocation of newspaper print to the violator of this code of silence. The violation of human rights is a daily occurrence in Mexico, and conditions in jails and

detention camps (the most famous and abominable is Campo Militar Numero Uno in Mexico City) are beyond words. It is commonplace for a citizen to be picked up by any of the dozens of different police forces and, without further process of law, be made to suffer torture and even death. The rich can always bribe the top officials and never suffer persecution, but the fate of the poor is quite different. Amnesty International has a few reports on Mexico.

The country's main problem is still corruption at all levels. "Establishment" newspapers in other countries never print any of the stories that show violations of

human rights, in order, as they say, "to maintain friendly relations" with Mexico. The present economic crisis is definitely not due to the oil situation, but to the crimes committed against the nation and the people by the gangs in power, who hand out jobs to all their relatives, friends.

## Letters

"compadres," and so forth. Every six years the ruling gang cleans up, leaving the nation penniless but their own pockets filled with millions of dollars. They buy penthouses in New York, million dollar homes in Connecticut, castles in Spain, yachts, etc. And the people? The people starve to death, suffer persecution and all sorts of injustices. Moral renovation is a big joke and a lie. I cannot say everything I would like, but again, I congratulate you on the magnificent story on conditions in Mexico. When I read such wonderful articles, I again feel proud to be a journalist. Miguel Angel Diaz Barrero La Mesa

Jonathan Saville replies: I am sorry to have The Daughter of the Regiment taken away from my list of Mr. Capobianco's good productions, but of course Mr. Barker is correct. To make up for it, Mr. Capobianco should be excused for Don Carlo, which I erroneously attributed to him but which was in fact directed by Bodo Iges. (I think I should also add Chabrier's Gwendoline as one of Mr. Capobianco's directorial successes—an imaginative staging of a difficult and virtually unknown opera.) I am, of course, Sutherland, Mr. Barker and I are in substantial agreement.

## Tito And Joan

There is an error in Jonathan Saville's June 2 review ("Tito's Last Act") of the San Diego Opera's production of Adriana Lecouvreur which should be corrected. Mr. Saville, in his discussion of departing general director Tito Capobianco's talents as a stage director, states that Capobianco directed the opera's delightful 1973 production of

Jonathan Saville replies: I am sorry to have The Daughter of the Regiment taken away from my list of Mr. Capobianco's good productions, but of course Mr. Barker is correct. To make up for it, Mr. Capobianco should be excused for Don Carlo, which I erroneously attributed to him but which was in fact directed by Bodo Iges. (I think I should also add Chabrier's Gwendoline as one of Mr. Capobianco's directorial successes—an imaginative staging of a difficult and virtually unknown opera.) I am, of course, Sutherland, Mr. Barker and I are in substantial agreement.

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
What kind of glue is used to hold down the reflectors on California highways?  
William Goehring  
San Diego

That sticky stuff is a two-part epoxy glue. When the separate ingredients are mixed together, some pretty impressive bonds are formed — as is proved by the steadfast markers on our streets and highways. The reflective pavement markers themselves come in a wide variety of colors and designs, including one- and two-way white (actually clear on one or two sides), one- and two-way yellow, and blue and red. Add these different types to the varying situations in which they are used, and you have a considerable number of possibilities for decorating our thoroughfares. In San Diego there are thirty-eight different patterns in which pavement markers are applied. Leading the gluing procession is a truck, at the front of which is a person who sandblasts the spots for the markers. At the rear of the truck is a worker who first applies a dab of epoxy (which must be at a certain temperature) to the markers, and he then places those glue-laden reflectors upside down on the roadway. (This is the tough job, because this worker must figure out which type of marker he should lay down in each place.) Behind the truck follows a person on a go-cart who turns the markers right side up, where they dry within twenty minutes.

Do-it-yourself reflector-appliers can purchase both the glue and the markers — though I suspect they might get into trouble if they started marking city streets. The John C. Henberger Company at 7696 Vickers Street (phone 292-5772) supplies the city and county with glue and markers; both rapid-set and standard epoxies are

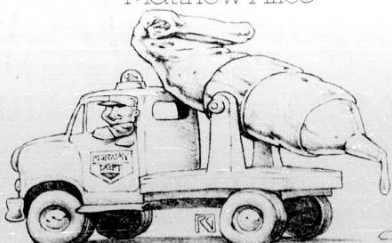


Illustration by Rick Grady

available, as are the various styles of reflectorized markers.

Dear Matthew Alice:  
During one of my all-too-frequent gas station visits, I wondered why gasoline prices always end with nine-tenths of a cent per gallon. Why don't they round this up to a nice even cent? Also, why have gasoline producers let octane levels slip so much in recent years?

Bruce Perry  
San Diego

While in the dusty down of Dyer, Nevada recently, I saw a broken-down gas pump that looked to be thirty years old. Ah! says I, here's a chance to delve into Bruce's question. There on that bone-dry pump was a price — 34.9 cents for ethyl — and the telltale little wheel that marked off tenths of a cent. The wheel was rusted into place. That it once could have indicated something other than nine-tenths of a cent

is certain, whether it ever did is unknowable (the only living creatures in sight, a couple of hungry-looking mutts and a raven, were no help). Pricing gasoline in increments of nine-tenths of a cent probably goes back even further than that pump in Dyer, back at least fifty years to the first pump to incorporate an automatic price indicator, in 1932. Surprisingly enough, though, prices have not consistently ended in the highest tenth; even today the odd station can be found that sells gas for, say, \$1.15.7.

But these stations are scarcer than an ethanol-powered car in Saudi Arabia. Convention has shown consumers to be oblivious to the innocuous-looking nine-tenths. Instead they look at the big number, the \$1.29 or \$1.45 or whatever, not even considering the fractional appendage and its effect on their pocketbook. The custom began back when a penny meant something. If a gas station owner could

charge 15.9 cents per gallon, instead of the sixteen cents the station down the street charged, he would get more business. Now people can't be bothered with the trivial tenth or two . . . or nine.

There are recent examples, though, of when this policy was not in effect. During the gas shortage of the early Seventies, the imposition of federal price controls limited the amount of profit dealers could make. Of course they charged right up to that limit, but when the profit margin was tacked onto the price they paid the oil companies, some very odd prices resulted: 67.4¢, 93.7¢, and so on. The recent lifting of price controls has put an end to those prices, and for the most part dealers have gone back to the nine-tenths ending. And when wholesale prices increase (or decrease), do you think dealers move the tenths wheel to reflect that change? Hah! Only the cent figure goes up (or sometimes down), even though the cost to the dealer may only change by half a cent.

Those shortages in the Seventies also account for the decrease in octane levels (so do federal lead restrictions and the new method of measuring octane). The higher the quality of the gas, the fewer gallons can be produced from a barrel of crude oil. And since oil companies wanted to stretch what barrels they had, they began making a lower-octane product. Of course, the end of the shortage did not see an increase in octane levels. It's simple: oil companies can make more money by producing more gallons of lower-octane fuel.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80983, San Diego, California 92138.

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## THE INSIDE STORY

BY PAUL KRUEGER

BEFORE THE LOCAL TAXICAB INDUSTRY WAS deregulated in 1978, some cabbies made an easy living picking up and dropping off passengers at the Lindbergh Field airport. And Yellow Cabs far outstripped any competition in servicing Lindbergh. But with deregulation, a flood of taxis hit the streets and many of them headed straight for the airport. Last year there were 630 cabs licensed with the special \$200-per-year airport stickers that allow them to wait for passengers outside the east and west terminals. Yellow Cab drivers, disgusted with the three-and-four-hour waits for a paying fare, went elsewhere for passengers.

But in July Yellow Cabs will return in abundance to Lindbergh, thanks to a ruling by commissioners of the port district, which oversees taxi traffic at the airport. The commissioners voted last month to reduce the number of airport stickers to 450 and to cut that figure in half again to 225 later this summer. Independent cab owners opposed the limitation, arguing that the disenfranchised cabbies will simply head for the zoo, Sea World, and the Naval Training Center, fighting for fares and aggravating those already overcrowded pick-up spots. But Yellow lobbied hard for the airport service cuts, and at the same time made sure it has the best chance of getting plenty of its cabs among the lucky group that gets to pick up the generally high-paying fares at Lindbergh.

The lucky cabs will be chosen by lottery, to participate, a cab must have one of the officially issued airport stickers. In April, 180 of Yellow's 280 cabs had such stickers, but in the month leading up to the port's ruling, Yellow spent \$5000 to buy

stickers for its one hundred stickerless cabs. So the entire Yellow fleet can participate in the summer lotteries. Yellow thus has 280 of 630 stickers—a potential forty percent of the streamlined airport fleet or more, should the luck of the draw be on Yellow's side. But Bill Hilton, Yellow's general manager, denies that the last-minute purchase of stickers was engineered to increase Yellow's chances of regaining dominance at Lindbergh Field.

The independent owners are unconvinced by Hilton's reassurances, and they doubt that they can ever convince the port commissioners to open up the airport again. They say Yellow's owner, Don Swortwood, has much more influence with the port than they do, and note that Yellow's lawyer, Paul Robinson, is a former staff aide to ex-Mayor Pete Wilson, who appointed incumbent port commissioners Bill Rick, Louis Wolfshiemer, and Maureen O'Connor. And the independents provide an admittedly ineffective opposition. "The port commissioners just find it easier to deal with Swortwood," says independent cabbie Paul Heimer. "We [independents] are so fractured we can't even deal with ourselves."

The most intriguing question of summer politics isn't where a new downtown convention center might be built, but whether Mayor Roger Hedgecock wants voters to approve it. Hedgecock rode through the election campaign promising voters that if a convention center posed a financial "liability" to taxpayers, he'd arrange a vote on the issue. The El Cortez and Broadway Galleria proposals—which depend on city-sponsored financing—



Photograph by Jack Yuen

Cabs on Harbor Island

clearly pose such a liability, but the Unified Port District's financing plan for a Navy Field convention center gives Hedgecock room either to push the issue to the ballot, or keep it off.

The port's plan is unique because the \$95 million needed to build the center on land south of Seaport Village would come from the port's bulging bank account. Additionally, developer Doug Manchester would build two or three hotels surrounding the new center from which the city treasury would be enriched by room taxes.

The port district doesn't want to manage the convention center, and would lease it to the city for a nominal yearly payment. But it costs money to keep such a cavernous structure open, and even strident convention center backers admit the city would lose money for at least the first three years. "It's the city's risk on operation," admits one tourist industry official. "And convention centers don't make money."

That risk could push Hedgecock to seek a public vote, but those enamored of the port's proposal are trying to convince Hedgecock he could finesse that question and avoid the vote without breaking his campaign pledge. He can

emphasize the port's offer of construction funds and argue how the lengthy lease the city gets on the convention center will outweigh any temporary operating costs. There's the standard appeal about how a vote would only delay construction and push up building costs. And special, single-issue referendums are expensive themselves.

Convention industry and chamber of commerce officials have made these arguments to Hedgecock; he's told them he wants a vote. His public statements, however, have been garbled: he expressed an uncharacteristic lack of background homework on the port's offer at a press conference early this month, and instead of withholding comment on the need for a vote until the port made a formal proposal Tuesday, he told reporters that the port's plan included a "general liability [that] leads to the inevitable conclusion that [it] would be subject to a vote of the people." Skeptics say he's even dispatched Deputy City Manager John Fowler to meet with port officials and seek a tougher deal, thus making a vote more likely.

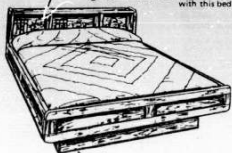
The mayor might be playing up the risk factor simply to see if convention center opponents would surface early with

demands for a referendum. None have so far. Former councilman Fred Schnaubelt, a leader of the informal coalition that smashed Pete Wilson's 1981 convention center proposal, has said he might well endorse a "properly worded" Hedgecock-port district proposal. Terry Brown, the Mission Valley hotelier who can be expected to oppose any downtown center that threatens his Atlas Hotels, has been silent. Councilman Uvaldo Martinez, the first elected official to endorse the port district proposal publicly, sent letters to six organizers of the 1981 convention center opposition asking if they had any objections to the current port plan. Only one bothered to reply.

All this should signal to Hedgecock that he could avoid a ballot and take a no-risk credit for building a convention center. But Hedgecock would gain invaluable exposure by leading the charge for a Yes vote. He can push his job-creating potential in the blue-collar and minority districts that in March voted heavily for Maureen O'Connor, thus strengthening that weakness and undercutting any thoughts O'Connor may have of challenging him in 1984. And he'll win where Mayor Wilson once lost.

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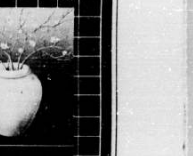
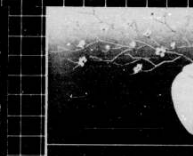
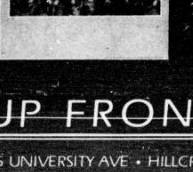
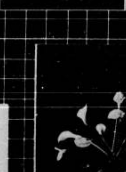
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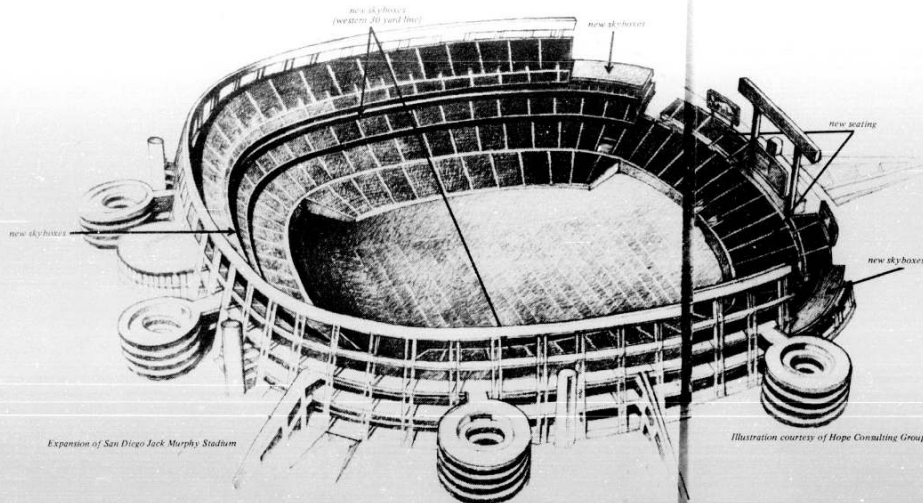
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Expansion of San Diego Jack Murphy Stadium

Illustration courtesy of Hope Consulting Group

## SEATS

(continued from page 1)  
But the fact is, I haven't seen this many happy people since the stadium was first proposed way back in 1964. If you were here then, you'll remember that the entire city was gone-bankers happy because they could have a beautiful new stadium and, as city officials were loud to shout, they could have it without cost to the taxpayers.

Of course, this never turned out to be true. There hasn't been a single year in the stadium's history that the money it brought in came close to paying off the money due each year to pay for its

construction. The extra cash needed annually has come from the sale and leasing of city property — that is, property you and I own. It's true, technically, that we haven't suffered any special new taxes to help bail out the stadium, but I would argue that the sale and lease money heading over to the stadium's bank account is a form of indirect taxation. After all, the stadium was supposed to support itself, and the money from our property could have, or should have, gone for other things, such as parks, or policemen's salaries, or street maintenance.

This new stadium-expansion scheme is also being promoted as a no-cost benefit. But my calculator (which the repairman just assured me is working fine) says that there will be

a cost, a substantial one — perhaps half a million dollars the first year. The city manager's office has told members of the city council something quite different, and thus far the council has asked no questions. Whether or not my figures are ever taken seriously, however, there remains another interesting question: Why is everybody so blasted gung-ho about expanding the stadium? Who needs it?

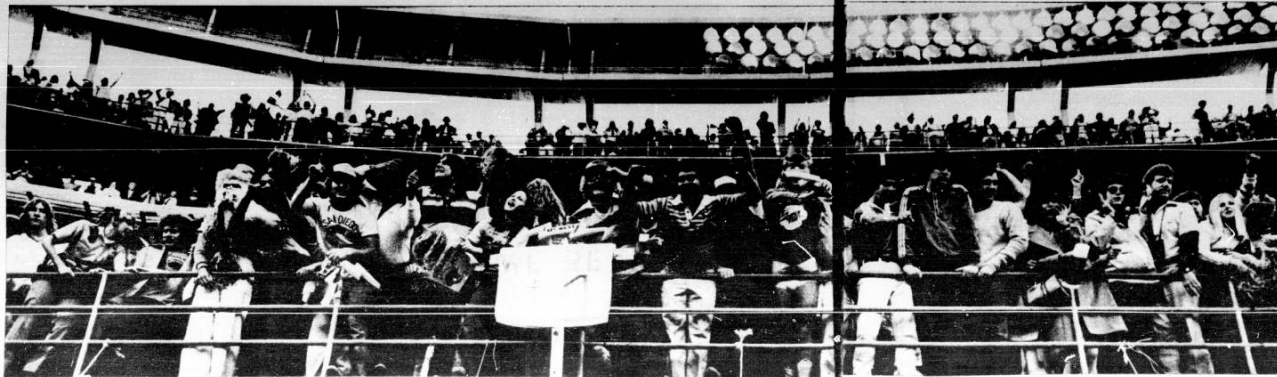
Not the Padres. Their 1982 average attendance was a few heads over 20,000 (better this year), and the stadium holds about 52,000 people. The Padres have enjoyed but two sell-outs in their history. Even with special promotions and giveaways, the team rarely draws more than 35,000 fans.

(continued on page 12)



Gene Klein

Photograph by John McElroy



Photograph by John McElroy

## Sharpen up your pencils. The only thing bad about the math is THE BOTTOM LINE.

Listed below are excerpts from a memorandum to the city council prepared by Assistant City Manager John Lockwood and his staff. Council members received the memo on March 28. Attached to it was a note from Lockwood explaining that he intended this summary of the proposed stadium expansion to be an aid in analyzing the financial implications of the project.

While the Lockwood memo carried calculations for ten years (from 1985 to 1994), I have restricted this examination to the first year, 1985. It is that first year from which all succeeding years are extrapolated. Lockwood's figures and my own figures are first presented side-by-side, then followed with an item-by-item analysis.

### LOCKWOOD and STAFF

#### City revenues

Ticket sales	\$ 234,071
Skybox sales	\$ 660,000
Office space	\$ 59,148
Concessions	\$ 62,158
Parking	\$ 176,000
Mini-tickets	\$ 9,200
<b>Total revenues</b>	<b>\$1,200,577</b>

#### City expenses

Bond payment	\$1,160,000
Seat maintenance	\$ 18,012
Office maintenance	\$ 6,375
Mini-ticket plan	\$ 115,000
<b>Total expenses</b>	<b>\$1,299,387</b>
<b>Net city revenue</b>	<b>\$ -98,810</b>

### ROBERTS and CALCULATOR

#### City revenues

Ticket sales	\$ 124,555
Skybox sales	\$ 622,985
Office space	\$ 43,200
Concessions	\$ 35,520
Parking	\$ 176,000
Mini-tickets	\$ 27,324
<b>Total revenues</b>	<b>\$1,029,584</b>

#### City expenses

Bond payment	\$1,400,000
Seat maintenance	\$ 18,012
Office maintenance	\$ 6,375
Mini-ticket plan	\$ 136,620
<b>Total expenses</b>	<b>\$1,561,007</b>
<b>Net city revenue</b>	<b>\$ -531,423</b>

**Ticket sales:** Lockwood says \$234,071. No way. Not from the additional seats minus the replaced seats. There will be a total of 10,200 new public seats in the eastern end zone, which Chargers' management has told the city are expected to sell for \$17.50 per seat per game. So  $10,200 \times \$17.50 = \$178,500 \times$  eleven games = \$1,963,500, of which the city will receive eight percent, or \$157,080.

The existing 3080 bleacher seats will be sold this upcoming season for twelve dollars each, for a total of \$36,960 per game. The total for the eleven-game season: \$406,560. Of this, the city will receive eight percent, or \$32,525.

Thus the net increase to the city (deduct the bleachers' income from the new income) will be \$174,555, not the \$234,071 claimed in the Lockwood memo. The net increase is what counts.

**Skybox sales:** Lockwood says \$660,000. This figure has been used since the first detailed manager's report, submitted in late September of last year. The forty-four skyboxes were calculated to sell for an average of \$30,000 each, and the city would get fifty percent of that (for the first ten years; then the city's share would drop). Simple arithmetic:  $30,000 \times 44 = \$1,320,000$  divided by half = \$660,000. However, somewhere in the negotiating process Klein convinced the city that it would be much simpler to combine all the skyboxes and take a flat rate for the total of seventy-three (twenty-nine old ones and forty-four new ones). The result: For the first five years the city will get 33.3 percent of all money from the seventy-three skyboxes. It may be simpler to do this, but it's no bargain for the city.

The older twenty-nine boxes, which the city will "upgrade" at its own expense as part of the expansion, command excellent viewing positions from goal line to goal line — better views than the proposed new boxes. This upcoming season the twenty-nine old boxes will have cost their owners from between \$22,000 and \$30,000 each. Using a conservative average of \$25,000 each, the twenty-nine boxes this year will bring in a total of \$725,000, of which the city will receive eight percent, or about \$58,000.

Under the original formula (before Klein tossed the city's negotiators into the Cuisinart), that \$58,000 would have been added to the \$660,000 from the forty-four new skyboxes, for a skybox total of \$718,000. But lo, the new formula at 33.3 percent of revenue of \$2,045,000 (twenty-nine old boxes at \$725,000 and forty-four new ones at \$1,320,000) results in only \$680,985 for the city from all seventy-three skyboxes. Subtract from that the \$58,000 the city should have gotten (at least) for the old boxes, and the amount attributable to expansion is my figure of \$622,985. Touché, Mr. Klein.

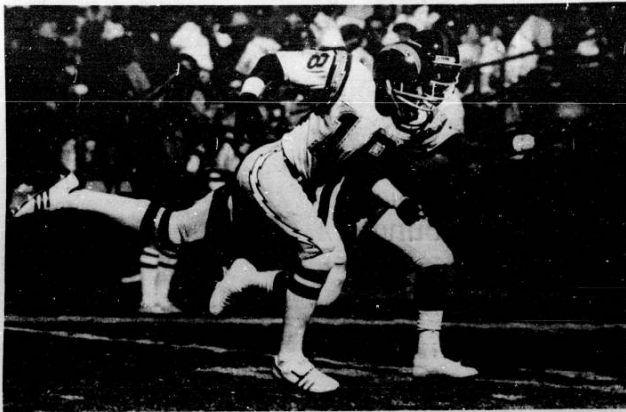
**Office space:** Lockwood says \$59,148. This should be another example of simple arithmetic. Hope Consulting Group says (and all manager's reports repeat) there will be a total of 9000 square feet of office space developed below the plaza-level area at the eastern end of the stadium. Lockwood claims this will rent for \$4.80 per square foot per year. So  $9000 \times \$4.80 = \$43,200$ . Where did \$59,148 come from? (As an aside, I'll add my own opinion here regarding this unfinished office space in the bowels of the stadium. I've been in the real estate business long enough to know a dog when I see one, and if Lockwood can get \$4.80 per square foot for those new spaces, I'll dismantle my calculator and eat it circuit by circuit. And to think that the report of September 29, 1982 promised \$100,000 per year!)

**Concessions:** \$62,158 in the first year, says Lockwood's memorandum. This confused me, so I asked Lockwood about it. He said it was based upon a per-person expenditure of \$1.10. But he fumbled badly when I asked where he got that figure and whether it was gross income or net income. He could offer me no evidence whatsoever. So I went to the 1981-82 fiscal report from the stadium operations and pumshed in their own numbers. Attendance totaled 2,457,718. Concession income (net, not gross) was \$1,017,891. The average was 41.4 cents per person. If you put one person in every additional seat to be created by the expansion (7800), and if all of those people attended each of the eleven Chargers' home games ( $7800 \times 11 = 85,800$ ), and if they spent as much money as they did last year, the net income to the city would be \$35,520. Not \$62,158.

**Parking:** \$176,000. I'll give Lockwood this one, though I really shouldn't. The money will be derived from bumping by one dollar the cost of parking in the

(continued on page 13)





single game has been sold out. More than that, consider the Chargers' season-ticket sales: 48,000 plus. That's right, every seat except the 3080 first-come, first-served places in the bleachers. Season-ticket holders in every seat in the stadium's horseshoe, top to bottom. If the stadium is expanded to 60,000 seats, there is every likelihood that Klein could sell 60,000 season tickets. (As long as the Chargers keep winning, that is.)

But please, don't let anyone tell you that the expansion is going to bring a lucrative Super Bowl to San Diego. There was some talk of that early on, when the idea was being hoisted up the flagpole of public opinion. Nobody saluted, least of all football czar Pete Rozelle. Even if the skyboxes are added and the bleachers torn out and replaced with additional seats, there will be no Super Bowl in San Diego. Period. Sixty thousand seats just aren't enough.

So if the stadium is expanded, it will be exclusively for the benefit of Gene Klein's Charger football team. Fair enough. Fair enough especially if, in fact, the multimillion-dollar project will pay for itself, which is what the city manager's offer repeatedly has told members of the city council.

**T**he city's eagerness over the Chargers has been matched only by official efforts to keep the stadium itself financially solvent. It all began in 1964, when San Diego had claim to a struggling Chargers AFL football team, owned by hotel magnate Barron Hilton. The team played in the old Balboa Stadium behind San Diego High School, a handsome but obsolete structure that has since been demolished.

The more sports-minded citizens of

that era, apprehensive of losing the Chargers, and hopeful of attracting to town a major-league baseball team (the Padres were then minor league), began stirring up interest in building a new sports stadium worthy of a growing city. Mayor Frank Curran appointed a committee of prominent citizens to develop ideas. There commenced one of the greatest feats of community promotion since the town of Shelby, Montana, sponsored the Jack Dempsey-Tommy Gibbons heavyweight title fight.

After relentless publicity in the *San Diego Union* and *Evening Tribune* as to the benefits of a new stadium, the proposal was completed and put to a vote of the citizens on November 2, 1965. Total construction cost was estimated to be \$24 million, which would be financed by the sale of \$28 million in tax-exempt revenue bonds. The results: seventy-two percent voted in favor of selling the bonds.

Construction began on April 12, 1966, and on August 20 of 1967, the San Diego Chargers opened their season against the Detroit Lions before 35,988 exuberant fans — the largest crowd to witness a sports event in San Diego's history. The rosters were not pleased with the score (Lions 38 — Chargers 17), but at least there was now a shiny new 52,000-seat stadium of which they could be justly proud.

From that very first day, however, the stadium began losing money. And while city officials have held true to their words — in the narrowest sense — that no new tax subsidies would be required to pay off the bond holders, they all knew even before ground was broken that financial help would be required. Just twenty-one days after the city-wide election approving stadium construction, the council

## The outcome of sending a city committee to negotiate with Gene Klein is as predictable as tossing a bunch of carrots into a Cuisinart.

unanimously passed Resolution #185576. This obscure resolution did two important things: first it created something known as the Stadium Fund, which essentially would become a bank account from which would be drawn annual bond payments of about one and a half million dollars. (This figure remains constant every year, give or take a few thousand, due to the schedule for bond redemption and interest payments.)

The second thing Resolution #185576 did was to insure a steady flow of money into the Stadium Fund, money expected to be required in order to meet the annual bond payments. The money would come from the sale and lease of city-owned land known as

the Midway-Frontier properties. This land initially consisted of about 150 acres stretching roughly from the site of the old Midway Drive-in Theater at Midway Drive and West Point Loma Boulevard to the intersection of Interstate 5 and Interstate 8 in Old Town.

Every year since the first construction bonds came due, in 1968, the city has relied on income from that property to pay its debt. There wasn't much development in the area then; little money came in from leases. So the city was forced to sell off parcels and send the cash over to the Stadium Fund. Notable among those early sales was that of the old FedMart property along Sports Arena Boulevard, forty acres of which the city sold for \$2.6

million in 1969. (The Stadium Fund immediately got \$1.6 million from that transaction.) Such outright sales certainly came to the rescue of the stadium in the early years, but the sales also depleted the city's holdings in Midway-Frontier, an area that has since become prime real estate.

In spite of the sales and the subsequent commercial development of the Midway-Frontier land (resulting in some profitable leases for the city — \$668,000 in 1982), at times even more money was needed to help pay off the stadium's construction debt. This money has come from the city's Capital Outlay Fund, a reserve of cash that can be used for nearly any purpose, including such things as road and sewer construction. Over the years, millions of dollars have been "borrowed" from the Capital Outlay kitty and deposited into the stadium's bank account to help pay off the original bonds. In theory at least, the stadium will someday pay back to the city treasury all of its borrowed millions.

As early in the stadium's operation as 1971, the Stadium Authority (the group that formally administers the stadium for the city) deplored the lack of money being earned by the stadium. In the 1969-70 fiscal year, chairman Bill Black noted in his annual report, the money from stadium leases (after all expenses had been paid) came to only \$280,000, almost \$1.25 million short of what was needed that year to pay off the bond holders. In 1972 Richard Silberman, upon retiring from the stadium board, revealed similar results: money earned by leasing out the stadium came up short by about \$1.3 million, and that \$1.3 million had to be drawn from the Midway-Frontier properties and from the city's Capital

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## SEATS

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That's not to suggest that someday they might not need every one of those 52,000 seats — playoffs, a prelude, even a World Series. Anything is possible. But is that possibility, sometime in the future, justification enough for going further into debt to add 8000 very expensive seats way out in their

deep right field?

Do the San Diego State Aztecs need a larger stadium? My answer: No. Even in their Don Coryell glory days, Aztec fans numbered fewer than 50,000. In recent years they've been averaging fewer than 18,000 people per game for their six contests at home each year.

Not the Sockers. Definitely not the Sockers. Sad to say, they draw many, many more people indoors to the Sports Arena than they do to the stadium.

What about the Holiday Bowl? Well, maybe. Last year, with Ohio

State as the main attraction, that post-season game filled the stadium. The Holiday Bowl, however, is played only one day per year. Is that justification for expanding the stadium?

And those boisterous crowds that show up to hear rock-and-roll superstars? The fact is, most of those who attend such events stand around on the playing field; the stadium seats are always nearly empty.

So, then, who needs an expanded stadium? Eugene Victor Klein's San Diego Chargers, and no one else. For the past several seasons, since the team has become a front-runner, every

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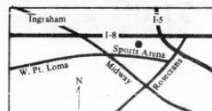
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## SEATS

continued from page 13

Outlay Fund. Overall, from 1975 to 1980, the stadium's deficit has ranged from between a million to a million and a quarter dollars — each year. Last year, though, the stadium did much better, the result of anxious efforts to make greater use of the facility — more rock concerts and so on. Still, the latest fiscal year showed a deficit of almost half a million dollars. Naturally, members of the Stadium Author-

ity were pleased with this good news — yes, it's still a deficit, but at least it's a smaller deficit — and they spoke as if the stadium were finally on the verge of paying for itself. (Never mind the huge debts to the city treasury for borrowed money, and never mind that desperately needed cash for municipal services continues to flow from the Midway-Frontier properties into the stadium's bank account.)

This city — we citizens — have made a few sacrifices in order to keep our stadium's financial head above water, and we're about to do so once again with the proposed expansion. But then, doing things to help out the

stadium generally — and Gene Klein in particular — has almost become a full-time job at city hall. The tradition began the moment Klein and his partners purchased the team from Barron Hilton back in August of 1966.

Hilton himself had been treated very well by the city. When he brought the Los Angeles Chargers to San Diego in 1961 and signed up to play in Balboa Stadium, the city waived his rent the first year. Thereafter he handed over only five percent of his receipts to the city as lease payment — a very generous arrangement. (His final year at Balboa, 1966, cost him only \$49,800.) When the town began buzzing with

talk of a new stadium, Hilton's position became crucial, without his commitment to move the Chargers into the new facility, the entire project would have been in jeopardy. Hilton used his leverage to strike a deal with the city, a deal that by all standards was considered to be quite advantageous to his interests. For the privilege of having his team play in the new 52,000-seat beauty, which came with a 15,000-car parking lot, Hilton would pay the city ten percent of the money he took in from ticket sales and, in turn, he would receive one-third of the money made from the parking lot and from concessions sold during Charger games.

If it wasn't the greatest possible deal for the city (remember, they soon realized they'd need to supplement the stadium's income in order to pay for its construction), at least San Diego now had a professional football team in a professional stadium. For Hilton's part, no sooner had the ink dried on his contract with the city than he entered into negotiations to sell the Chargers to Gene Klein, a multimillionaire entertainment mogul from Beverly Hills. The transfer of controlling interest from Hilton to Klein and some nineteen token partners from both Los Angeles and San Diego was announced with great fanfare on August 25, 1966. The price was ten million dollars, described then as the largest financial transaction in professional football history.

Another sports transaction was soon to take place. E.J. "Buzzie" Bavasi announced in 1968 that he had ended his long association with the Los Angeles Dodgers and had formed a partnership with San Diego's C. Arnold Smith to operate the Padres baseball team. The big news, though, was that together they had obtained a

prized franchise from the National Baseball League. Smith and Bavasi then entered into a lease with the city for use of San Diego Stadium. Now there were two professional teams; sports fans couldn't have been happier.

But Gene Klein took a look at the Padres' lease agreement with the city and decided he was unhappy. What he saw were more favorable terms: for the Padres than for his team. He quickly pointed to the fine print in his contract: the Chargers were entitled to adjustments in the terms of their lease should any other stadium tenant get a better deal. (This no-lose provision was

wrangled earlier by Barron Hilton.) Among other things, the Padres had signed on for only eight percent of their ticket sales as lease payment (to the Chargers' ten percent), and also it appeared to Klein that the Padres got a better deal with the concessions sold during games.

Klein then took the offensive. As reported in large, bold headlines in the October 23, 1968 issue of the *San Diego Union*, Klein demanded a retroactive adjustment of his rent at the stadium; by that he meant he should get seven years' free rent at the stadium. He also demanded a preferen-

tial right to all the net income from concessions during Charger games. (He expected to continue receiving his one-third share of the parking revenues.)

This thunderous blast from Klein was answered with nearly equal force by City Manager Walter Hahn, who told the city council that to accept Klein's demands would cost the city some \$300,000 per year. Hahn emphatically recommended to the city council that they say no to Klein. Then it went back and forth. Klein withheld his rent money; the city filed a lawsuit; Klein filed a lawsuit. Just as the Char-

gers were about to face a court order to pay the city \$215,446 in back rent, Mayor Frank Curran, along with City Manager Walter Hahn and City Attorney John Witt, announced that the warring parties had reached an "amicable" settlement. Suddenly, Gene Klein was happy again. And no wonder: city officials had come around to seeing Klein's point of view. (And likely had heard his threat that he would move his team to Seattle rather than capitulate.) The settlement resulted in the Chargers' lease being extended from its 1978 expiration to the

(continued on page 16)

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# SEATS

(continued from page 13)

end of 1988; a reduction in Klein's lease terms to the eight percent the Padres were paying; and the back-rent sum being reduced from the court-ordered \$215,000 to \$118,000.

There followed some losing seasons for the Chargers, and with the bad times came lean attendance figures — as few as 25,000 disappointed and vocal diehards per game. This put a greater pinch on the stadium's ability to pay its own way, and more money was needed from the Midway-Frontier properties and from "loans" taken out of the city's Capital Outlay Fund. But in the late Seventies the team began to shape up, and the stadium filled up. Filled up, that is, for Charger games; the Padres and the Aztecs and the Sockers continued to have room to spare at their games. Gene Klein's football fans needed more seats, however, so he began to push for stadium expansion.

In early 1980 he appeared before the Stadium Authority and presented a plan outlining a \$12 million project that would close the open, eastern end of the stadium, where there had been 3000 bleacher seats. Klein would put up 16,000 new seats. Also included in the plan was the conversion of certain suites on the press level to skyboxes, complete with air conditioning, living-room furniture, and wet bars — all at no cost to the city's taxpayers. The scheme in part would be financed, Klein said at the time, by increasing the cost of all Charger tickets by one dollar. He was vague on needed additional financing. (Somewhat cryptically he added that he'd twice discussed his plans with Mayor Wilson and City Manager Ray Blair.) Members of the Stadium Authority were skeptical about the 16,000 new seats, just as they had been skeptical of several previous expansion proposals that all seemed financially unreasonable. However, they did show interest in the skybox idea.

Events moved quickly from there, and in mid-February the city entered into a lease agreement with Klein for the construction and rental of twenty-nine skyboxes. The cost of the project was never publicly revealed, but it was

financed entirely by Klein and his partners. Klein's lease with the city didn't change with the new skyboxes; he'd sell them by the season for what he could (the got between \$17,000 and \$20,000 for each of them) and would give the city eight percent of the money.

Klein's dream of adding more seats to the open end of the stadium didn't really die, it just went underground and resurfaced at city hall in August of 1981, when the council decided to order up a set of studies that might point the way for stadium expansion. Not long after, Mayor Pete Wilson appointed a committee whose task was to develop a specific plan. Several months later the committee reported back that, in effect, if ever there were to be an expansion of the stadium, now was the time — when the Chargers were a hot team and large crowds could be expected.

Working with architects from the Hope Consulting Group (who designed the stadium in the first place), this is what Wilson's committee, in concert with the Stadium Authority, devised as a plan: Using the scoreboard as a focal point, there would be built below and to each side of it approximately 8000 permanent seats, replacing the 3080 existing bleacher seats, for a net gain of about 5800 seats in the Charger end zone. Extending the loge level on either side would provide an additional 1252 public seats, for a total increase of 7100 end-zone seats.

And there would be more skyboxes, forty-four of them containing seating for 678 people. These would be leased to Klein just as he leased the older twenty-nine boxes. Klein would then sell them to corporations or individuals for an average of \$30,000 per box each year. (At least he hopes he'll get \$30,000 for them.) The boxes would be located in the eastern end zone (thirty), above the western end zone (ten), and at about the thirty-yard line (four).

These new skyboxes are supposed to be more luxurious than the twenty-nine older ones, though the older ones would be upgraded (entirely at the city's expense) under the plan. More amenities, richer decor, some with private bathrooms, and of course wet bars and comfortable furnishings. For those who can afford the \$150 to \$300 per person per game, they will offer the ultimate in privacy and prestige.

The expanded seating and the additional skyboxes may not be enough to

bring a Super Bowl to San Diego, and they definitely are of questionable value to the owners of the Padres and the Sockers, but they won't cost the taxpayers a penny. At least that's the official word.

So how will the project be financed? According to a report from the city manager's office, submitted to members of the council on September 29, 1982, this is how it would be done: extend the Chargers' lease to the year 2003, increase by one dollar per vehicle the parking fee during Charger games (with the city keeping all the money), rent out office space to be built within the stadium as part of the expansion (an anticipated \$100,000 would come to the city each year from this, according to the report), take fifty percent of the money Klein gets for his forty-four new skyboxes for the first ten years (forty percent for the next five; thirty percent for the last five), and increase the Charger rent from eight percent to ten percent beginning with the 1989 season. In summary, the report said, "The proposed project can be financed from Stadium revenues and no tax subsidy would be required." Total cost: \$11 million, which money would be raised by selling up to \$13 million in revenue bonds.

Assistant City Manager John Lockwood is San Diego's in-house expert on stadium matters. He and his staff have been working for several months now to prepare the details of the expansion project, and together they have tried mightily to persuade the city council that the financial side of things will pencil out nicely. On March 28 of this year he submitted a memorandum to the council that was supposed to help them in analyzing the proposal. It is a brief document, only two pages, and in its simplicity there is a disarming sense of confidence; the figures line up neatly, it is easy to comprehend, and it presents a seductively appealing conclusion that murmurs, Vote yes.

There has been surprisingly little discussion of that Lockwood memorandum, and even less criticism. Critics do exist, however, and I — of course — am one of them. As an example of my gripes, nowhere in any report is there this basic figure: the per-seat cost for the expansion project. I think I know why. The cost is outrageous. Sixteen years ago, when the stadium was completed, the cost per seat came to \$513. (Total cost was

\$25.6 million.) That included everything: a \$2,000-seat, floodlit structure, built from raw land to a finished, turn-key project, complete with a 15,000-car parking lot, playing field, gates, walls, elevators and escalators, ramps, restaurants and offices, landscaping — everything. Even cranking in the inflation that has bumped up the price is enough to make one's eyes bulge: \$1410. That's an increase of nearly 300 percent.

Then there is Lockwood's estimated total cost itself: \$11,000,000. Keep in mind that this figure is not just the cost of construction; it includes all the architectural and administrative fees, furnishings and equipment, together with the required legal cash reserves. Lockwood has told the council that the cost of simple construction alone will be about \$8,900,000, though no bids have been received. (The final architectural drawings aren't yet finished, though there has already been grumbling in the architects' office that the \$8.9 million figure they've been ordered to meet isn't nearly enough.) I'm willing to bet my heretofore good reputation with a calculator that \$11,000,000 will not cover the total cost.

Lockwood's office has also shown great optimism in the projected interest rate for paying back the bonds. He's said that they will sell at 8.5 percent, and he has based all his calculations on that low figure. My conservative guess: at least nine percent, maybe more than ten percent. Merrill Lynch Pierce Fenner & Smith, the giant stock and bond firm, has been engaged by the city as consultant and possible underwriter for the proposed new revenue bonds. As of this week they have not submitted their report to the city and they have declined to make public any prediction of their recommendations for marketing the sale (up to \$13 million). They also decline to speculate on the rate of interest necessary to make the bonds attractive to buyers. But other knowledgeable bond firm executives with whom I've spoken, including those from Stone & Youngberg, who acted as consultants for the original bond sale that built the stadium, are quick to note that the current market for municipal bonds is nearly saturated; the competition out there is keen. They expect, and I agree, that a leisurely thirty-five-year retirement schedule for the bonds will be

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## SEATS

(continued from page 17)  
impossible. More likely, all buyers will have to be paid back within fifteen to twenty years, and that means higher annual payments by the city. Also, they think 8.5 percent is not realistic; maybe nine to 9.5 percent. (Interestingly, the city manager's report from September, 1982, estimated a rate of twelve percent but was lowered sometime between then and the latest report, a change that has certainly made the financing look much more attractive.)

Just a week prior to the Lockwood memo, a manager's report on the stadium expansion had informed council members that the city could expect annual bond payments of \$1.4 million. Lockwood's staff, however, adjusted that figure to a more acceptable \$1.16 million per year. When on April 11 the council finally voted to approve a number of proposals related to the expansion plan, not a single word of the discussion was directed at the discrepancy; in fact, there were almost no critical questions asked whatsoever. But perhaps that isn't too surprising given the optimistic statistics officially provided. Lockwood's two-page analysis showed a net loss to the city for the first five years after the expansion, but the losses were relatively inconsequential, ranging from \$98,810 in 1985 to about \$40,000 in 1989. Then in 1990, the memo showed, the city would start raking in the cash: from minus \$40,000 in 1989 to plus \$296,000 in 1990, and continuing on yearly in a steady upward curve that would please the most hard-nosed businessman.

I've got a number of other gripes about that memorandum of March 28. There are several calculations from Lockwood's office that just don't make sense. For example, the expected city revenue from sales of skyboxes is weirdly distorted; the money to come from tickets in the expanded end zone is deceptively exaggerated; the profits from concession sales are apparently pulled from thin air; and even the nonsports matter of office-space rental is mathematically incorrect.

In my opinion, the figures contained

in the Lockwood memo are nothing more than speculative fiction. In the accompanying box below, I examine the memo in detail, but suffice it to say that a more realistic analysis of costs and revenues shows a first-year loss to the city of more than \$500,000, not the \$98,810 Lockwood estimates.

Furthermore, Lockwood's optimism shows itself in mofways that just numbers on paper. All his projections are founded on the premise that capacity attendance will be achieved for each Charger game, producing the maximum possible income for the city. Certainly that assumption seems a realistic one for the moment and perhaps for the immediate future. But since the revenue bonds, both the new and the old ones, will have to be paid off over the next twenty years, one can only hope that winning seasons continue. What if Dan Fouts doesn't sign a contract? (Minor problem, maybe.) Suppose Kellen Winslow leaves? (Again, minor perhaps.) But what about the crafty, aging Gene Klein? Or Don Coryell? Remember Halas, Lombardi, Rosenbloom? Don't forget the old L.A. Rams or the high-flying Baltimore Colts with Johnny Unitas and company — once at the top of their divisions. Look at them now.

If all this sounds a bit shaky for us city taxpayers, it couldn't be sweeter for Gene Klein. Almost literally without investing a dime, and with virtually no liability, he stands to make an additional two million dollars per year from the end-zone expansion and the new skyboxes. But then, it's always been like that when the city sits down to haggle with the Chargers; the outcome of sending a city committee to negotiate with Eugene Klein is as predictable as tossing a bunch of carrots into a Cuisinart.

Still, nearly everyone seems exceedingly happy about marching ahead. Sometime next month the city council is expected to vote again on various aspects of the expansion, and I expect that they will continue to believe the manager's office and smile as they offer approval. Barring the unexpected — a serious question or two — construction will begin in October of this year, and by the opening kickoff of the 1984 Chargers' football season, we'll be able to salute the arrival of 10,000 new end-zone seats and forty-four opulent skyboxes. Farewell bleacher bums. Good-bye cheap seats. So long two-dollar parking. Congratulations Mr. Klein. □

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## THE BOTTOM LINE

(continued from page 11)

stadium lot for Charger games. The math is simple, but the facts are something else. A stadium parking lot holding 16,000 vehicles will bring in \$16,000 extra per game, and there will be eleven games. Thus \$176,000. The fact is that nobody, not even executives from Ace Parking, concessionaires for the parking lot, could tell me precisely how many paid customers they cram in for a Charger game. The city's lease agreement with the Chargers allows for 500 complimentary parking spots, and anyone who has ever attempted to squeeze in between two parking stripes on game day knows that tailgate parties and behemoth recreational vehicles pay no heed to painted stripes. Furthermore, it's anyone's guess just how Ace Parking or Lockwood's office expects to accommodate the additional vehicles that would result from stadium expansion. This one, however, isn't worth arguing about.

Mini-tickets: Lockwood and I are in disagreement here by only \$3496 per year, which perhaps is not significant. What is significant is that this "mini-ticket" plan is an item at all. Under the plan, the city will purchase tickets to Padre games and then sell them (at a substantial discount) to Klein's organization. The idea came about after Ballard Smith grumbled in 1981 that his Padres weren't going to benefit from Klein's twenty-nine newly converted skyboxes. In fact, some of the best seats in the house from which to view Padre games were lost in that skybox conversion. (Klein's customers bought boxes and tickets for Charger games only. If they wanted to see the Padres, they had to buy tickets like everyone else, but then they could use their skyboxes to watch the game.)

To ease his continuing pain, Smith negotiated these deals with the city in relation to the new plans for expansion: If the Padres should be able to sell out the stadium but are prevented from doing so because of expansion-related construction problems, the city will pay the Padres for the unavailable seats. And secondly, Smith made the city promise to purchase \$148,000 worth of Padre tickets for the upcoming season (and in subsequent years as well, though the price may change).

Yes, the city will buy \$148,000 worth of Padre tickets for the 1984 baseball season. The Padres, in turn, will give back to the city eight percent of that (\$11,880) as they normally do whenever they sell a ticket. So the net cost of the tickets will be \$136,620. The plan is then for the city to sell the tickets to Klein's organization at a bargain rate: one-fifth of the city's net cost. That is expected to account for the "revenue" of \$27,324. Klein's marketing people will use their cut-rate tickets as inducements to potential skybox patrons.

My quibble with Lockwood's figure is relatively minor. (I've deduced that he wasn't thinking too closely when the Padres' Elmer Schiller said the tickets in question would sell for \$148,500.) What bothers me is that the city will spend more than \$100,000 next year for the purchase of Padre tickets — in the name of skyboxes and end-zone football seats being built for the benefit of the Chargers.

Bond payment: Lockwood says we can expect annual payments of \$1,160,000. He came to that sum by means of \$11 million in bonds being sold at an interest rate of 8.5 percent. He also assumed that the pay-back schedule would be twenty years. This, as I've noted in the preceding story, is unrealistic. Instead, I've chosen to use an annual payment of \$1,400,000, which is precisely the figure used by Lockwood himself in the city manager's report of last September. I arrived at this number by assuming a bond sale of \$13 million issued at 8.75 percent and running for twenty years. (Again, if I may interject here, I'll bet that the interest rate will be nine percent or higher, which will mean the city will have to come up with something quite a bit more than \$1.4 million every year.)

As for the other remaining expenses — the seat and office maintenance — I am relieved to let them be. I have no reason not to believe Lockwood here, but I'm also prepared to learn later that I was being naive.

If you've gotten this far, you probably have a calculator at your side. Good. Our figures should mean, I say that if the city council votes in favor of expanding the stadium as this project currently is devised, it will mean a deficit for the city of \$531,423... over the next year alone. I also say that Gene Klein will make an extra \$2.1 million over the next year as a result of the expansion. Everybody loves the Chargers. □

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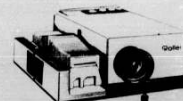
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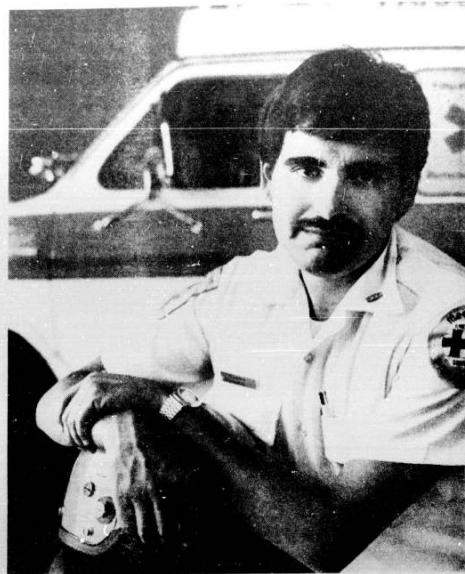
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# True Life And Grim Death

## A paramedic's chronicle



By Scott LaFee

**E**d Guzman usually divides death three ways: in beds, in cars, and in alleys. In the beds are the old, in cars the unlucky or irresponsible, in alleys the victims. There are, of course, other divisions: other places to die. Guzman could tell you about those, too. In fact, he could spend all day and all night just telling you a few things he's noticed about death.

But death occupies only a small part of Guzman's job as a paramedic. Most of the time, he deals with hurt and confusion. He will tell you about a motorcyclist who scraped off his skin in a skid. He was drunk, Guzman says. No helmet, no shirt. No sympathy. Or the old woman who called an ambulance because she felt poorly and couldn't afford to go to the doctor. She wasn't really sick, just scared and lonely. Here, compassion lowers his voice.

He's got this annoying answer for people who ask him what he did at work today. Same old thing, he says, grinning. Saving lives.

"This was a few months ago, in September or something like that," Guzman recalls. "This poor girl was sixteen years old, driving her car along the transition ramp from Highway 94 to the southbound 805. For some unknown reason, she lost control of her car; it overturned, and she was thrown out of it. Then another car came along. The driver saw the car, but not the girl in the road. He

swerved to miss the car and saw the girl. He swerved again but couldn't avoid her and overturned his car, too. He didn't get hurt because he was wearing seatbelts, but the girl had extensive injuries. Ah, geez, she broke almost every bone in her body. She suffered massive head injuries, internal injuries.

"She was in ICU for something like two months, and six months in the hospital altogether. No one really expected her to live, and if she did, everyone expected her to be nothing more than a vegetable. Yet little by little, after suffering all sorts of complications in the hospital like pneumonia, she finally got better. She was discharged just two weeks ago. She had suffered some neurological damage, but she was walking and talking. That was a pretty miraculous recovery. You just have to picture somebody being run over by a two- or three-thousand-pound car and that's exactly what she looked like. She was squashed. She looked, ah, I can't even describe it. She just looked so bad. I thought we were going through the motions. I thought she was going to die for sure. But she didn't. She made it."

"I visited her several times while she was in a coma. When she came out of the coma, they moved her upstairs and I didn't go up to visit her, so she actually never knew who I was and neither did her family. But yet, I kept an eye on her. I was curious. It was a happy ending, and so many times in something like that we see people who are either not that bad or death is imminent and it's so very rare that you can actually rip someone from the jaws of death. In her case we did, literally. We, along with everybody else in the hospital, saved her

life. She lived to walk out. It was the classic reward of the job."

Guzman admits the "classic rewards" don't come very often. "As you begin to work, you realize pretty quickly that only a small part of the calls are true emergencies, the kind people always imagine. Usually they're something less, but we try to treat everyone like it's an emergency. Sometimes it's pretty hard. I can lose my temper with the chronic callers—the widows or widowers—the people who are lonely. They'll call because they don't want to be alone at night. They may have some small problem that during the day they can handle. At night, however, when it's quiet, the problem just gets too big."

"At three in the morning, when you've already been out on three calls since midnight and you're very tired and you recognize the address when the call comes in, you can very easily lose your temper and self-control. The immediate impulse is to lash out at the person who called, but as these things work out, the people who are chronic callers are usually in bad health and you know that one day they're going to have a real emergency... so you always treat them as an emergency."

More often, however, the calls are mundane, the same things over and over again. They vary only in the different parts of the city. In Southeast San Diego and Logan Heights, it's beatings and stabbings. Downtown, it's drunken alcoholic seizures. In Point Loma, heart attacks. And in Ocean Beach, where Guzman works now, it's drug overdoses. In every part of the city, there is a kind of call that is predominant. The best places to work, Guzman says, are the busy places. Point Loma may have a lot of nice houses and people, but there just isn't much business out there. Southeast San Diego is poor and sometimes a very scary place. But there, Guzman gets to work a lot, seeing calls he just wouldn't see in a wealthy area where

people take better care of themselves. Most of us have jobs that require making decisions. Very few of us, however, have to make any involving—literally—somebody else's life. Guzman does and he loves it. "It can be exciting, although it's certainly not always exciting. There's a large percentage of ego involved; to say I do it just to help people is too altruistic. It's more honest for me to say I became a paramedic to have the opportunity to make decisions, to take action to save a life or relieve suffering, saying that feeds the ego a little more."

"Paramedics have a certain arrogance about their professional lives. They are very sure of themselves, almost to a fault. Within about five minutes, they have to walk into a situation, gather an impression, and make decisions, often in adverse conditions, though they have to treat patients as if they're in a quiet hospital room. There's a smugness about how they deliver the patient. It's a common experience among paramedics waiting in the emergency room after bringing in a patient to see nurses and doctors running around in confusion when a patient walks in. It's kind of amusing."

At the scene of an accident or injury, a paramedic is usually welcomed as something of a savior. Doctors may save more lives, but they don't do it with everybody watching. On the street, the paramedic is better than a doctor. "What paramedics have is concentrated training to handle a few specific life-threatening emergencies. In those areas, there's no doubt in my mind that a paramedic is better able to handle those few emergencies than a doctor. It's be-

cause we have specialized training in a few specialized areas. We aren't supposed to know all about medicine, only a handful of life-threatening emergencies and immediate, direct intervention."

**O**n a warm, sunny day in December, a young girl fights for her life in the waters of San Diego Bay near Ballast Point. Above her, white cotton clouds billow to cover a blue sky. Below, a smaller cloud spreads slowly away from the girl, darkening the water to a deeper, rustier shade of gray. Inside this cloud of blood, the girl struggles, one arm thrashing to stay afloat, the other dangling at her side, connected to her body only by ragged tendons and tattered flesh.

Moments before, she had been perched on the bow of a motorboat, sunning herself and enjoying the bouncing ride. Then the boat angled through a wave awkwardly, jerking the bow and the girl into the air. She fell forward into the water, and the boat raced on and caught her in its propeller. Numbly, she can feel her panicked friends pulling her into the boat and laying her gently on the deck. There seems to be blood everywhere, but she feels no pain. She talks to her friends while the boat speeds for shore.

When the call came in, Guzman was loitering around doing nothing in particular. It was one of those days when the calls are infrequent and unimpressive. There was time for a big call, the kind all paramedics like in a

weird sort of way. The young girl was that kind of call.

"The call didn't come in as a drowning. It came in over the alarm system as a stabbing. When we arrived at the harbor patrol, I saw this girl lying on the lawn in front of the office. She had a lot of obvious trauma to her—chest trauma and a three-quarter amputation of her arm at the shoulder. We were unable to tell how internal her injuries were. She was pulseless and abraded; that is, her heart wasn't beating and she wasn't breathing. We found out about the boating accident. Apparently she had been talking, communicating with people until she got progressively drowsier and lapsed into unconsciousness. She wasn't bleeding when we got to her, but she had bled in the water and on the way in. It's hard to tell how much blood she lost in the water, everything gets so distorted. But by the mechanism of injury, I was assuming her state of cardiac arrest was brought about by excessive hemorrhage. We started to do an I.V. Well, we attempted an I.V., but actually she was so vasculature collapsed that it was impossible to establish a line. Her veins had collapsed because

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# Death

(continued from page 21)

she didn't have any blood in them.

"So we took her to the hospital and when we got there, the doctor took over. There was some question about the doctor being led to believe — not by us but by his staff or his own impressions — that she was just a simple drowning. He could see her injuries, but because they weren't bleeding profusely and because he didn't have a clear picture of how they had occurred, it didn't enter the doctor's mind that she wasn't simply a drowning victim. It's possible to believe this because it's possible to suffer an amputated arm without bleeding to death. Her injuries were isolated and she wasn't bleeding. You can't really say that's a terrible thing if you're a physician and you see only one of these things in your lifetime. He continued on his treatment for drowning for over an hour until she expired. The bottom line is that the autopsy revealed she had exsanguinated her entire blood contents. It's not so much the controversy of her drowning. The doctor was right: she had suffered a salt-water drowning. Her drowning alone was probably enough to kill her. And the injury alone was certainly enough to kill her. The two together probably made her nonsalvageable, even with aggressive care."

The language Guzman uses, the calm, clinical way he can describe a call, makes him seem unfeeling. Phrases like chest trauma, mechanism of injury, nonsalvageable are simply decorum. "It's the way doctors talk, the way nurses talk. It's the way we talk. It's the only language we have to

describe something. Maybe it helps us to remain detached. We can say, 'Well, the mechanism of injury was such that we suspect internal injuries,' or we could say, 'She slammed her chest into the steering wheel and bent it back.' It saves us from being so graphic."

When Guzman smiles, his twenty-six-year-old face — mustachioed and slightly cherubic — becomes a portrait of compassionate tolerance and mild good humor. Anger, disgust, hurt are emotions that rarely show, although certainly he feels them. The girl's death still bothers him because she was so young and beautiful; it seems so pointless. "There's more of a feeling of helplessness, more frustration, when these kind of things happen to somebody young. That's not to say that all people don't deserve the best care, but it always seems to be such a terrible waste and shame when tragedies occur with somebody young. Paramedics are more affected when it happens to the young than they are when it happens to an older person. You relate more to patients your own age. Not so much in a freak boat accident where you might exercise better judgment than she did sitting in the front of the boat like that. You would hope you know better. It's the things you know you can't control, like for example, when you see young people injured in auto accidents. Nobody thinks it will ever happen to them, but every paramedic has got stories of young people they've seen get killed. The car crashes they've seen had nothing to do with, minding their own business driving down the road."

"It's a fun" thing about first reactions. I myself have two speeds: slow and fast. You make that initial impression of how serious your patient is,

whether you can go slowly at a nice, easy pace or very fast because a lot has to be done because somebody's life or limb may hang in the balance. When I saw the young girl on the chest, I switched into the fast mode. In cases like that, I don't usually see the patient's face until well into the run. I see it, but I don't look at it. It wasn't until well into the run to the hospital that I could see what she looked like. That's when it starts getting hard. When I'm working fast, the patient's very anonymous. You can detach yourself. But when you get to the hospital and the family arrives behind you and there's a name associated with the patient, you can look at the patient and watch the scenario unfold.

"I rarely get so upset I can't function. It's only happened about twice in my career. Yet I'll still get moved, have bouts of depression and anger. Different things affect me. I remember one case when I wasn't even involved. I was working overtime at the hospital. The paramedics brought in this little old woman. She and her husband — they must have been as old as the hills — in their seventies or eighties. They had been married for eons. Anyway, they were walking, jaywalking across the street and weren't paying attention. It was dark and a driver didn't see them and his car hit the woman and broke her hip, her leg, and some internal injuries. Injuries that to you and me wouldn't be fatal by any means — they would lay us up, but we wouldn't die. It's not the same with an old person. I remember watching them work on her in the emergency room and they were working very hard. They worked for hours on her, but she died. I remember watching her die. It was as

upset then as I have ever been. I felt so sorry for her and her husband waiting outside."

Guzman pauses, dark eyes glistening behind tinted glasses, then goes on. "Because I was the 'tech' [technician] on duty, I had to see him, talk to him. He was trying to make a phone call to his son. His eyes were bad and he couldn't read the phone book, so I looked up the number and dialed the phone for him. He just seemed so helpless, so pathetic. You could tell he just lived and breathed for his wife. He had no idea she was dying. I knew she was dying and I couldn't tell him."

It is usually a relief to turn a patient over to the hospital. It only gets tough when paramedics release the patient to a doctor they don't trust. "Physicians develop a reputation just like paramedics and anyone else. Sometimes if a good physician will blow it, I'll think that's a terrible thing but he's a good doc, he probably knows he blew it and so I won't feel too badly about it. But there are doctors I don't trust, who I wouldn't let look at me or my wife, Mona. It's frustrating to bring critical patients to those doctors and know they're going to blow it. These doctors are all survivors. They know how to fudge on documentation, on charts to protect themselves. So we try to work around that. If we know a physician we don't trust is on duty, we'll do our damndest not to bring him any critical patients. What we'll do is fudge a little on where we are. The rules say we've got to go to the closest appropriate facility. Of course, you can only do that within limits. I mean, if you're at one end of town and the only hospital at that end is your hospital, it's pretty hard to say you're not going there. But sometimes

when you're in the middle, in that gray area of overlapping hospital boundaries, you can pick."

"But you can only do that so much and it's really only your recourse. If a physician does something that we think is really terrible, actually detrimental to the patient, we can file a complaint to the emergency department. Nothing will ever happen, but at least ... well, you never know. I can't really say that, that's cynical. There will be an investigation. It's just tough because the first thing they'll say is, 'What makes you, someone who's had maybe a couple of years of experi-

ence, six months' training as a paramedic, what makes you think you could possibly know what a doctor knows?'"

Although Guzman says paramedics share very little in common, they must all have one thing: the ability to make decisions, quickly and confidently. A paramedic can come in any size, shape, shade, or gender, but they must have that one quality. Guzman doesn't look like a paramedic. At least not like the paramedics of the old television show *Emergency!* He is short, barrel-chested, and inclined toward pudginess. There was a time when he

wanted to be a fireman. He went into the physical with folded paper taped to the soles of his feet and two pairs of socks in order to meet the minimum height requirement of five-foot-six. He taped ankle weights beneath his underwear to meet the minimum of 140 pounds. He got halfway through the training before his body told him it didn't want to be a fireman.

Physical bravery is not part of the job. Guzman leaves that to cops and firemen. "I don't get paid to risk my life for things like shootings or stabings. It's also policy that in a shooting or stabbing, we wait until the police

arrive and tell us the scene is secure. Otherwise, we could end up hostages or worse. So we don't go in even when we know someone may be bleeding to death, because we have to think of our own safety and the safety of the people who aren't involved first, and then the well-being of our patient."

There have been times when Guzman has wondered what the hell he was doing wandering around deserted, dangerous neighborhoods. "I got scared mostly working at Southeast and Logan Heights. One time we got a call for this beating victim in front of a

(continued on page 24)

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# Death

(continued from page 23)

bar in Logan Heights. We got there and we tried to assess this drunk who had been hit over the head with a bottle or something. He was being real uncooperative, kind of belligerent. We were trying to ask him questions and people were coming out of the bar saying, 'Leave him alone, he'll be okay.' We're saying, 'Why don't you let us check him out?' My partner Lynda and I were trying to be real low-key. They're getting more excited so we call the police on our radio. This is outside the bar and the crowd is getting bigger. Then somebody throws a bottle at our feet. At that point we left — without the drunk. Sorry, buddy, we gotta go.

'We got back into the ambulance and I radio all this in, making it sound a little more dramatic. Boy, it didn't take one minute for the whole place to

be surrounded by police cars. Brought their paddy wagon in, closed the bar, and took everybody, including our patient. We drove back and everybody was gone.

'There have been some scary times, always late at night. There are some places in Southeast, like around the fire station at Thirty-sixth and Ocean View, that are really scary. I think that place is the most dangerous, most violent block in the city of San Diego or the county. You can just feel the tension in the air. At any time, day or night, there are always groups of people hanging out on the streets in front of liquor stores or on the curbs. You feel very uneasy, and going there at night is very frightening. On that street, I know I won't — and I know most paramedics won't — go into that area without the police. In Logan Heights, it's around Chicano Park. It's pretty scary there because there aren't many residences. It's all industrial and very dark. A very violent area.

'Still, people are a little more pas-

sive there [in Logan Heights]. I think maybe it's their perception of us. For some reason, they don't bother us. They're glad to see us. They appreciate our efforts and think of us as basically the good guys. In Southeast San Diego, I don't know if we're viewed as an authority figure or what, but we seem to be resented. That's an awful generalization because lots of times we go on calls and people are grateful for what we do, but we run into a lot more resentment and threats of violence in that area than we do in Logan Heights, even though both are low-income, minority areas.'

Working in places like Logan Heights and Southeast changes a paramedic. There, the most common calls are the result of abuse or crime — beatings, fights, alcoholic seizures. 'When you see these kinds of people so often, when the problems are mostly those of abusing their own bodies through alcohol or poor nutrition, you can't help but become bitter and start taking it a little personally

when you keep being called out of bed. Many times these people are not nice individuals. Paramedics sometimes take a lot of verbal and even physical abuse. But medics are like everyone else. They need to be appreciated, maybe more than others. They like to be heroes and sometimes, some paramedics expect to be treated like heroes.

'It's become a battle to avoid becoming cynical and embracing pat answers for complex issues. It's too easy to become cynical about human nature. The racial issue affects some more than others, but I think it affects everybody to some point. I won't say working in Logan Heights and Southeast San Diego has made me prejudiced. I will say that it has made me more moderate, more realistic. Maybe even more pessimistic about life and people. I used to think of myself — jokingly — as a bleeding-heart liberal. It was probably fairly true, but after being in these areas I think I can consider myself more of a moderate. I

don't think I'm a bigot. Yet at the same time, I find myself having to work at considering each person as an individual instead of grouping people — and it's not just by race. Now that I work in Ocean Beach I see all the longhairs who are all druggie-loads and hang out at the beach. The same thing is going to happen there. If I'm not careful when I look at a longhair or someone who's slightly grumpy, I'll just assume they're a drug fiend. Just like people did with hippies in the Sixties. Of course, then they all were.' Guzman laughs, remembering the days when he wore beads and long hair.

The job demands teamwork and a special bond between partners and between paramedics, a bond that is reinforced by a sometimes macabre sense of humor. They talk about 'kill lists,' imaginary lists of the people they have personally killed. They complain about some dead guy not being able to take a joke. 'He didn't even die laughing.' And there's the line about an old, perhaps terminally ill person being re-

luctant to go to the hospital: 'Like a Roach Motel, they check in, but they don't check out.'

'The humor is absolutely necessary,' Guzman says. 'We do have a macabre sense of humor. It's a coping mechanism. The more stressful the call, the crazier I get afterwards. Everything's silly.'

'The kill lists are just a part of the humor. We joke more about the ones we kill than the ones we save because most of the seriously ill still die and only a handful live. So often we get called out even when someone has already died. What happens so often is that people will die in bed, but stay nice and warm. The obvious signs of death won't set in for quite a long time. In the morning, we'll look at that patient and say he's probably been dead for a couple of hours but he's not cold yet so we've got to work him up. There's a very strict set of guidelines for not initiating CPR, cardiopulmonary resuscitation. Things like rigor mortis have to set in, signs that the

blood has pooled in the body or they have to be cold. Those things don't happen if somebody's in bed. They don't happen for a couple of hours. So we go through the motions because we don't make those judgments. That's somebody on the kill list. They were long dead before you saw them. There was nothing you could do.

'We only joke about the ones where there was nothing we could have done that would have made any difference. That makes them fair game for humor. If you had someone you really worked hard on, really fought for like this girl in the bay — although I knew in my heart she was going to die — you'll work very hard because she was so young. We don't joke about her. At least I don't. There are people who would, but I don't think it's funny.'

The apartment complex on Del Monte Avenue in Ocean Beach was one of those typically nondescript buildings slapped up to house students and lower-income families. It makes

no pretense at personality. Guzman and his partner, Tom Vrooman, roll quietly down the street looking for it. Finding it, they hurry through the open security gate, lugging a tackle box full of needles and drugs, an oxygen bottle, and their electrocardiograph machine. The inside of the complex is no more interesting. Two stones of apartments rimmed by walkways encircle a small, rectangular pool. Somewhere nearby an old woman waits, having called earlier complaining of pain. They find the apartment easily enough, but it is locked and the manager is gone. The living room drapes are open, however, and inside lies the woman propped against a bed. She is half sitting, half lying on the floor. Her head is slumped forward and she is leaning motionlessly against an end table covered with medicine bottles.

Guzman crawls through the window and opens the door. The apartment is small and dimly lit. An oscillating fan (continued on page 26)

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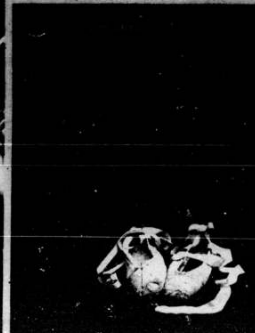
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# Death

continued from page 25

on the floor gently ruffles the short pailsey nightgown of the old woman. Despite the fan and open windows, the air is warm and still. A sickly sweet odor of medicine and age hangs in the air. The paramedics are solicitous and concerned. They call her "honey" and "dear." The old woman moans and looks up; she is in terrible pain and cannot move. Her voice is low and raspy. Her name is Ivy. She fell and

hurt her tailbone a week ago, but she didn't want to bother her doctor. But the pain became too much, she couldn't take it anymore.

Vrooman gently eases her into a more comfortable position and Guzman attaches wired pads to her chest to monitor her heart. Ivy looks fearfully at them and says she has black lung. She used to work in a glue factory until it went under. Vrooman nods, understanding now the reason for the stratching breathing. The heart seems okay, but the medics are concerned about all the medicines nearby. There are at least seven prescriptions on the

end table. "Ivy, do you take all these?" Ivy nods yes. She is seventy-two years old and very sick.

There isn't much they can do for her but get her to a hospital for x-rays. Vrooman picks her up and gingerly lays her on the gurney. It is easy because Ivy must weigh less than ninety pounds. Ivy will not leave, however, until she has her purse and the paramedics close up and lock her apartment. The paramedics gather her things, turning off the lights and closing the windows. There is something unsettling about doing this, as if they are closing up for good, never to re-

turn. As they trundle Ivy through the door, she asks Guzman if the window screen he took off has been replaced. She is scared and it shows; there is suspicion she might never come back. She turns to Vrooman and tells him she has cancer in her chest.

Ed Guzman doesn't know what happened to Ivy after they left the hospital. He left her with nurses in the emergency room and soon departed on another call involving drunks in Ocean Beach. "To be honest, I don't think about Ivy these days," he says. "Except when I pass her apartment and see the 'For Rent' sign. Then I wonder." □

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Jack Wetherall, Martha Mason

JONATHAN SAVILLE

"If music be the food of love, play on," says Duke Orsino to his court musicians, in Shakespeare's *Twelfth Night*. "That strain again!" he goes on, "It had a dying fall..." And finally, having commented that no music, no experience whatever, can match or satisfy the imagination of the lover, he concludes his initial speech: "No fall of shapes is fancy, / That it alone is high fantastical."

So Shakespeare expeditiously and economically alerts us to the themes of his

festive comedy: music, love, melancholy (the "dying fall" of the music), and the tendency of lovers to prefer fantasy to reality, to create their own objects of desire, and so to transform the world. Actor Jack Wetherall speaks these lovely words at the very beginning of Jack O'Brien's Old Globe production of *Twelfth Night*, and Mr. Wetherall's singsong delivery—with each phrase and gesture artificial and calculated, devoid of the requisite tone of self-indulgent, delicious sadness, and above all lacking a sense of real character behind the language—alerts us to something other than the themes of the play, namely, to the fact that this production is

going to be peculiarly flawed by inadequate acting.

Other characters appear, and this first heart-sinking impression is intermittently attenuated. The Olivia of Katherine McGrath is a radiant characterization, coy, tender, vulnerable, yet dignified, and spoken with a magisterial command of the true Shakespearean music: beautiful language that rises from a center of character, surrounds it, bathes it in light and shadow and color, and eventually reveals its every minute contour. Tom Lacy offers us a grandly comic Malvolio, grim and self-important in his early scenes, preposterously foolish when convinced that Olivia

loves him; pathetic (though no less absurd) when imprisoned as a madman, and at once ridiculous and ferocious when he takes his disgruntled leave vowing to be revenged "on the whole pack of you." Not only is the character fully there, but the comic business that accompanies its manifestations is carried out with incomparable drollery and precision of timing. The Maria of Christine Healy is so filled with vitality and enjoyment, as though the actress (like the character) were having an authentically good time throughout, that one is scarcely aware of the technical mastery that makes all the fun possible, the subtle and graceful way Miss Healy uses her body, the perfection of her diction, the perky mellifluousness of her voice, the practiced (and totally convincing) naturalness of those sparkling eyes and that delightfully sweet and mischievous smile. And G Wood gives the clown Feste an unaccustomed richness and depth (not to speak of age), so that one senses behind the clever wit and the liveliness of disposition a mature and poignant understanding of the world's follies; in particular, Mr. Wood's wonderfully delivered songs—this is singing that never ceases to be acting, and acting of the most expressive sort—convey the tone of unemphatic melancholy that underlies the profession of clowning as it does the comic love affairs of the play.

Around these four consummate performances, unfortunately, there circulates a constellation of smaller roles cast with considerably less success than in most of the previous Old Globe Shakespeare Festivals I can remember. Here there is incomprehensible ranting reminiscent of the Shakespeare parody in *Beyond the Fringe*, there there is ineffectualness and drabness, and occasionally there bobs up an actor or two who would have to be characterized as little more than promising amateurs. The weakness pervading the minor roles rises to its peak in some of the major ones, a far more serious flaw. Jonathan McMurtry used to be okay in clownish roles, where he made use of cer-

(continued on page 28)

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## High Notes and Low

(continued from page 2)

tain repetitive vocal mannerisms to good comic effect. But for some years now this actor has been growing, technically, emotionally, and spiritually, to the point where he now seems most at home in serious characterizations, and at his best when (as in sections of *Dear Liar* or *The Dining Room*) he is evoking tears rather than laughter. Mr. McMurry has brought these qualities to Sir Toby Belch, where they do not belong. The name Shakespeare has chosen for this jolly, drunken roisterer hardly suggests the air of sadness that pervades this actor's interpretation; the sense of brooding on inner sorrows, along with certain refinement of manners, does indeed reinforce the play's theme of melancholy and its ambience of aristocracy—but in the wrong place. This is a Sir Toby Belch with little fun, little laughter, and little of the comic energy that is the character's reason for being.

Mr. McMurry is an excellent Shakespearean actor whose conception of this particular role is unaccountably wrong-headed. Marsha Mason, who plays the central role of Viola, is—on the evidence of this performance—not a Shakespearean actress, and perhaps not a stage actress at all. Miss Mason is remarkably short-winded. Her span of concentration encompasses a phrase, a sentence or two, or (at her best) a brief passage; she seems incapable of any sustained movement of language or emotion; and consequently she performs the role not with the long, richly modulated Shakespearean line it demands but in a series of short takes, as though she were acting in a movie. Within these short takes, one can hear Miss Mason working conscientiously at reading the lines correctly and giving words the proper rhetorical emphasis and emotional con-

tent. Her efforts are occasionally rewarded, and for a moment the disguised girl who dare not tell her love seems real and poignant. But most of the time the effortfulness is evident, the devices (though never stupid or inappropriate) do not quite work, and the performance comes across as one by a hard-working, moderately talented acting student who has learned her lessons fairly well, but who has not yet gotten to the point where what has been learned coalesces into a spontaneous-seeming embodiment of lived experience, that is, where the actor (n.c.) to speak of the acting student) disappears into the role.

Beyond these weaknesses of technique, Miss Mason at the Globe is distinctly lacking in that personal magnetism without which no actor in the live theater can make his mark. One might instructively compare Miss Mason with Miss McGrath in this regard. Quite apart from Miss McGrath's far greater knowledge of Shakespearean style and her more accomplished technique in handling it, this actress commands the stage utterly whenever she is on it. She does even have to speak; she simply is, to an extreme degree; and her mere presence absorbs the audience's attention. Though in fact only a human being like us, on stage she seems larger, grander, more intense, her vitality more concentrated, her every feature of face or gesture of hand more important and more precious.

A professional stage actor with a lasting career necessarily has this quality, or knows how to create the effect of its existence (for some actors are born great and some achieve greatness). Miss McGrath has it, and so do Mr. Lucy, Mr. Wood, Miss Healy, and Mr. McMurry; even Mr. Wetherall, whose performance I did not like, is every bit the professional stage actor, projecting his voice, his looks, and his personality into the auditorium so that when he is on stage you are always vividly aware of him. Miss Mason, even at her

best moments, seems desperately in need of a camera to view her close up, when she is on stage with these others she virtually disappears; and it is hard to remember what she looked like, how she sounded, how she read any given line, or how she reacted in any given situation. This is a miniature performance, perhaps suitable for the movies, but far too small for the Globe and for *Twelfth Night*. I find this bit of casting quite inexplicable. Can it be that Miss Mason was brought in on the strength of her success in the movies, a star name which those who otherwise never go to the theater would nevertheless recognize? If so, it is a case of some actors having greatness thrust upon them—a procedure which, as Malvolvo might tell us, benefits neither the actor nor the play.

Jack O'Brien's production aims at being straightforward, uncluttered, and actor-centered. In the past, this director has had a penchant for transporting Shakespeare's comedies in time and space, so as to give us a fresh look at things: an eighteenth-century *Midsummer Night's Dream*, a Spanish *Much Ado About Nothing*, an *As You Like It* in French Canada, complete with Indians. Such is Mr. O'Brien's good taste that these directorial inventions have invariably worked—the reason for their success being not their proof of the director's cleverness but their unique aid in creating what Mr. O'Brien is chiefly after: an atmosphere, a tonality, an emotional coloration, a visual music, which will reveal the essence of the script. In the present instance, he has curbed his imagination a little, attempting to reproduce something like the original conditions of performance, in Whitehall during the Christmas season of 1601. No matter: the atmosphere is no less lovely and evocative, and the director's inventiveness is no less fruitful for his self-chosen historical confinement.

What Mr. O'Brien has sought here—and brilliantly achieved—is the play's idiosyncratic atmosphere of festivity and sadness at the same time. Douglas W.

Schmidt's handsome set—the interior facade, stairways, and balcony of a Renaissance palace—may be historically accurate, but its chief function (aside from providing a number of interesting playing spaces) is to lend a note of decorous solemnity to the imposing, elegant, but heavy forms, and the dark, burnished wood provide a perfect emotional backdrop for "That strain again! It had a dying fall," and "She never told her love, [But let concealment, like a worm i' the bud, feed on her damask cheek]," and "For the rain it raineth every day." The set also provides the opportunity for a wonderful scenic effect, when the heavy draperies concealing the upper-floor windows are drawn aside toward the end of the last act, and the wan daylight pours into the enclosed interior, as though the revels had lasted through the night and now morning has come to clear up the plot and marry off the correct pairs of lovers.

These all-night revels Mr. O'Brien represents (you can never keep an inventive director from inventing things) as conjured up by Feste the clown, with the players now and then donning or doffing half-masks, like a group of imagined aristocrats whiling away the night of Epiphany in a dance, a masquerade, or amateur theatricals. In this way the director gives the entire action something of the half-unreal quality of a dream: "So full of shapes is fancy, that it alone is high fantastical." It is a dream, in this production, filled with music that has a dying fall; sadness is everywhere, yet applied with so light a touch that the melancholy is often no more than an evanescent play of light, shining subtly through the comedy like the dim luster of the underlying metal when silver plate is close to being worn through. The overall conception—of the music, of what the music represents, and of the production as a whole—is beautifully touching, and irrevocably appropriate to a play in which irrevocable death and hopeless love-longing are in constant counterpoint

with miraculous recoveries of those who were thought to be dead and equally miraculous discoveries of suitable persons to love and to be loved by.

Those in charge of the physical production (Robert Morgan, the costume designer; Robert Peterson, the lighting designer; and Mr. Schmidt) complement Mr. O'Brien's conception with their various arts, and the four or five good actors in the cast help him, with zest and charm, to carry it through. But there are too many players in this production who function mainly as dead weight, their weaknesses willfully thwarting the director's intentions. One final example: Mr. O'Brien has

attempted to make an exquisitely moving moment out of the conversations of Duke Orsino and his servant Cesario (actually Viola in disguise) in which the feeling of their mutual love almost manages to break through their necessary reticences. His pacing of these interchanges—along with the blocking—is itself a perfection of music; the music of sound, sight, and the heart. To further the effect, he has transferred the characteristically sad song about unrequited love, "Come away, come away, death," from the clown to Viola, whose feelings it so closely mirrors. A wonderful idea, which would—in principle—greatly increase the emotional reso-

nance of the scene. But this transfer means that the song cannot be sung by G. Wood, who knows precisely how to touch the heartstrings with a musical phrase or a quiver of the voice. Instead it must be sung by Miss Mason, whose command of the art of acting through song is negligible, and whose singing technique is so defective as to be laughable. As a result, the emotional momentum of the scene is lost, and what might have been one of the loveliest moments in the staging of any Shakespearean comedy is turned into a vocal and aural ordeal. "She never told her love," says Viola. Would that Miss Mason had never sung her song.

The imperfections of reality, as Shakespeare well knew, inevitably frustrate our ideal pictures of it, mixing the dross of contingency, matter, and human frailty into the precious metal of the imagination. If this production of *Twelfth Night* does not fully live up to the possibilities of the script (or to the director's vision of the play), we need not be too surprised. But I, for one, can't help feeling that things might have been a lot better—and not in some ideal world where all theater workers are geniuses, but in this America of 1983, with its copious supply of first-rate, experienced, and underemployed stage actors.

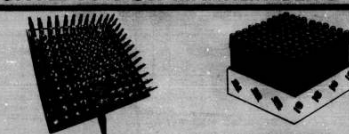
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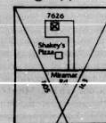
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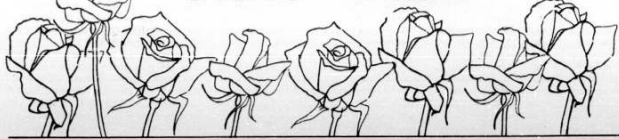
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# Cake Walk



ELEANOR WIDMER

Whenever I go to my friends' homes for dinner, there's usually a guest who will ask, "Are you going to review this meal?" I don't act as a critic at the table of my friends or my loved ones. So I write this story of my elder son's wedding feast and how I came to transport a fragile wedding cake from La Jolla to Santa Barbara, not as a critic but as a mother.

In the fall, my son Matthew called to tell me that he and Lesa Brown would be married in the spring. Theirs was an established relationship almost a decade old. Lesa had come to my house when she was in the ninth grade, a beautiful teen-ager who wore Wallabee shoes and wool socks. Through the years I have regarded her as one of my own children. Last year, when Matt and Lesa went off to Europe, I assumed that they would fling open my door when they returned and tell me that they were married. They did not. Instead, they waited to settle in Santa Barbara, after moving from Berkeley, before they announced their plans.

The wedding was to be held on May 28, the Saturday of Memorial Day weekend — not in my home, as I had assumed, but in Matt and Lesa's recently purchased house

in Santa Barbara. It wasn't until ten days before the event that I could get my son to discuss the problem of food for at least fifty guests.

In all manners of love I am excessive. Since food is a form of loving, I always err on the side of "tons of food," an expression that my children learned at my knee. Yet the prospective bride and groom were thinking along the lines of champagne and wedding cake only. A great many of the guests were converging from various cities in California, which involved driving distances of between one and a half and five hours. My feeling was that they would be too hungry to be assuaged with just some bubbly and sweets.

At first I thought I would have to practice some subtle form of persuasion to convince them of the necessity for more food. But to my relief Lesa said, "It's up to Matt," and Matt said, "What do you have in mind, Ellie?" What a question! What I had in mind was "tons of food."

For a wild moment I thought of doing a great deal of the cooking myself, but then rejected the plan. My son requested smoked turkey and duck pâté, and I used my judgment on the rest. The most difficult question was that of the wedding cake.

I am a great partisan of the French Gourmet bakery and its talented baker.

However, common sense would dictate that since wedding cakes are fragile, the most sensible thing would have been to order it in Santa Barbara. Yet what mother applies common sense to weddings? If mothers did, we would all be eating yogurt and sliced apples and toasting with carrot juice — which few of us do.

The owner of the French Gourmet pressed for the chocolate mousse wedding cake, a sophisticated confection which I had sampled at several recent weddings. At first I agreed. Then I had nightmares of the cake melting in the traffic bottleneck of Los Angeles and arriving as chocolate soup. Four days before the wedding, a change of heart made me call the bakery and we worked out the details of the three-tiered strawberry bagatelle, to be covered with whipped cream and shaved white chocolate. There was one major problem: though the chocolate mousse cake could have been frozen beforehand, the strawberry cake could not.

On Friday, the day before the wedding, my sister, brother-in-law, and I set out to harvest the food that I had ordered by phone. The owner/chef of Effendi had prepared a platter of stuffed grape leaves that measured a foot and a half at all sides and rose about six inches high. Splendid to behold, it contained no less than one hundred large dolmades, decorated with

lemon slices and black olives. Another tray that was two feet long and almost as wide held what looked like spring rolls but were in fact borek, spinach and feta cheese in filo dough — 150 portions. Only a commercial refrigerator could have accommodated trays of that size. Effendi's owner soothed my frazzled nerves by saying, "No need to refrigerate. In Turkey, we prepare for a wedding three days in advance and we don't refrigerate the food."

When we hauled what appeared to be enough food for a small army, I smote my brow and cried, "Ellie's folly!" It would require a caravan to get this to the wedding, not to mention the cake. That cake kept me up most of the night. Why hadn't I let the children order one in Santa Barbara, I questioned, too late. So it wouldn't be a gourmet cake, but at least it wouldn't be mashed, smashed, soggy, or sour. I had gone to visit the cake on Friday afternoon and viewed it in its glorious, pristine condition, safe in the refrigerator. But the Big Schlapp was now at hand. At five in the morning I dressed and at six, Julie, my younger son's girlfriend, and I set out for the French Gourmet.

The morning was unusually foggy, the streets wet and deserted at that hour. The baker at French Gourmet was packing the cake into an ice chest when we arrived, each layer in a separate box. He had the foresight to provide me with additional whipping cream and shaved white chocolate to patch the edges. These were put to good use later on.

When we arrived in Santa Barbara four hours later, the groom-to-be was out in his jogging shorts, the bride-to-be was out buying flowers. The best man, my younger son Jonah, had just finished vacuuming. If I thought I had been anxious before, it was a nothing compared to sliding the first layer of the cake out and onto the platter. At the very bottom of the largest layer was a thin, fragile coating of chocolate, and some of the juice from the strawberries had begun to seep slightly. But we placed the cake in position, building up successive layers. My fingers trem-

bled as we put fresh strawberries around the edges of the two bottom layers. We covered the entire top with blue and yellow flowers. Despite my apprehensions, the result was smashing.

Eventually all the people involved in transporting food arrived: Lesa's mother, with her contribution of ham and homemade rolls, my sister and brother-in-law, my sons' father. Typical of Southern California, everyone who had traveled wore shorts or jogging suits and then changed clothes in the bedrooms.

Because of the commotion of changing and dressing, my son's friend Bruce and I did the platters and arranged all the food. Here's what the wedding feast consisted of: tons of extra-jumbo-size shrimp, a pale

orange mesa of incredibly delicate smoked salmon (Santa Barbara's best), several large platters of smoked turkey and smoked ham, the glittering mountain of stuffed grape leaves, pâté, hundreds of cheese puffs, hundreds of borek stuffed with spinach and cheese, a vat full of fresh fruit salad and another of fresh vegetables, dozens of loaves of French bread and wheat rolls. The cake was majestic; the flowers at its peak less stylized than the small bride and groom which ordinarily tops such cakes. And the white chocolate that covered it later sent a murmur of intense pleasure around the room for those who had mistaken it for coconut.

The wedding ceremony took place in the patio and, of course, I cried softly. Low

clouds hung over the green hills. The women looked like beautiful swans, but none more radiant and composed than the bride in her lace gown with a wreath of fresh lavender roses in her hair. For me, the moment was one of silent thanks. During the late Sixties and early Seventies, I had had three major illnesses, and I often feared that I wouldn't live to see my sons grown to manhood. And there they stood in their tuxedos, both six feet four, one the groom, the other the best man, towering over me like giant California redwoods.

The ceremony was nonreligious, but out of deference to me it ended with my son breaking a covered glass under his foot, the symbolic conclusion to Jewish weddings. Then the cries of "Mazelov" rang

through the air. Matt and Lesa slipped away about 4:30 p.m., and some of the guests lingered until six. My sister and I took off our wedding finery, and a few of us began to clean up. Of the bounteous offering of food, only some ham slices and fruit salad were left. The cake had vanished on the tongues of the guests like ambrosia — not even crumbs remained behind.

We began our homeward trek a little after 7:00 p.m. Had we waited a few minutes longer, we would have encountered the bride and groom again, who had left their hotel room, lured by the visions of the food they had been too excited to eat during the reception. They had to settle for fruit salad and sandwiches.

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# Two Looks At Love



Warren C. Bowles, Robyn Hunt

JEFF SMITH

The San Diego Public Theatre is currently offering a double bill of dramas about ill-starred relationships: Athol Fugard's *Statements After an Arrest Under the Immorality Act* and Gardner McKay's *Sea Marks*. A quick glance at the bill, however, leads to schizophrenia, since both authors are recognizable, but for different reasons. And one wonders what the San Diego Public Theatre, which has the oddball *Happy Birthday, Freddy!* to its discredit, is up to this time. Fugard is certainly a plus. Many consider the South African playwright to be one of the most important dramatists of our time. His play *Boesman and Lena* — which I wish some company in this town would do — is already a classic of post-modern theater. So far so good. But Gardner McKay? Wasn't he in that old TV series *Adventures in Paradise*? Yeah. He played this liminal type who floated around the Pacific in a huge sailboat. He'd sit in the back of the boat, holding on to a rope or two, and always had a faraway look in his eyes (this expression), and a chisled jaw, wavy black locks, and an inscrutable Zen rela-

tion with the cosmos. He wrote a play? I bet they had a hard time refraining from calling the thing *Happy Birthday, Gardner!*

Guess again. Gardner McKay, it turns out, can do much more than merely give his long (for the early Sixties) mane of hair a pre-Charlie's Angels shake. In many respects, his *Sea Marks* compares favorably with the Fugard piece. And taken as a unit, both plays comprise an evening of engrossing theater, one that looks at love and the contemporary barriers that appear determined to deny its fulfillment. In the process of the evening, something else has happened. These productions conclude the San Diego Public Theatre's first season — an uneasy, Padres-like state of good pitching and no hitting, resulting up to now in 500-bill at best — with two solid shows. The SDPT has come a long way since *Happy Birthday, Freddy!* It is now up to speed. And accelerating.

*Statements* first. The opening scene of the Fugard play occurs in almost total darkness. We see two ghostlike forms, of a black man and a white woman. Though naked, both are clothed by the absence of light. Save for the program notes and the title of the play — which refers to a repressive South African law that prohibits inter-

racial intercourse — we know little about their situation. Their dialogue, spiced with poetry and references to science, suggests that sexuality is only one of several pleasures they share. It is certainly a part, however, and when the man wants to see his lover, something they have yet to do, he strikes a match. No! She balks, apparently from excessive modesty, and orders him to extinguish the flame. But modesty is not the problem. They are not meant to be together, she reminds him. Were they discovered, they could receive seven years imprisonment for their "crime." This simple exchange, with flickers of fear and anger, consolidates their condition. And though it prevents their full enjoyment of each other, the darkness is, in effect, their ally.

Until they are caught. Like Adam and Eve expelled from the Garden, they cover their nakedness amid a flurry of flashbulbs. When they were alone, they opened their souls to each other with confessions that included the fragility of their relationship and the pain of its incompleteness. What follows their arrest is a severe stripping away of their identities. This occurs as the state, in the form of a chillingly exact detective named Du Preez, actually fills in their biographical data. Frieda, we

learn, was a librarian. Errol a school principal and a married man. The detective presents this information in the past tense because, as a consequence of their violating the Immorality Act, their status in the world is now nonexistent. Their selves shivered before our eyes, and *Statements* concludes with a series of fragmented, impressionistic scenes, which mirror the increasingly fragmented identities of its protagonists. The detective details their activities with voyeuristic relish. Frieda (who may not have been arrested but who is doomed nonetheless) takes stock of what little remains of her life. And Errol, in a compelling speech, recounts the ruin of his fissured soul at the hands of the state.

Somewhat surprisingly, the Fugard play ignores many opportunities to swing into a lengthy sermon on the evils of the Immorality Act and apartheid discrimination practices in South Africa. The nondidactic drama eschews proselytization. Instead, it focuses its attention on the human effects of the Act — which by 1966 had resulted in more than 6000 convictions — and on the lives of two people devastated by its enforcement. Frieda and Errol begin the play as voices in the dark, almost incorporeal beings. They conclude it in a similar manner. As dramatic characters, they are never fully realized. But, the play shows us eloquently (and without trumpets blaring as it makes its point), under such a system they, and their love, never could be.

The SDPT is staging *Statements* at the B Street (formerly the Wing) Cafe, a small, austere space akin to the limited resources Fugard is forced to use in his own country. Aside from the temperature of the room, which rises exponentially during the course of the evening, the theater's primitive lighting conditions are a major (but the only) drawback to an otherwise fine production. The play relies heavily on abrupt shocks, on rapid juxtapositions of scenes, now shadowy, now bright. A single knock on the wall, for example, puts the lovers' fears inside you. And Tamara Boucher's lighting designs, which are practically a fourth character on the stage, consistently enhance the mood of the play. The execution of the lighting cues on opening night, however, was haphazard. They were often late, just enough to slow the pace and reduce the impact of the intended joists. For *Statements* to be truly effective, the audience should be lulled by the first scene and then dizzied by the inexorable events that follow. On opening night the vertigo was

there, eventually.

The individual performers, capably directed by Adrian Schriel, more than make up for the dilatory lighting. In his brief appearances as the detective, Steve Pearson underplays the sinister Du Preez, a choice that gives his character a numbing objectivity. The two principal characters, Robyn Hunt and Warren C. Bowles, have the unenviable task of playing characters who are often more pulses than people (and whose diction, in spots, strains unnecessarily toward the literary and the pseudo-poetic). Both are first-rate. Hunt's Frieda is a deft combination of anger, tenderness, and eventual deracination. And Bowles, on loan (would that it were permanent) from the Mixed Blood Theatre Company of Minneapolis, effectively captures the quality of a being whose essence has been ripped away. His final speech, in which Errol's emasculation by the state is now complete, is a harrowing testimony to the dehumanizing power of the law.

The dramatic tensions of *Statements*, along with the performances of the cast, constitute a full evening of theater. But with *Sea Marks* appearing on the same program (at 7:00 p.m.), with the Fugard play at 9:30 p.m.), the San Diego Public Theatre is offering a truly plentiful double bill. Though different in tone and style, the two plays have several similarities. Both are concerned with relationships. In each

love grows out of common intellectual pursuits, but it is unable to endure the environmental pressures that surround it. In *Statements*, the barriers are racial and legal. Errol and Frieda know the risks they are taking in that dark room. In the gentler *Sea Marks*, Colm and Timothea foresee no obstacles to their growing attraction for each other. All they envision is the possibility of a loving companion and a shared life, which neither has known before.

In skeletal form, the play looks like a real snooze. Colm Primrose is a fisherman, a rustic whose thirty-five years have been spent at Cliffhams Head, a rugged island off the Irish coast. "I couldn't be closer to the sea," he says, "without

drowning in it." Like Colm, Timothea Stiles is also independent. She has lived her thirty-plus years in Liverpool, England, working for a publisher — who occasionally, and much to her delight, asks her opinion on a book. Both live relatively simple lives, sustained by habitual solitude and conditioned by their very different surroundings. Colm first saw Timothea at a wedding in Ireland. She doesn't remember him, even though he wasn't hard to miss: at the sight of her, he slipped and ended up elbow deep in the punchbowl. They correspond, for a year and a half. They meet, discover common bonds, and Colm decides to pay her an extended visit in Liverpool. (continued on page 34)

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## Two Looks At Love

(continued from page 28)

pool. Without his knowledge, Timothea has published his letters to her, which are rich in imagery of the sea. Colm becomes a minor celebrity in Liverpool, a "primitive poet" who should, in the words of the publisher, train his sensitive eye onto an urban landscape. Their lives, both public and private, are filled with promise.

I must confess that for about the first twenty minutes of this play I wondered if its author could sustain his plot for the next fifteen. Colm and Timothea begin by exchanging letters. They are nice enough, though hardly what one would call exciting. And while the static, epistolary format of the initial scenes is just right for them, it doesn't foreshadow a compelling drama to follow. But Colm is a disarmingly honest man, continually so. And Timothea's responses also have surprising candor and thoughtfulness. Their language, especially Colm's basic descriptions of his life at sea, is sharp, wise, genuine, and yet somehow untainted by modern conventions and attitudes. Both of them, in fact, are refreshingly free from excessive self-consciousness. And slowly they, and the comparative simplicity of their correspondence, become attractive. Suddenly Colm and Timothea stand right before us, clear and real. We like them, care for them, and—possibly because of these feelings—we want to overlook a few potential dangers to their union that reside in their early exchanges.

*Seu Marks* appears to stand outside a definite period of time. Except for a single reference to a car, it could be happening in any of the last three centuries. Its dominant mode is pastoral, an unmodern genre that places the city and country in opposition to each other, with the perspective of the country used to comment on civilization's many discontents. This perspective, the voice of the primitive Colm, also contributes to the sense of timelessness. But the

themes of the play, minus the contemporary jargon that usually attends them, are definitely of our era. In particular, *Seu Marks* carefully details the conflict at present between work and love in a two-career relationship. Both Colm and Timothea want to live and work together. And though she may have exploited her lover's personal letters to her by having them published, Timothea's aims for Colm in Liverpool are heartfelt. She prefers life in the city to living in "a place where things taste good simply because they're so hard to come by," and thus she has provided her man not only with a home but also with a purpose (and a literary reputation). At first Colm assents. But his calling, proclaimed in his popular book, is the sea—to which, after much conflict, he returns in the end. The play concludes on a note of ambiguity, suggesting that Colm and Timothea may get back together. Or maybe that note sounded only in my mind—and in the hope that, somehow, they will.

The trio of Bowles, Hunt, and Pearson—the three actors in *Seu Marks*—have crafted a simple yet powerful production. They are aided, of course, by a script that treats current themes in new, provocative ways that has two fully believable characters, and that sneaks past one's barriers of disbelief with ease. Bowles's direction, clean and unflashy, allows the script to unfold without effort. The stresses are rightfully on the language of the play and on merely trusting the two characters to their sad magic. And both Hunt and Pearson are excellent. Hunt gives Timothea an unadorned quality that is hugely sympathetic, and Pearson's Colm is a gem. His character has the look of an original creature, possibly unique in contemporary drama. Pearson, who looks as though he just jumped off a purse seiner in the North Atlantic to play the part, communicates a detailed understanding of his character that is most impressive. Both Hunt and Pearson are unafraid to add less than likable edges to their roles. But in the end, it is risks such as these that make us appreciate Colm, Timothea, and the work of the San Diego Public Theatre all the more. □

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**Pat Anderson**  
Finance Graduate  
San Diego

I could dispense with it mainly because I'm locked into the purchase agreement. Now that they've deregulated the phone, they're a lot cheaper. It was \$200 for this one. It's one of those small ones with memory, seven or eight functions, and a real space-age ring. It's also an extra twenty bucks a month. If I pull out of the agreement, I lose about eighty dollars. I'd also like to mention that I don't think it's right for someone to be able to tap in on a private conversation. They can get a court order if they suspect you of doing something. Even if you're not doing anything wrong it could happen to you.



**Theresa Monges**  
Cashier  
East San Diego

I love to talk on the phone. It's really nice to be able to talk to people you haven't heard from in a while. I had a friend call, I hadn't heard from them for about three years. I didn't recognize their voice. They said, "Do you remember me?" I hate when people try to make you guess who it is or they don't identify themselves. As soon as I figured it out I said, "Where have you been?" I hate when people call after midnight or before 8:30 in the morning. We unplug the phone at night now. I also keep a whistle by the phone. When you blow a whistle in their ear, it usually discourages weird callers.



**Andy Cutler**  
Health Food Store Owner  
Spring Valley

I hate to talk on the phone. I prefer talking to people in person. I feel that it takes away from time I could spend being with that person, which is the way I would prefer it. I spend a tremendous amount of time on the telephone doing business, but I wouldn't if I didn't have to. I use the intercom at the store sometimes so I don't have to hold the phone up to my ear. I have a Trimline Touch-Tone at home. Don't get the wrong idea—I don't spend much time in phone stores. I also dislike phone machines, but they seem to have become a necessary part of life.



**Jennifer Palmeri**  
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I hate it when you're in the middle of watching a good show like *Family Feud* and the phone rings and everybody yells, "Telephone," and nobody wants to get it so you run into the kitchen to get it because it might be your best friend and it turns out to be for your mother. Last summer at camp there was only one telephone, kind of like the old days when it was just for an emergency. I have a friend who calls people out of the phone book and she says, "Pardon me, is your refrigerator running?" Then she says, "You better go catch it." She's still pretty immature.



**Stan Nobelsky**  
Florist  
La Mesa

I need a phone but I don't spend hours on it. It's too impersonal. When someone engages me in a long phone conversation, I get bored and very uneasy. I don't get rude, I don't cut them off, but if they keep talking and talking my response is usually just, "Yeah, yeah, uh-huh." I lived on Dwight Street when PSA went down and I got phone calls from people I hadn't heard from in years calling to see if I was okay. It was nice to know people were concerned. As kids we used to look up weird names in the phone book and then call the people and say something stupid. Poor Mr. Takechits. I've gotten a few calls from kids myself.

—Lin Jakary

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**Fills** \$12<sup>00</sup>  
offer good only with this ad and these styles: Marise and Karen. Expires 6/23/83. Reg. \$15.00



## "Real men do have facials..."

Businessman and artist, educator or construction worker, real men do have facials! Our professional facials cleanse the pores of unrightly blackheads, the relaxing massage goes far to soothe the skin and pynce. *GO* praised our treatments. So will your men.

## Father's Day Gift Certificates

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For men & women  
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For elegant styling, unparalleled musical accuracy, and advanced engineering, there is only... Radioman.

Since 1976 the Radioman has worked on over 10,000 European autos. The combination of high tech engineering and Radioman's meticulous installation and attention to detail enhances your ultimate driving experience. Whether it be Bachmanoff or Rolling Stones, Radioman is "the place."



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Innovative Auto Sound

## Section 2

### Events, Theater, Music, Film

#### Fundamentally Melody

The Japanese musician prepares to play a recital on the national instrument, the koto. Dressed in traditional costume, he sits on his heels, with the instrument placed on the floor before him. It belongs to the zither family, for it has many strings which are played by being plucked. In the case of the koto, the strings number thirteen, and they are stretched over a sound board, the entire instrument measuring between six and seven feet in length. The strings go over small wood or ivory bridges, which during the performance the musician will constantly adjust in order to change the pitch, while his other hand is occupied with the actual plucking, making use of three ivory picks shaped like elongated fingernails. The performance itself is beautiful to watch: the left hand hovering over the bridges, adjusting them



Koto

and pressing the strings, the right hand plucking out the melody and its accompaniment at once, and the musician himself seated almost reverentially, in a position of graceful decorum. The koto is often used to accompany singing. But there is a large body of solo pieces as well. A classical form of koto music is Dango, a set of formal variations. In addition, the instrument's repertoire includes arrangements of popular and folk tunes. The koto

is often played in combination with other traditional Japanese instruments, such as the shamisen and the shakuhachi. The shamisen is a guitar-like instrument with three strings stretched over a resonating chamber covered with catkins. The strings are plucked with a pick that may also strike the catkin drumhead, producing a sound of curious double timbre. The shakuhachi is a five-hole bamboo flute, with a characteristic plaintive, breathy quality of tone. A recent

introduction is the seventeen-string bass koto, which extends the range of the ensemble downward. A group combining these instruments is known as a sankyo or chamber music ensemble. The music produced by such an ensemble is quite different from that of Western chamber music, which relies so fundamentally on harmony. In Japanese music, it is melody and rhythm that count, not harmony, and when the instruments play in ensemble,

they usually play the same melody at the same time, with each part performing melodic or rhythmic variations and embellishments (this is called "heterophony"). Another important characteristic differentiating this music from its Western counterpart is the paucity of the basic material out of which the music is composed. The material is deliberately restricted, and the excellence of the composition depends on the subtlety and inventiveness with which the material is treated. Live performances of koto music — and even more so of the sankyo ensemble — are hard to come by in our country. But this weekend, San Diego music lovers will be able to hear a concert by one of Japan's foremost koto players, Shunichi Yuze, along with his wife, Yasuko Nakashima (headmistress of the Ikuta Seicho School of koto in Tokyo), and other musicians. Mr. Yuze is known in the West particularly for his joint recitals with Yehudi Menuhin, David Oistrakh, and Ravi Shankar, but this will be a

(continued on page 6, col. 4)



Portrait of Alfred Stieglitz / Frank Eugene, 1909

#### Out Of Focus

Art historian Lloyd Goodrich called it "the most radical American magazine of arts and letters." George Bernard Shaw was a contributor and Gertrude Stein had her first published piece in it. The works of Rodin, Cezanne, Matisse, and Picasso were featured in it, as well as the photographs of Julia Margaret Cameron, Alvin Langdon Coburn, Frederick H. Evans, David Octavius Hill, Gertrude Kasebier, Edward J. Steichen, Paul Strand, and Clarence J. White. The magazine was called Camera Work, it was published and edited by Alfred Stieglitz, and in the fifty numbers published between 1903 and 1917 it helped close the curtains

on nineteenth-century pictorial art and ushered forth twentieth-century ideas about photography and art. Shortly before starting Camera Work, Stieglitz had broken away from the aesthetic based on stereotyped formulas that dominated camera clubs at the time. He and other like-minded photographers called themselves the Photo-Secession. Camera Work became their forum. In its pages were fierce debates, not only on the burning issue of the day — whether photography is art — but also on theories of modern art in general. Its contents chronicle the slow but perceptible change in sensibility taking place in Stieglitz himself. In the early years, Stieglitz published many soft-focus, painterly photographs, some with brushstrokes clearly

visible. Some were plainly silly and kitschy, such as the series of nudes by Annie W. Brigman. For instance, one of these is titled *Soul of the Blasted Pine*, and depicts a nude woman coming out of a tree trunk, her arm extended towards the sky. From today's distance, it is hard to see what Stieglitz was seeing from. Some of the work that he published in the early years of Camera Work seems to be precisely the kind he was rebelling against: closing, sentimental, stereotypical, and stupid. As the years went by, however, his critical intelligence became sharper. He came to champion modern art and straight photography: sharp, clear, unmanipulated. This culminated in the magnificent issue of June, 1917, which featured the work of Paul Strand. In that issue, Stieglitz wrote of Strand's photographs, "The work is brutally direct. Devoid of all film-flair, devoid of trickery and of any 'ism', devoid of any attempt to mystify an ignorant public, including the photographers themselves." It was the last issue of Camera Work.

Quite naturally, original copies of Camera Work are now collector's items. Stieglitz always had pride in the high quality of his gravure reproductions, which were hand-printed separately and then tipped into each copy of the magazine. In issue number XII of 1906 he wrote, "In many instances these 'reproductions' can in reality be considered original prints, having been made directly from the original negatives and printed in the spirit of the original picture and retaining all its quality." Stieglitz went on to point out that when the original photographs failed to arrive at an exhibition in Brussels, the organizers hung the photo-gravures from the magazine instead.

This practice, which might normally be frowned upon because it involves tearing a magazine apart, was apparently endorsed by Stieglitz and is being followed by the Photography Gallery in framing its current show, which consists of about fifty photo-gravures

(continued on page 6, col. 5)

#### On The Verge

As has been widely observed, the Reagan presidency, with its emphasis on arms buildup and the mad notion of a "winnable" nuclear conflict, has ushered in a new Cold War that has taken us back to the paranoid years of the Fifties and early Sixties. If this is true, the Reagan years have also seen the flowering of a large and active antimuclear movement very reminiscent of the "Ban the Bomb" days of twenty years ago, before peace activism was sidetracked by the Vietnam War.

That earlier movement was largely ignored by American filmmakers (and itself lost considerable steam after the 1962 Test Ban Treaty). No major documentaries survive from the period, and the two notable Hollywood films used the nuclear scare as mere

background for conventional suspense (*Fail-Safe*) and high-burlesque (*H. Strangelove*). But the new freedom-granted movies over the two decades since have made cinema an extremely important adjunct to the current antinuclear movement. This raised cinema's status is only now beginning to be seen in Hollywood (the just-released *War Games*), but has already made itself known in a recent string of highly committed, independently made documentaries. These have ranged from the comic/nostalgic *Atomic Cafe* to the deadly serious *Dark Circle* and *The Day After Tomorrow*.

Among the most honored and yet most controversial of recent documentaries is the 1982 short film in the National Film Board of Canada, *If You Love This Planet*. This film features the undiluted message of physicians and antinuclear activist Dr. Helen

(continued on page 6, col. 5)



## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of the event, and a contact phone number for publication. READER EVENTS EDITOR, P.O. Box 80835, San Diego, CA 92188.

### Dance

Visiting Dance Companies, the lotus Ballet will be presented by the San Diego Arts Foundation on Thursday, June 16, and Friday, June 17, 8 p.m., Civic Theatre, 222 C Street, downtown. 216-6510.

New Works will be performed by

Jazz Unlimited Friday, June 17 and Saturday, June 18, 8 p.m., San Diego's City College Theater, Thirteenth and C streets, downtown. 457-2679.

Big Band Sound, dance to those big band tunes played by Billie Holiday and San Diego's finest. Sunday, June 19, 2 to 5 p.m., C.W. Salomon (formerly Little Bazaar), Carmel Valley Road, Del Mar. 526-9435.

### Film

"Bombs Will Make the Rainbow Break" and "No Fumes, No Bandages," two films concerning nuclear disarmament, will be presented by the San Diego Citizens for Social Responsibility on Friday, June 17, 7 p.m., Mueller Center, 960 Second Street, Encinitas. Free. 942-1128.

Edward Grieg Festival continues with two evenings of films concerning the Norwegian composer. Song

of Norway on Thursday, June 18, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, and The Norman of Edward Grieg, The Life of Edward Grieg, The Land of Sibelius and The New Norway, Friday, June 19, 8 p.m., Casa del Prado, room 227, Balboa Park. 294-2217.

"If You Love This Planet," the Canadian film against nuclear war which was declared "political propaganda" by the U.S. Department of Justice, later winning the Academy Award for best short-subject documentary, will be shown with America: From Hitler to MX, a documentary on armaments manufacturers. Saturday, June 18, 11 a.m., Ken Cinema, 4061 Adams Avenue.

"Following the Tundra Wolf," which documents the tundra wolf as it follows the caribou herds from the winter range to the calving grounds, will be shown with a film

describing evolution from primitive fishes to air-breathing quadrupeds, entitled From Water to Land, Saturday, June 18 and Sunday, June 19, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"The Love Bug," a trip down the road with Herbie, that crazy Volkswagen, will be screened Monday, June 20, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"The Wizard of Oz," the 1939 classic starring Judy Garland, will be unspooled Tuesday, June 21, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, *Esque of the Year*, starring Julie Foster as the only girl on her brother's baseball team, will be shown with *The Ball Game*, Thursday, June 23, 3 p.m., Coronado Public Library,

640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, *Fish Hooked*, *Wilbur's Story*, and *Swiss Family Robinson* will be screened Thursday, June 23, 3:30 p.m., Conference Room, National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

### Music

Classical Guitarist Becky Roberts will play selections by Milan, Villa-Lobos, Bach, Ponce, and Villa-Lobos, Friday, June 17, 7:30 p.m., The Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

"Children of the Sun," a concert of original music by poet-quartet Thomas H. Herman, will be presented Friday, June 17, 8 p.m., Casa Rios Cultural Center, 1947 10th Street, Golden Hill. 232-5009.

## TO LOCAL EVENTS

Music Festival, the New Expression, the Old Time Fiddlers of District 7, and the Country Rainbow Dancers will perform on Sunday, June 18, 1 to 4 p.m., parking lot, Loma Square Shopping Center, Midway and Rosecrans streets, Point Loma. Free. 224-2422.

Coffee Concert, the Peter Sprague String Quartet will perform on Sunday, June 19, 11 a.m. to noon, Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar. 481-2566.

All-Request Organ Concert will be performed by Janel Jacobson on Sunday, June 19, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

DiscoLand Music will be presented by the San Diego Historical Bunch Society on Sunday, June 19, 2 to 4 p.m., gazebo, Seaport Village. Free. 235-6570.

Intercom 83, sponsored by the Center for World Music, will feature Zimbabwe musicians Ephat

Mujuru and the Senegalese dance company Diamant-Coura, Sunday, June 19, 1:30 p.m., Organ Pavilion, Balboa Park. Free. 265-4243.

"Sacred Music Series" will conclude with a program of light opera, sacred and secular songs performed by the Chancel Choir Quartet, Sunday, June 19, 4 p.m., La Jolla Presbyterian Church, 7715 Dager Avenue, La Jolla. Free. 454-1605.

"The Creation," Haydn's oratorio, will be performed on the pipe organ, Sunday, June 19, 7 p.m., First Presbyterian Church, 120 Date Street. Free. 232-7513.

Summer Twilight Concerts will kick off with the Sun Harbor Chorus, Tuesday, June 21, and the Navy Concert Band on Wednesday, June 22, both at 6:30 to 7:30 p.m., gazebo, Seaport Village. Free. 235-6570.

Afternoon Concert, soprano Beba Farell will perform songs by Gerardo Porter, Vaughan Williams,

and others, Wednesday, June 22, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

### Special

Del Mar Fair, the 103rd edition of the Southern California Exposition, featuring entertainment, parades, horse shows, livestock, flower and garden exhibits, food, arts and crafts displays, and carnival booths and rides, will open Friday, June 17, and continue through July 4, 9 a.m. to 10 p.m., Del Mar Fairgrounds, Del Mar. 297-0338 and 755-1161.

Lopez Canyon Hike, sponsored by the Los Penasquitos Cultural and Natural Resource Center, will take place Sunday, June 18, 8 a.m. to noon, meeting at the west end of the Penasquitos Canyon Preserve, at the end of Sorrento Valley Boulevard. 271-6710.

### Sports

Roller Games, the second world champion Los Angeles Thunderbirds will engage in a "President's Cup" tournament with the New York Bombers and the Detroit Devils, Friday, June 17, 7 p.m., and Saturday, June 18, 8 p.m., Sports Arena. 224-4176.

Padre Baseball, the Houston Astros will be in town for a three-game series Friday, June 17 and Saturday, June 18, 7:05 p.m., and Sunday, June 19, 1:05 p.m., San Diego Stadium. 281-4494.

Amateur Body Board Contest, hosted by Scott Homan, will take place Saturday, June 18, all day, Tamarack Beach, Carlsbad. 721-9312.

San Diego Classic, the Tenth Annual San Diego Horse Car Regatta, featuring nearly 400 cars in a series of four races, will be held Sunday,

June 18 and Sunday, June 19, beginning at 10:30 a.m., south San Diego Bay, between the Coronado Bridge and Imperial Beach, off Silver Strand State Beach.

NASL Soccer, the San Diego Sockers will play host to Vancouver on Wednesday, June 22, 7:30 p.m., San Diego Stadium. 280-GOAL.

### Radio/TV

"All My Children," Opal and daughter Jenny are slow to make amends after Sam's expressed love interest in the younger Garbler. Erika and Palmer plot to bury Lars' cosmetic empire while Monique must choose between Lars and former hubby Palmer, and Tad continues to scheme. Mondays through Friday, noon, Channel 10.

"SCTV Network," in its final days on network television, features guest star Betty Thomas of *Full*

**dance jam**  
Set your dancing spirit free!  
Fridays starting June 17 8:00-10:00  
3252 5th Ave. (corner 5th & Tenth, off I-5)  
Interval Foundation 239-1713  
Creative dancing to a variety of recorded music

**Bargain Book Sale**  
Thousands of used books  
Paperbacks ..... 25¢  
Hardcovers ..... 50¢-1.00  
Saturday, June 18, 1983 9 am-4 pm  
Bag of books \$1.00 3 pm-4 pm  
Plaza, Museum of Man,  
Balboa Park  
Kleewyk Society

**O.M.B.A.C.**  
(Old Mission Beach Athletic Club)  
(9th Annual)  
**'COMING OUT PARTY'**  
Saturday, June 18, 5-midnight  
**WORLD'S LARGEST BEACH PARTY**  
at Marlin's Point  
• World famous "50s band "Deck-tail Reunions"  
• Unlimited beer and wine—\$5 donation presale, \$5 at gate  
• Limited number of food tickets \$10, presale only  
• Adults only—ID required  
• 93 O.T. shirts and hats, advance sale  
• Tickets: UMBAL members, the Fernand, the Beachcomber, Hamel's, Rocky's Bar in Crown Point  
All proceeds go toward restoration of Mission Beach roller rink.

**The San Diego School of ACTING & VIDEO Techniques Special Classes**  
in on-camera acting techniques and basic acting skills starting June 29  
Video commercials workshops  
Directors' workshops  
Training for stage, movies & TV  
Taught by professional actors, producers & directors  
All held "On Stage" at the Old Town Opera House  
6400 Tenth (in Old Town)  
**459-3331**

**ALLIANCE WITH NATURAL LAW TRANSCENDENTAL MEDITATION & TM-SIDHI® PROGRAM**  
Maharishi Mahesh Yogi  
Founder of the Transcendental Meditation & TM-Sidhi Programs  
15 years of research into this natural, effortless, mental technique has shown: Increased Intelligence Growth • Immunity to Drug Abuse • Brain Wave Synchrony • Absorption of Stress • Faster Reaction Time • Increased Blood Pressure • Improved Resistance to Disease • Greater Efficiency and Productivity • Increased Self-Actualization • Improved Mental Health • Effective Behavior • Sound Sleep • Improvement • Reversal of Biological Aging  
**FREE INTRODUCTORY LECTURES**  
Every Wednesday, noon & 8 p.m.  
San Diego Age of Enlightenment Center  
1527 West Lewis St., San Diego 297-1606  
839 2nd St., Encinitas 942-1104

**Seabreeze Limited Presents**  
**TRISTAN JONES**  
The World Renowned Sailor in Person  
showing slides and telling stories from 350,000 miles at sea  
Monday, June 27 8:00 pm  
Kona Kai Club  
2221 La Jolla Village Drive, La Jolla  
Tickets \$6. Available at Seabreeze Ltd. Bookstore and P.B. Sea & Sport. For more information call 223-9989

**Bull Fights!**  
Sunday  
June 19, 4 pm  
Downtown  
Bullring Tijuana  
World's greatest bullfighters:  
Valente Arrellano  
Ernesto Belmonte  
Gabriel Gonzalez  
Tickets: Grant Travel 232-4588,  
Ticketron, Downtown ticket agency Tijuana  
6 Bulls from Santa Alicia

**PARK YOUR PROBLEMS AND RIDE THE BUS TO THE BEACH**  
**SUN RUNNER**  
25¢ shuttle buses every 20 minutes.  
10:00 a.m. to 6:00 p.m.,  
Wednesday through Sunday  
SUN RUNNER beach shuttle service from San Diego Transit. 233-3004 for more information.  
SUN RUNNER service begins June 18 and ends September 11.  
Buses will run on July 4 and Labor Day holidays.  
San Diego Transit

**THE SAN DIEGO SYMPHONY GOES POP!**  
Spend some summer nights on the shores of beautiful Mission Bay Hospital Point. The San Diego Pops plays every Wednesday through Saturday evenings, from 7:30 to 9:30 p.m.  
Phonograph parking, all services available. Be a part of the San Diego event this summer.  
The San Diego Pops is a unique group of musicians who play the most popular music of the day. The Pops is a group of musicians who play the most popular music of the day. The Pops is a group of musicians who play the most popular music of the day.  
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**STAGE SUMMER SYMPOSIUMS**  
July 3 to 27 & August 1 to 24  
Ages 9 thru Adult  
BALLET • TAP • JAZZ • MODERN • MUSICAL COMEDY  
Over 20 classes a day to choose from  
For free brochure call:  
**619-234-4647**  
1041 7th Avenue, Downtown San Diego 92101



# READER'S GUIDE TO LOCAL EVENTS

Street Blues Friday evening, June 17, 12-40 a.m., Channel 39.

"Nebraska by the Sea," a talk show starring Mark Wendel and produced by Christopher R. Brown Sunday, June 19, 8-10 p.m., Southwestern Cable Channel 15.

"Music from the Hearts of Space," a program of contemporary and traditional "space" music, can be heard Sunday, 11 p.m., KPBS-FM 89.

"Don't Look Now," Nicolas Roeg's (Wolfgang, The Man Who Fell in Love) 1973, would thriller starring Donald Sutherland and Julie Christie, will be shown in a version edited for television on Monday, June 20, 9 p.m., Channel 10.

"Don Drysdale's Baseball USA," the former Dodger pitcher hosts a look at the week's baseball action, Tuesdays, 7 p.m., USA Cable Network.

Padre Baseball, San Diego travels to L.A. to battle the Dodgers for four games, with two in the series televised live, Tuesday, June 21 and Wednesday, June 22, 7-8 p.m., Channel 39.

## Lectures

Poetry Reading, poet-composer-scientist Ted Melnychuk will read from his work on Thursday, June 16, 7 p.m., M. (relocated) Arts Center, 425 Market Street, downtown, 216-1521.

Master Furniture Builder Tage Frid of Denmark will speak Friday, June 16, 7 p.m., Canyon Room.

## FLASH DANCING

It's now being taught by San Diego's most dynamic choreographer. Train to be one of San Diego's most exciting dancers on just one super fitness and fun, 430-2002.

## MON PETITE CHATEAU



BED & BREAKFAST INN Jamul, California

A COZY COUNTRY INN OFFERING THE CHARM AND AMBIENCE OF A FRENCH FARMHOUSE

Ed & Judy Guillard, Innkeepers

Reservations: 453-8955 No children, pets or cigars

Father's Day Brunch \$6.95 By advance reservation only.

University Town Centre, and lead a workshop on Sunday, June 19, 10 a.m. to 1 p.m., the Cutting Edge, 7626 Miramar Road, 495, 3902 for reservations.

"How to Use the Small Claims Court" will be the subject of a law lecture by local attorney Stuart Schechter on Thursday, June 16, 7 p.m., Far West Savings, 5575 La Jolla Boulevard, La Jolla, and Tuesday, June 21, 7 p.m., Glendale Federal Savings, 2985 Claimont Drive, Free, 279-7913.

Bicycling in Sri Lanka will be the topic of a slide presentation by Jeff Nyssen on Friday, June 17, 7-8 p.m., Natural History Museum auditorium, Balboa Park. Free, 213-7144.

Town Meeting for the art community will feature a lecture by guest Susanna Dukan entitled "Susanna Dukan: An Artist for President" Sunday, June 19, 1 p.m., Cynago Gallery, 6561 North Avenue, downtown, 214-6846.

Poetry Reading, Guilford Dudley will read selections from his work, followed by an open reading, Sunday, June 19, 3 p.m., Friends of

lung Center, 3575 First Street, Hillcrest, 584-8871.

AIDS, a panel of professionals will present an assessment of the Acquired Immune Deficiency Syndrome crisis on Sunday, June 19, 7 p.m., First Unitarian Church, 4150 Front Street, 263-1324.

"Stress and Heart Disease" will be the topic of the next program in the "Health Perspectives" series, education program, Tuesday, June 21, 7-8 p.m., Scripps Clinic amphitheater, 10000 North Torrey Pines Road, La Jolla, 455-8133.

"The Philosophy of Humanism" will be the subject of a lecture given by Fred Krager and Frank Moros on Wednesday, June 21, 1-3 p.m., Community Room, San Diego Federal Savings and Loan, 3934 West Point Loma Boulevard, Free, 474-7120.

"Italo Scanga's Art," a lecture by Los Angeles Head Examiner art critic Christopher Knight, concerns the current "Archimedes" Tivables

**WORLD CHAMPION L.A.T-BIRDS NEW YORK BOMBERS DETROIT DEVILS roller games action**

FRI., JUNE 17 7PM & SAT., JUNE 18 8PM 2 NIGHTS ONLY

Reserved seats: \$9.50, \$7.50, Gen. admission \$6.50 (12 yrs. and under \$4.50) (no refund) (no cash) Children under 12 yrs. all seats—\$4.00. Mastercard or Visa—call 226-8212. TICKETS ON SALE NOW! Meet Jack's Sound Centers, First World Travel Agency, Second Side Shoe Stores, Sports Arena Ticket Office, All Arena Outlets.

Ticket information: (619) 224-4176 SAN DIEGO

**SPORTS ARENA** 3500 Sports Arena Blvd. San Diego, CA 92110

## OPEN AUDITION

Saturday, June 18, 1983  
10:00 am to 5:00 pm  
Balboa Park  
for

## "International Renaissance Pageant in the Park"

This year's Renaissance Theme Show to benefit San Diego Junior Theater

Show Days:  
July 14-17, July 21-24 & July 28-31

Location:  
Organ Pavilion, Balboa Park

Needed:

King Henry VIII, members of the court, international folk dance groups, M.C.s (no amplification), jester, musical groups, original acts, volunteers & extras. Come in costume.

For additional information and to receive your time assignment call 231-1937 Friday, June 17 from 9:00 am-5:00 pm or 239-1311 from 10:00 am-4:00 pm.

San Diego's

## FESTIVAL OF LIFE



Scottish Rice Center  
1895 Camino del Rio South, Mission Valley  
(take Mission Center Rd. South off Route 8, turn left on Camino del Rio South.)

Coming Saturday and Sunday, June 25 & 26  
General Admission: Adults \$2.00, Kids \$1.00  
Fun for the whole family, including clowns, jugglers, mimes and magicians.

Hot Lips, the sizzling fire-eater... live music and entertainment, including The West Coast Band, Hearspace, Peter Sprague, Ed Seykota, Andrea Faith George, Sante Hersham, Joseph Alough and Spirit Flight, Bruce Thorpe, Gypsy Moon Trio, Sabra Woolley, Rushing Water, David Randel, Tanisha and Company... martial arts demonstrations... film festival... arts, crafts, gifts, food... psychics... booths and exhibitions... free samples and giveaways... plus a full experimental lecture and intensive series with San Diego's top M.D.s, psychiatrists and psychologists, including Warren Farrell, Ph.D., Harold Bloomfield, M.D., Barnett Meitner, M.D., Irv Katz, Ph.D., Bernard Gunther, Ph.D., Leonard Orr Sun, celebration with Margaret Rainey... comedians, novelty acts, and much, much more!

See next week's Reader for more details.  
**Win Family Fitness Center Memberships or one of 50 other prizes**

Pick up your free program & discount coupons at all 10 Family Fitness Centers or leave name and address at 280-0310.

The Hottest Show in Town!

# International Renaissance Pageant in the Park

to benefit:  
The San Diego Junior Theatre

Step back into a place in time when romance was exciting and chivalry was an everyday way of life. Enjoy nonstop entertainment, food, and drink worthy of a knight of the Round Table.



"Sir Puke and Sir Snot"

Escape to the Renaissance Pageant:  
The Organ Pavilion  
Balboa Park, San Diego

Three Four-Day Weekends  
July 14-17  
July 21-24  
July 28-31  
Thursday - Sunday  
10:00 am - 7:00 pm

Admission  
\$4.75

Shuttle bus system for over-flow parking.

For your pleasure!  
Lots of FUN, GAMES, and ENTERTAINMENT:

- 5 stages (40 hrs. of live entertainment daily)
- Return performance by Sir Puke and Sir Snot and S.A.K. Theatre
- Folk dancing, games, street theatre
- Fine arts, crafts
- Magicians, jugglers, mimes
- Musical groups, old unusual instruments
- Hand-to-hand combat
- Renaissance costume contest (\$7,500 in prizes - 1st prize \$1,000) for more information please send a self-addressed, stamped envelope to: International Renaissance Pageants, Inc. 225 Broadway, Suite 1500, San Diego, CA 92101 Phone (619) 231-1937 or (619) 239-1311

"There's more to life than breathing fire and blowing smoke." Come and experience the enchantment of the Renaissance.

An Old Time CAFE Concert Presentation

Windward Hill Recording Artist

**GEORGE WINSTON**

Solo Jazz Pianist

**La Paloma Theater**  
First & D Streets  
Encinitas

**Saturday, June 18, 1983**  
7:00 and 9:30 p.m.

Tickets \$7.50 in advance, \$8.50 at the door

Tickets Available At:  
The Old Time Cafe  
1464 N. Hwy. 101  
Encinitas 92036

La Paloma Theater  
2610 1st St. Encinitas 92036

**PANINI BOOK WORKS**

The Panini and Bookworks have joined forces at the Flower Hill Mall to bring you a coffeehouse, cafe and bookstore.

**MUSIC—LIVE THIS WEEKEND**

**Jazz Friday, June 17 8:00 pm**

**MEGAN CLEARY—bass & saxophone**  
**BILL CANTOS—piano**

**Classical Saturday, June 18 8:30 pm**

**LORIE KIRKELL—cello**  
**PAM STUBBS—piano**

**Classical Saturday, June 25 8:30 pm**

**NANCY TURBETZKY—flute**  
**JOY HUSAK—harp**

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—Walter Terry—Saturday Review

## LOCAL EVENTS

**Recent Drawings and Paintings of Suzanne Jackson** will be on display through June 26, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

**Silkscreen and Mixed Media Works** by Hannele Ring will remain on view through June 30, Sushi, 852 Eighth Avenue, downtown. 235-8466.

**Hollywood Master Printer** Richard Duato will have his limited-edition silkscreen prints featured through June 30, Chamberlain's, 555 Fourth Avenue, Gaslamp Quarter. 234-9833.

**Photographs of Ireland**, recent black-and-white work of Eric Blau will be on display through July 1, The Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 494-9772.

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**Two-Person Show**, works by Kenneth C. Pinkerton and Eugene Gert will be presented through July 10, San Diego Art Institute, Balboa Park. 234-5946.

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**"Guns and Heads"**, an exhibition of paintings and sculpture by Richard Allen Morris, will begin Sunday, June 18, and remain on display through July 16, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

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**"Imogen Cunningham: A Centennial Selection"** features works from the photographer through July 17, Museum of Photographic Arts, Balboa Park. 239-1262.

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**Contemporary Belgian Painters**, recent works of seven artists will be on display through July 26, Walter Library, USU, 1045 Pomodoro Road, San Diego (774-4300), large works by four of the artists will be on view through July 26, Winger Gallery, 4681 La Jolla Village Drive, San Diego. 454-4414.

**"Meet Us at the Creek"**, an exhibit of the works of San Diego artist Vicki Cole, Peter Mitten, Allan Morrow, and Debra Porch, will open Friday, June 17, and remain on view through July 23, Kettner Gallery, 2400 Kettner Boulevard, 234-2151.

**"Four Treasures: Perspectives"**, an exhibit of Chinese brush paintings by Rosemary Kimball, will be featured through July 30, the Contemporary Gallery, 2875 Art Center. 692-7074.

**"Warhol's Animals: Species At Risk"**, a series of ten engravings of endangered animals, the final work by Warhol, will be on display through July 31, Natural History Museum, Balboa Park. 232-3821.

**"Archimedes' Troubles"**, new drawings and mixed media sculptures by Irala Scazzari will be on view through August 3, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

### Out Of Focus

(Continued from page 1)

taken from several issues of the magazine. Most of the photographers named above are represented, including Siegfried himself—with the notable exceptions of Siegfried's most famous picture, *The Storage* (issue of October, 1911), and Paul Strand's photographs (issues of October, 1916 and June, 1917). The book is thus an incomplete sampling of Camera Work, and lacks the dramatic punch of its final collection.

The exhibition runs through July 23 at the Photography Gallery, 7468 Grand, La Jolla. Gallery hours are 11:00 a.m. to 6:00 p.m., Monday through Saturday; the public is invited to an opening on Friday, June 17, from 6:00 to 8:00 p.m. For information call 459-1800.

—Alberto Lau

### On The Verge

(Continued from page 1)

Caldicott (also the subject of the 1981 nuclear power documentary *Eight Minutes to Midnight*), a forceful and articulate speaker and an expert on the medical consequences of atomic radiation. Earlier this year, the film found itself in a strange position as the recipient of an Academy Award nomination for best short documentary, as well as the center of a lawsuit with two other Canadian films of a censorship dispute with the U.S. Justice Department. The department, it seemed, demanded a disclaimer at the film's beginning, labeling the film as made by "foreign agents" and was not necessarily approved by our government. The ruling was protested, and the film was eventually approved to show in federal court to stop the action. The film's eventual winning of the Oscar undoubtedly contributed to the decision last month by a federal judge that the government had no right to impose such a restriction.

The San Diego premiere of *It's a Wonderful Life* will take place this Saturday, June 18, as part of the three-day International Documentary Film Festival. The film will be shown with the documentary *America—A Love Affair*, a film that uses interview footage to uncover new links between big business and the arms race. The screening begins at 11:30 a.m. at the Ken Cinema, 4261 Adams Avenue. For further information call 275-1182 or 224-6542.

### Melody

(Continued from page 1)

concert of purely Japanese music—both classical and

## READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jonathan Smith, contributing to the Reader's Guide to the Theater. Information is accurate according to material given on, but it is not intended to be a substitute for the actual theater listings. Many theaters offer discounts to students, senior citizens, and the military; ask the box office.

**ALZIE MAHE**  
The Palo Playhouse offers Jerome Lawrence and Robert F. Lee's stage adaptation of the best-selling novel by Patrick Dennis. Mahe—a whimsical, wicked woman—is engaged in raising an orphan nephew to manhood, a process that takes eighteen years to complete. Linda Hendrickson directs the twenty-eight-person cast, which is headed by Joan Icarina in the title role. Other members of the cast include Michael Bell, Patrick Morrow, Ann Allen, Gretchen Peck, Tom Cullum, Jeanne Hall, Joyce Romero, and Will Balle. (Sm.)

**Palo Playhouse**, through July 2; Thursday through Saturday at 8:00 p.m., Matinee Sunday, June 12 and Sunday, June 26 at 2:00 p.m.

**CHILDREN OF A LESSER GOD**  
I recommend that you see the San Diego Rep's production of *Children of a Lesser God*. It's a play that is not only because the Rep is offering an excellent production of the play, but because it is a rich, compelling introduction to the world of the deaf and the hearing-impaired. These are reasons enough, as is the fact that a second look will surely expand one's understanding of the play's many themes and important themes. My chief reason, however, is that as the play unfolds its fragile love story about a deaf woman and a speech therapist, the production unerringly makes one conscious of the amount of work that went into its own making. Consequently, a first look creates a certain fondness for the surface—the obvious tasks involved in staging a play with deaf and hearing audiences and the depth of the play itself. The play, the complexities of the production, and the many forms of expression in it—drama, speeches in English and American Sign

### Theater Directory

- THE BOWERY THEATRE**  
480 Elm Street, San Diego 232-4008
- CIVIC THEATRE**  
202 C Street, downtown 236-0010
- CORONADO PLAYHOUSE**  
1755 Grand View, Coronado 435-4886
- C.R.A. THEATRE**  
9115 Carmel Mesa Boulevard, San Diego 277-8600 x111
- EAST COUNTY PERFORMING ARTS CENTER**  
210 E. Main Street, El Cajon 440-2277
- EDUCATIONAL COMPLEX THEATRE**  
4343 Ocean View Boulevard, Southeast San Diego 230-2800
- FIESTA DINNER THEATRE**  
6665 Camino Real, Spring Valley 697-8977
- FOX THEATRE**  
720 B Street, downtown 233-6331
- GASLAMP QUARTER THEATRE**  
547 Fourth Avenue, downtown 234-9983
- JOHN MCKINNON COMMUNITY COLLEGE**  
Sagehen Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x110
- JEWELL THEATRE**  
Front and Center Theatre 4079 Fifth Avenue, San Diego 583-3300 x35
- LA JOLLA PLAYHOUSE**  
La Jolla 452-6760
- LA JOLLA STAGE COMPANY**  
Parker Auditorium, La Jolla High School 7502 N. La Jolla Village Drive, La Jolla 454-7772
- LANE'S PLAYERS' THEATRE**  
501 E. Plaza Boulevard, National City 474-4442
- LAMPFRIDGES COMMUNITY THEATRE**  
Ben Pious Park Arts Center 6253 University Avenue, La Mesa 464-4398
- LAWRENCE WELLS VILLAGE THEATRE**  
8861 Lawrence Wells Drive, Escondido 745-3448
- LENNON GROVE PLAYERS**  
Lennon Grove Junior High School 3145 School Lane, Lennon Grove 466-5579, 466-1440
- LYRIC DINNER THEATRE**  
7578 El Camino Boulevard, La Mesa 464-1196
- MARGARET PUBLIC THEATRE**  
MARGARET GALLERY THEATRE 7578 El Camino Boulevard, La Mesa 464-1111
- MIRACOSTA COLLEGE**  
Lido Theatre One Bungalow Drive, Oceanside 737-2121 x236
- NORTH COAST REPERTORY THEATRE**  
Place of the Four Pillars 4081 Santa Fe Road, Solana Beach 266-4111
- NORTH COUNTY COMMUNITY THEATRE**  
Vista 724-3421
- OLD GLOBE THEATRE**  
Cassius Center Stage Theatre Festival Stage, Balboa Park 239-2255
- OLD RESERVATION PLAYERS**  
Mission Station San Diego de Alcalá 1001 San Diego Mission Road, San Diego 279-0027, 466-0400
- OLD TOWN OPERA HOUSE**  
400 Broadway, Old Town 268-0052
- PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos 343-3300 x35
- PATIO PLAYHOUSE**  
Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 745-6669
- PINE HILLS LODGE**  
4000 La Puente Way, Julian 765-1100
- POINT LOMA COLLEGE**  
Salmon Theatre 3900 Loma College Drive, Point Loma 262-6474 x168
- THE PROGRESSIVE STAGE COMPANY**  
715 Fourth Avenue, San Diego 232-9232
- SAN DIEGO CITY COLLEGE THEATRE**  
Theatre and Art Center, downtown 239-7864
- SAN DIEGO JUVENILE THEATRE**  
Luna del Prado Theatre, Balboa Park 239-8325
- SAN DIEGO MESA COLLEGE**  
7250 Mesa College Drive, San Diego 279-2300 x236
- SAN DIEGO REPERTORY THEATRE**  
1620 Bath Avenue, downtown 235-8025
- SAN DIEGO STATE UNIVERSITY**  
Main Stage and Experimental Theatre 265-6884
- OSCAR AMPHITHEATRE**  
265-6947
- SAN DIEGO LITTLE THEATRE**  
Del Mar Fairgrounds, Del Mar 739-7350
- SCOTT'S RANCH COMMUNITY THEATRE**  
Wargemeyer Junior High School 236-3300 x216
- SOUTHWESTERN COLLEGE**  
Arena Theatre, Rayn Hall 900 Clay Lanes Road, Chula Vista 421-1180
- STARLIGHT**  
Starlight Bowl, Balboa Park 232-3049 or 234 STAR
- UNITED STATES INTERNATIONAL UNIVERSITY**  
Zeller Theatre 10405 Romerado Road, Scripps Ranch 744-8800
- UNIVERSITY OF CALIFORNIA SAN DIEGO**  
UCSD Theatre, John Muir Theatre, Studio Theatre 452-4574
- MANHATTAN AUDITORIUM**  
Manhattanville, Manhattanville 452-2380
- UNIVERSITY OF SAN DIEGO**  
Carmichael Theatre, Alcalá Park 291-6480

admirer, are really responsible egotists and ideologues, not a care in the world about kindness, moral obligation, or even ordinary courtesy. Donnell Walker, Don McManus, and Steven Galtus do a decent job with their roles—they speak well and look good—but what is needed for this play is a lot of competent actors but of theatrical demands. Design for Living is a long, talky play—and certainly no one watching the Gaslamp production, notwithstanding some entertainingly played and deftly directed scenes, would wish it longer. (Sm.)

**Gaslamp Quarter Theatre**, through June 25; Wednesday through Saturday at 8:00 p.m., Sunday at 3:00 p.m.

**FIDDLER ON THE ROOF**  
The Lawrence Welk Theatre presents the classic musical—book by Joseph Stein, music by Jerry Block, and lyrics by Sheldon Harnick—based on the stories of Sholem Aleichem. A Jewish family living in a small present community in Tsarist Russia at the turn of the century, is forced by the persecutions of the times to migrate to the value of its traditional ways of living. The musical, with songs like "If I Were a Rich Man," "Sunrise, Sunset," and "Tradition," is directed by Gordon Howard. (Sm.)

**Lawrence Welk Theatre**, through July 10; Thursday through Saturday at 8:00 p.m., Matinee Sunday at 1:45 p.m.

**QVIST**  
The Fleeta Diner Theatre presents the musical—book by Julie Stern, lyrics by Arthur Laurents—based on the autobiography of O'Gara Rose. Frank Ward directs the production, which features such songs as "Let Me Tell You About Myself" and "Everything's Coming Up Roses." Zoe Dufour stars as Louise, who later in her career became the celebrated actress, singer O'Gara Rose. Lee Charles Rose is Maria Rose, and Leigh Scarratt is Baby Jane. Other members of the cast include Harry Woolf, Robert Haas.

**JOHNS**  
Ryan Productions presents the West Coast premiere of William Morris's drama that explores relationships among men, by means of short scenes. Morris treats both the loving and abusive sides of encounters between men entering sexual affairs. Kevin P. Mullin directs the production. Members of the cast include James Webb, Lauren Bell, Kevin McDermott, Bill Park, Paul Pedersen, Gerry P. Miller, and Randy P. Miller. (Sm.)

**Sushi, 852 Eighth Avenue, downtown**, through June 25; Wednesday through Sunday at 8:30 p.m.

### CHILDREN OF A LESSER GOD IS BREAKING ALL RECORDS

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\$8.50—Sun., Wed., Thurs. 8 pm & Sat. 7:2-8:30 pm;  
\$9.50—Fri. & Sat. 5:11-6:00 pm, 8 pm. Interpreted performances @ 11:15 am & 7:15 am. Discounts for students/seniors/handicapped, 1/2-price Hot Tix (4-30); 6:30 pm day of performance only, subject to availability.

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**MEGAN CLEARY**—bass & saxophone  
**BILL CANTOS**—piano

**Classical Saturday, June 18 8:30 pm**  
**LORIE KIRKELL**—cello  
**PAM STUBBS**—piano

**Jazz Friday, June 24 8:00 pm**  
**BILL CANTOS**—piano

**Classical Saturday, June 25 8:30 pm**  
**NANCY TURETZKY**—flute  
**JOY HUSAK**—harp

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Intermediate—Advanced  
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**"Meet Us at the Creek,"** an exhibit of the works of San Diegoans Jack Cole, Peter Mitten, Allan Morrow, and Debra Porch, will open Friday, June 17, and remain on view through July 31, Maple Creek Gallery, 7400 Ketterer Boulevard. 234-2151.

**"Four Treasures: Perspectives,"** an exhibit of Chinese brush paintings by Rosemary Kimball, will be featured through July 30, the Contemporary Gallery, 3870 Fifth Avenue. 692-9074.

**"Warhol's Animals: Spectro Art Risk,"** a series of ten engravings of endangered animals, in two annual works by Warhol, will be on display through July 31, Natural History Museum, Balboa Park. 232-3821.

**"Archimedes' Troubles,"** new drawings and mixed media sculptures by Irina Saks, will remain on view through August 3, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**"Then and Now,"** drawings and paintings of Harry Steinberg will remain on view through August 24, Deicas Art Co., 1234 Prospect Street, La Jolla. 456-1555 or 459-3651.

### Out Of Focus

(continued from page 1)

taken from several issues of the magazine. Most of the photographers named above are represented, including Steigitz himself — with the notable exception of Steigitz's most famous picture, *The Steerage* (issue of October, 1911), and Paul Strand's photographs (issues of October, 1916 and June, 1917). The show is thus an incomplete sampling of Camera Work, and lacks the dramatic punch of its final chapter.

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—Alberto Lau

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(continued from page 1)

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—Rick Geary

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Pato Playhouse, through July 2; Thursday through Saturday at 8:00 p.m., Matinee Sunday, June 19 and Sunday, June 26 at 2:00 p.m.

**CHILDREN OF A LESSER GOD**  
I recommend that you see the San Diego Rep's production of *Children of a Lesser God*, 1911, which is a masterpiece. Twice, I say twice, is not simply because the Rep is offering an excellent production of the play, nor because it is a rich, compelling performance to the world of the deaf and the hearing impaired. These are reasons enough, as the fact that a second look will surely expand one's understanding of the play's many textures and important themes. My chief reason, however, is that as the play unfolds its fragile love story about a deaf woman and a speech therapist, the production unerringly makes one conscious of the amount of work that went into its own making. Consequently, a first look takes a certain friction from the surface — the obvious tasks involved in staging a play with deaf and hearing audiences and the depth of the play itself. The play, the complexities of the production, and the many forms of expression in it — drama, speeches in English and American Sign

Language, mime, gesture, and body language — make *Children of a Lesser God* a polyphonic event. As do the performances of Peter A. Jacobs, as James Leeds, and Ralston Pophouse, as Sarah Norman. Both are outstanding, Jacobs, in effect, must overcome his lines twice — in English and in American Sign — since Pophouse is deaf and must rely on him for visual cues. Jacobs also

all combine to make this one of the Rep's finest productions. See it.

Yates. (Sm.)  
San Diego Repertory Theatre, through July 2; Wednesday through Sunday at 8:00 p.m., Matinee Sunday at 2:30 p.m., and Saturday, July 2 at 2:30 p.m.

**COMEDY TONIGHT!**  
Is now a Saturday afternoon matinee. Lee Conway and friends present their

admirer, are really responsible, egotists and hedonists, with not a care in the world about kindness, moral obligation, or even ordinary courtesy. Donna Walker, Don McManus, and Steve Gulin do a decent job with their roles — they speak well and look good — but what is needed for this play is a bit more of competent actors but of theatrical dexterity. Design for Living is a long, lullaby play — and certainly no one watching the Galtrop production, notwithstanding some entertainingly played and deftly directed scenes, would wish it longer. (Ss.)

**FIDDLER ON THE ROOF**  
The Lawrence Welk Village Theatre presents the classical musical — book by Joseph Stein, music by Jerry Bock, and lyrics by Sheldon Harnick — based on the stories of Sholem Aleichem. A devout Jewish family, living in a small peasant community in Tsarist Russia at the turn of the century, is facing the persecutions of the times to maintain the values of its traditional ways of life. The musical, with songs like "If I Were a Rich Man," "Sunrise, Sunset," and "Tradition," is directed by Gordon Howard. (Sm.)

**LAURENCE WELK VILLAGE THEATRE**  
presents the musical — music by Jerry Bock, lyrics by Sheldon Harnick, and book by Arthur Laurents — based on the autobiography of Gypsy Rose Lee. Frank Wayne directs the production, which features songs like "Let Me Entertain You" and "Everything's Coming Up Roses." Zee Dufour stars as Louise, who later in her career became the celebrated stripper Gypsy Rose Lee. Charlotte Kase as Mama Rose, and Leigh Scarratt is Baby June. Other members of the cast include Woody Wood, Robert Hass.

**GYPSY**  
The Fiesta Dinner Theatre presents the musical — music by Jule Styne, lyrics by Stephen Sondheim, and book by Arthur Laurents — based on the autobiography of Gypsy Rose Lee. Frank Wayne directs the production, which features songs like "Let Me Entertain You" and "Everything's Coming Up Roses." Zee Dufour stars as Louise, who later in her career became the celebrated stripper Gypsy Rose Lee. Charlotte Kase as Mama Rose, and Leigh Scarratt is Baby June. Other members of the cast include Woody Wood, Robert Hass.

**DESIGN FOR LIVING**  
This amusing and curiously disagreeable play about a bisexual romantic and erotic frolic among a trio of male Bohemians might have been sensational when it was first performed. In 1932, by Alfred Lunt, Lynn Fontanne, and its author, Noel Coward. But it would take actors of completely overwhelming charm to make an audience overlook the fact that the three main characters, whose liberation from conventional sexual and social mores we are meant to

admirer, are really responsible, egotists and hedonists, with not a care in the world about kindness, moral obligation, or even ordinary courtesy. Donna Walker, Don McManus, and Steve Gulin do a decent job with their roles — they speak well and look good — but what is needed for this play is a bit more of competent actors but of theatrical dexterity. Design for Living is a long, lullaby play — and certainly no one watching the Galtrop production, notwithstanding some entertainingly played and deftly directed scenes, would wish it longer. (Ss.)

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## READER'S GUIDE TO THE THEATER

Saturday at 8:00 p.m. For information call 233-7927.

**MY THIRTY ANGELS**  
The Coronado Playhouse is staging Sam and Bella Spewack's comedy, which is adapted from the French comedy by Albert Husson. La Cautieuse des Anges, in the play, a trio of escaped convicts, in French Guiana of 1910, take refuge with a French family that is already besieged by conviving relatives. Before their departure, the three convicts rearrange a few matters for their gracious hosts. Thomas J. McCony directs the production. Members of the cast are Charles Chancer, Gillian Hales, Dick Millen, Marty Burnett, Jim Johnston, Susan Bennett, Deborah McKenney, Fred Ives, and Richard Gilman. The set design is by Marty Burnett, and the costume design is by John Bryan Davis. (Sm.) Coronado Playhouse, through July 2.

### THE NEW MOON

The North County Community Theatre is staging the musical, by Sigmund Romberg and Oscar Hammerstein, about the efforts of Robert Nason to establish an independent government on an island off North America in 1792. The musical, which includes songs such as "One Kiss," "Scally, Scally, Scally," and "Southwestern Men," is directed by Bill Rafferty. Members of the cast include Anita Haglund, Mark Lane, Bill Phelps, Marc Richard, Debbie Cadenas, Rita Weaver, Chuck Phillipian, Bill Workman, and Jeanne Taber. (Sm.) North County Community Theatre, 1350 East Vista Way, Mesa Vista Shopping Center, Vista, through June

25. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 724-3421.

### PETER AND THE WOLF

The Magic Machine Children's Repertory Company begins its second season of puppet theater with the classic tale about the brave Peter, the Big Bad Wolf, and — in this new adaptation by Lynn Berchenbriber — a special guest appearance by Little Red Riding Hood. The production, directed by Kent Brisky, blends puppets, actors, music, and special effects. Members of the cast include Alan Goy, Ginger Lowe, Jill Harris, Cary Prescott, and Paul Nolan. (Sm.) Marquis Public Theater, Saturday at 11:00 a.m. and 2:00 p.m.

### PLAZA SUITE

The Lyric Dinner Theatre is staging the Neil Simon triptych: three episodes in the life of Suite 719 of the

Plaza Hotel in New York. In the first episode, a wife wants to surprise her husband on their anniversary by returning to the scene of their honeymoon. But she gets the wrong suit, and her husband has a fancy for his secretary. The second episode centers around a famous Hollywood director and his efforts to lure a former sweetheart to his room. The third is about a wedding and a recent bride. William Vichit directs the production. Members of the cast include William R. Bruce, Jane Osher, Kandi Chappel, and Philip Shofner. (Sm.) Lyric Dinner Theatre, through July 3. Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at noon, curtain at 1:45 p.m.

### THE RAINDMAKER

The Pine Hills Lodge Players present the romantic comedy by Richard Nash about a Dust Bowl town in the Southwest, a lonely woman, and the appearance of a con artist who promises not only rain for the drought-plagued area, but love for the sprit. Scott Kinney directs the production. Cast members are Alice Greene, Jim Nelson, Jim Langham, Andy Hall, and Richie Cusado. A barbecue dinner of ribs, steak, or vegetarian entree — cooked outdoors in the mountain air of Julian — precedes the show. (Sm.) Pine Hills Lodge, through August 6. Friday and Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.

### SEA MARKS

Reviewed this issue. B Street Cafe, 2753 B Street, San Diego, through June 19. Thursday through Sunday at 7:00 p.m. For information call 296-0058.

### STATEMENTS AFTER AN ARREST UNDER THE IMPERIALITY ACT

Reviewed this issue. B Street Cafe, 2753 B Street, San Diego, through June 19. Friday through Sunday at 9:30 p.m.

### TALLEY'S FOLLY

The Old Globe Theatre is staging the comedy by Lanford Wilson, which

won the Pulitzer Prize in 1980. Set in the Tully family's beachhouse in Lubec, Maine, in 1944, the play concerns the courtship of a statistician, thirty-one-year-old sprit. Sally Tully, by Mark Friedman, a determined, forty-two-year-old accountant. And — in this new adaptation by Lynn Berchenbriber — a special guest appearance by Little Red Riding Hood. The production, directed by William Vichit, blends puppets, actors, music, and special effects. Members of the cast include William R. Bruce, Jane Osher, Kandi Chappel, and Philip Shofner. (Sm.) Lyric Dinner Theatre, through July 3. Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at noon, curtain at 1:45 p.m.

### TWELFTH NIGHT

Reviewed this issue. Old Globe Theatre, through August 27. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

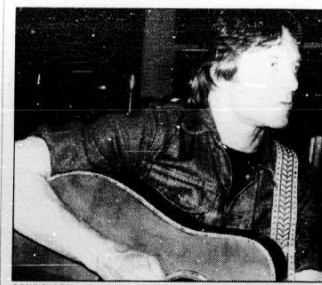
### WHERE'S CHARLEY?

The San Diego State University "Summer Showcase Theatre" presents the musical comedy — music and lyrics by Frank Loesser, book by George Abbott — based on the play Charley's Aunt by Brandon Thomas. The Victorian-era comedy takes place during graduation week at Oxford University. Two students, Charley and Jack, have invited their Judy friends to a chaperoned lunch in their rooms. The chaperone, allegedly Charley's aunt, is not who she seems to be. Nick Reed directs the production. Thom Murray is Charley, and David Wheeler is Jack. Other members of the cast include La Swenson, Pete O'Donnell, Ed Hollingsworth, Dora Walker, Tim Irving, and Charles Jackson. Peter Nordley is the scenic designer. Crisly Costello is the costume designer, and Joseph R. Loney is the lighting designer. The musical director is Terry O'Donnell, and the conductor is Richard Landon. (Sm.) Main Stage Theatre, San Diego State University, Thursday, June 16 through June 26. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7921 Friday before 5:00 p.m.

Their appearance here will cause hardly a ripple by comparison to the buzz that will attend certain other concerts this summer, but for my money the most intriguing act coming to town in this very busy week is the **Fyrebirds**. The odd spelling of the band's name is no coincidence, as two of the four musicians are former members of the long-lamented Sixties group, the Byrds. Lamented, that is, by those — like me — who considered the Byrds one of the best groups ever produced by this country. Intriguing because the Fyrebirds is not an ad hoc attempt at a Byrds "reunion," but apparently a band formed by and around Gene Clark, the first founding member to leave the original Byrds and easily the most enigmatic of that quintet (the other original Byrd in this new group, Michael Clarke — no relation — kept a low creative and public profile as the drummer for both that group and his last band, Firefall). For a group whose combination of celestial harmonies, soaring twinkle, string guitar, and generally roseate lyrics produced an uplifting sound,



GENE CLARK

the Byrds were far from a fraternal organization. Rumors of chair-throwing and fistcuffs at rehearsals were rampant long before the band was finally rent by internal discord. The supposedly quick-tempered Clark was usually mentioned prominently in these rumors (as was David Crosby), and it was Clark who belted the band only a year and a half into its existence, reportedly due to "musical differences" and an aversion to the air travel necessitated by touring. Before leaving the band, Clark had contributed to the Byrds' repertoire several tunes that belied his bellicose reputation,

including such seductively lyrical songs as "Here Without You," "I'll Feel a Whole Lot Better," "I Know I'd Want You," "Set You Free This Time," "The World Turns All Around Her," "If You're Gone," and "She Don't Care About Time" (the last released only recently on a Byrds anthology album), and had a hand in the epic "Eight Miles High." On closer inspection, Clark's early songs had a decidedly Dylanesque quality to them — in the compressed narrative shaping of the lyric lines, in the chord progressions, and even in Clark's clipped vocal phrasing. It was this quality that came to the

fore in Clark's recordings subsequent to his departure from the Byrds' camp, and was in fact intensified once Clark teamed with banjo player Doug Dillard in 1968 (the Dillard and Clark Expedition) to play in a purer, largely acoustic country folk style. Ironically, the musicians with whom Clark had had such an acrimonious falling out over musical differences were also leaded in a similar direction, as the suddenly courted Byrds gave way to two offshoots — the Flying Burrito Brothers and the Frozen Noses who eventually changed their name to the less incriminating Crosby, Stills, and Nash. None of Clark's post-Byrds albums burned rubber going up the charts (one effort, *Gene Clark*, was a pretty decent evocation of middle-period Dylan), partly because his songwriting became increasingly personal in style and lyric content, to the extent that he moved farther away from the mainstream of pop music with each recording. Except for his contribution of two countryish tunes to the Byrds' poorly received reunion album in 1973 (they were the best tracks on the record), Clark has been about as visible as Robert Vesco during the past decade, so one can only speculate as to his productivity or level of performance. The Fyrebirds, whose two other members are Clark and Hank Andes (they have performed together and separately with the

original Spirit, Jo Jo Gunne, Firefall, Heart, and the Kim Carnes Band) have an album due out shortly. For those of you too curious to await that record's release, the band will be at the Belly Up Tavern this Sunday night. Words such as "elegant," "stately," and "refined" come to mind when I think of the **Modern Jazz Quartet**. Once lions (or, at least, lion cubs) of the bebop movement, pianist John Lewis, vibraphonist Milt Jackson, bassist Percy Heath, and drummer Connie Kay are all sixty-six now, and so one tends to regard them more with reverence than awe. As in all art forms, what was revolutionary in jazz many years ago has become part of the college curriculum today, and the sound created by this quartet seems tame to our contemporary sensibilities. That is not to denigrate the band, but only to point out that one cannot reasonably expect to be startled by what these gentlemen play anymore. But then, that is not why fans of the quartet attend their concerts. They attend because no other aggregate that rubs to mind has performed this jazz equivalent of chamber music with a keener sense of refinement and taste, a sense that could only have been acquired over thirty-odd years of playing together. For anyone who can appreciate these qualities, the Modern Jazz

(continued on next page)

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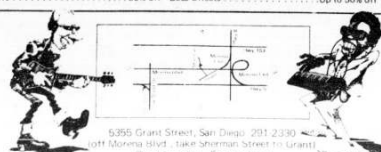


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(continued from preceding page)

Quartet's two shows Friday night at Humphrey's will rate high on the list of this weekend's priorities.

And speaking of venerable, two of American music's legendary figures will follow one another to the grandstand stage of the Del Mar Fair this weekend. On Saturday night, singer **Ella Fitzgerald** will offer an extended performance that will not be predated by an opening act. Fitzgerald comes across as a grandmotherly type in her television commercials, and those familiar only with her name and not her accomplishments would justifiably wonder what all the fuss has been about. Although she is solidly identified with the "scatting" style of vocalizing she is shown doing in the commercials, Fitzgerald has never been regarded as a particularly adventurous stylist in the Sarah Vaughan or

Carmen McRae mold. Unlike those singers, she sought less to stretch and redefine songs through idiomatic jazz interpretation than to bring to a decent tune subtle jazz inflections that augmented the melody without compromising it. For that reason and because her voice was clearer and "sweeter" than those of her counterparts, Fitzgerald has been considered a pop rather than a jazz singer in some quarters (and, indeed, she's had some success in that genre). A few listens to some of her reissued earlier work with Chick Webb's band and her later Verve recordings will attest not only to the fact that Fitzgerald's talents are firmly rooted in jazz, but also to the fact that she is one of the finest vocalists this music has ever produced.

Ray Charles has also had considerable success as a pop singer, but has enjoyed an even more varied career. One of the first black artists to bring gospel and the blues to a large, white audience, Charles has been equally adept at bridging the gaps between black music and both country and western and Tin Pan Alley styles. Because he owns one of the most imitated voices in music history, Charles's skills as a writer and arranger have been given less ink, but these were the talents that gave his peers cause to label him a genius years ago. Whether he's a genius or not, Charles can always be counted on to give a good performance, and his show Sunday night in Del Mar should provide one of the weekend's highlights.

In other concerts this week, **NRBQ** and the **Whole Wheat Horns** will be at the Belly Up Tavern tonight, Thursday; while the **Rockats** play contemporary rock at the Spirit. Billy "Crash" Craddock and **Chadha Nygaard** will open the entertainment portion of the

Del Mar Fair with country music on Friday night at the grandstand stage; while at the Spirit, the **Fleshtones**, **Joey Harris** and the **Speedsters**, and **Bruce Joyner** and the **Plantation's New Band** will hold sway.

The **B-52s** will be at SDSU's Open-Air Amphitheatre Saturday night on a bill with **Red Rockers**, a Louisiana-based band that has recently released a fine "progressive-punk" album, *Good As Gold* (which includes the single "China"); that same night, several miles and musical light years away, **George Winston** will perform the piano music that has made him the toast of "new age" music. In two shows at the La Paloma Theatre in Encinitas, earlier that day, crooner **Bobby Vinton** will have seduced the maternity set in the first of a two-day stint at the San Diego Wild Animal Park's Mahala Amphitheatre.

Sunday has **Ayanna Hobson** and **Clarence Bell** at the Multicultural Arts Institute Gallery; while **Spyro Gyr** plays the first night of a two-night engagement at Humphrey's; on Monday, **Mac Davis**, for whom a lack of any discernible talent has proved no obstacle to success in show biz, will be at the fair, with comedian **Kip Addotta** opening the show. Tuesday brings the **Tom Finke** Trio, the **Joe Azarelo Quintet**, **Freddie**, and the **Ron Satterfield-McKey Lettau Quartet** to Humphrey's for a special "happy hour" jazz concert; and **OXO** and **Mejo** appear at the Del Mar Fair later that night.

Closing the week is **America** at the Del Mar Fair. This band's only contribution to pop music has been to provide hope to every "cover band" in America by demonstrating that rote imitation of artists with real talent can bring huge dividends.

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sat-june 18 With Pete & Silve Presents

**JOAN ARMATRADING** 9/1X  
sun-june 26

**CHUCK MANGIONE** 9/1X  
thur-july 14 AND THE CHUCK MANGIONE QUARTET

**MARSHALL TUCKER** 9/1X  
sat-july 16 BAND

**KOGO ENGELBERT HUMPERDINCK**  
thur-aug 11

**THE ORIGINAL ANIMALS** FEATURING **ERIC BURDON** thur-aug 25

**GEORGE BENSON** THE **CHARLIE DANIELS** BAND  
with THIRTY PIECE SYMPHONY ORCHESTRA  
wed-aug 21 sat-july 30

**THE TUBES** **KINNY LOGGINS**  
sat-aug 20 sat-aug 24

**AL JARRIAU** fri-aug 8

**CHRISTOPHER CROSS** wed-aug 3

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**CONCERTS FROM**





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<b>ZZ TOP / QUIET RIOT</b>	June 23, 25
<b>B-52s</b>	June 18
<b>SPYRO GYRA</b>	June 19, 20
<b>MASTER SLAM JAM DUNK INDOOR FESTIVAL DELIGHT</b> <small>Grand Master Flash, Chubbie, The System, New Edition, Johnson Crew, O Train, Fatback Band</small>	June 26
<b>JACKSON BROWNE</b>	July 2
<b>AEROSMITH</b>	July 7
<b>FLOCK OF SEAGULLS</b>	July 4
<b>IRON MAIDEN / SAXXON</b>	July 8
<b>CHUCK MANGIONE</b>	July 14
<b>MARSHALL TUCKER</b>	July 16
<b>CHARLIE DANIELS BAND</b>	July 21
<b>CHRISTOPHER CROSS</b>	August 5
<b>JOURNEY</b>	August 5, 6
<b>ENGELBERT HUMPERDINCK</b>	August 11
<b>HALL &amp; OATES</b>	August 13
<b>RICK JAMES</b>	August 18
<b>ANIMALS</b>	August 25
<b>CHICAGO</b>	August 26
<b>SIMON &amp; GARFUNKEL</b>	August 28
<b>AL JARREAU</b>	September 9
<b>JAMES TAYLOR</b>	September 16
<b>RICK SPRINGFIELD</b>	September 18
<b>GEORGE BENSON</b>	September 21
<b>KENNY LOGGINS</b>	September 24
<b>MEN AT WORK</b>	September 28
<b>JUICE NEWTON</b>	October 1
<b>KANSAS</b>	October 7
<b>UPCOMING SHOWS</b>	
<b>JULY</b> —Meliss, *Tom Jones *Johnny Cash * Donna Summer * AUG.—David Byrne * Peter Dinkoff * Barry Manilow * Cyndi * SEPT.—Supertramp * Stephen Stills * Elton Czaple * O.C.I. * A&A COMING SOON—Dixie Dicks * Springfield * Police * Bette Midler * Jefferson Starship * Platters * Moby Grates * Aerosmith * Pat Travers * R.E.O. * Alabama * Neil Young * Simon & Garfunkel * Cars	
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<div>   </div> <div> <b>TRIP TOURS</b>  LOCAL, WORLDWIDE  965 TRIP 965 TOUR  JOIN OUR GROUPS </div> <div> <b>SPRUCE GOOSE / QUEEN MARY</b>      Per person  (Trans/Admission) July 7, 1983      <b>\$18.75</b>  <b>LYRIC THEATER</b>      <b>\$19.50</b>  (Trans/Admission) September 20, 1983  <b>CORONADO PLAYHOUSE</b>      <b>\$20.00</b>  (Trans/Admission)  <b>DEL MAR RACES</b>      <b>\$13.50</b>  (Trans/Admission) Race meets  <b>LAS VEGAS</b>      <b>\$74.50</b>  3 days, 2 nights (Trans/Room/shows) dbl. occp.  <b>CORONADO BAY CRUISE</b>      <b>\$15.00</b>  (Food/dinner) </div>	

McKay Tennis: Humphreys & Friday, July 25, 6:30 p.m. to 9 p.m., 2301  
Shafter Island Road, Sunset 233 3313

**Charlie Daniels:** SON's Open Air  
Amplifaire, Saturday, July 30, 8 p.m.  
263 6947

**CLUBS**

*Club listings are compiled by Shari Galt. If you wish to be included, please call 221-7261 Thursday afternoon or Friday morning before 5:00 p.m. The listings are free.*

**North County**

**Harry's Ranch House:** 195 East  
Hollywood, Monday through  
Sunday and contemporary.  
Thursday through Saturday; can  
see sunset. Sunday 233 3313

**Heely's Inn:** 183 South Ocean  
Avenue, Solana Beach, 481 9922.  
NHQ and the Whole Wheat, Friday,  
rhythm and blues, rock, rockabilly,  
Finnish, German and the Black  
Slack band; rock and roll, the Black  
rockabilly, Thursday. Four lanes,  
rock and roll, Friday and Saturday.  
The Psycheds, rock and roll,  
Friday. Summer Solstice Party,  
The Mad Jacks, rock and roll,  
Monday. The International Reggae  
All-stars, reggae, Tuesday. Chuck  
Brown, Monday through Wednesday.  
Wednesday, Afternoon Concerts:  
Ernie Hughes Band, Dinosaur Jazz,  
Pete and Shelly Cats, 40s jazz,  
Sunday. Stone's Throat, vintage jazz  
and swing, Wednesday.

**Bobby G's, 485 First Street:**  
Contemporary, 438-6677. Illusion, rock  
and roll, Thursday through  
Saturday. The Johnny Almond  
Rhythm Revue, rock and blues,  
Friday. The Bluebeats, rock and  
roll, Wednesday, club for the  
community.

**Charlie's Nightclub:** 680 West San  
Carlos Boulevard at Highland Way,  
San Marcos, 345-1100. Contemporary,  
country, Wednesday through  
Saturday, and Saturday afternoon  
country, 345-1100.

**The Chopping Block:** 1740 East  
Vista Way, Vista, 726-7707. Yakota  
rock and roll, Tuesday through  
Saturday.

**C.W.'s Saloon:** Canyon Valley Road  
at Via Cortina, Del Mar, 393-6556.  
Country, country, Wednesday through  
Saturday.

**Distillery East:** 755 Metcalf Street,  
Escondido, 741-9380. Live rock and  
roll, Thursday, call club for  
information; dance to record music  
with Rocky Stevie W. Friday and  
Saturday.

**Distillery Nightclub:** 140 South  
Sierra Boulevard, Solana Beach,  
735-6733. Bratz, rock and roll,  
Thursday, call club for  
information. Rockers, rock and roll,  
Sunday. This Kicks, rock and roll,  
Tuesday. Defectors, rock and roll,  
Wednesday.

**The Flying Bred:** 100 North Hill  
Street, Oceanside, 752-1151. Old  
Tennison, contemporary country,  
and blues, Tuesday through  
Saturday.

**Fish House Tavern:** 2633 South  
Highway 101, Cardiff, 753-6438.  
Dance, jazz, Thursday through  
Saturday.

**Gazette's:** 380 North El Camino  
Road, Encinitas, 492 3676. The  
Hurricanes, rhythm and blues,  
Friday. Thursday through Sunday  
rhythms, rock and rhythm and  
blues, Sunday through Friday.  
Wheel rock and roll, Wednesday.

**Jack's:** 264 First Street, Carlsbad,  
755-5555. Contemporary, rock and  
roll, 755-5555. Contemporary, rock and  
roll, 755-5555. Contemporary, rock and  
roll, 755-5555.

**High House:** 2730 Via de Arroyo, San  
Marcos, 345-5544. Rock and Roll, Monday

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**TOYS**

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**Cornelia Rumpus** July 18 - **Sealed**

**TUESDAY**

Tuesday, June 21

**TOYS**

**WEDNESDAY**

Wednesday, June 22



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**Halcón**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Heres, rock and roll, Thursday through Saturday; Foreign Affairs, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday and Wednesday.

**Headquarters Nightclub**, 4617 Mission Bay Drive, Pacific Beach.

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All bands subject to cancellation

270-ROCK, 270-7881: Live rock and roll, call club for information.

**Hilton Hotel**, Cargil Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-3541: Art Resnick Trio, jazz, Tuesday through Thursday; The Tom Barabos Trio, jazz and standards, Friday and Saturday.

**Islands Saloon**, First Street and Orange Avenue, Coronado, 435-3566: The Constables, bluesgrass, Friday.

**Jon Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: David Bradley and the Maniac Band, comedy and music, Thursday through Saturday; The Nomads, rock and roll, Sunday and Monday; Bobby Chevrolet and the Hurricanes, rock and blues, Tuesday and Wednesday.

**La Chulet**, 5046 Newport Avenue, Ocean Beach, 222-5300:

Knucklehead, rock and roll, Thursday through Saturday; Solutions, rock and roll, Sunday and Monday; Rocket, rock and roll, Tuesday and Wednesday.

**LJ's Bar and Grill**, 1250 Prospect Street, La Jolla, 454-4244: Sue Berman, contemporary, Friday and Saturday.

**McP's**, 1107 Orange Avenue, Coronado, 435-4200: Spider Murphy and the Blind Tiger Band, '30s and '40s swing, Friday and Saturday; The Billy and Annette Quart, contemporary, Monday; John Waybrant, contemporary, Tuesday.

**"Mission Rose,"** Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9600: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday.

**Moby's Brother**, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1571: The Moody Dudes, contemporary, Thursday through Saturday; Johnny Cadillac and Ace, contemporary and jazz, Wednesday.

**Mom's**, 945 Garnet Avenue, Pacific Beach, 483-7737: Dirk Debonaire, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday; call club for information; RV and the Shades, rock and roll, Tuesday and Wednesday.



MODERN JAZZ QUARTET, Friday, Humphrey's

**Mulvaney's**, 1031 Orange Avenue, Coronado, 435-4460: Johnny Cadillac and Ace, contemporary and jazz, Friday and Saturday.

**Mulvaney's**, 4230 Mission Boulevard, Pacific Beach, 483-7383: The Billy and Annette Quart, contemporary, Thursday through Saturday.

**Musi-Cat Club**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and a Touch of Country, country, Thursday through Saturday; Slagcoach, country, Sunday; Country Jamboree featuring two bands, Monday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; Ella Ruth Pagine, jazz, Sunday; Oons, rock and roll, Monday and Tuesday.

**Rodeo**, 8900 Via La Jolla, La Jolla, 457-5590: Moving Targets, rock and roll, Thursday through Saturday; with Joy Harris and the Speedsters, rock and roll, Thursday; live rock and roll, Monday; call club for information; the London Brothers, rock and roll, Tuesday and Wednesday.

**Sandring Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Donna and Andy, contemporary, Thursday through Saturday.

**Silver Fox**, 1833 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

**Texas Teahouse**, 4170 Voltaire Street, Ocean Beach, 226-8449: Tom "Cat" Courtney, blues, Thursday; the Babi Band, rock and roll, Friday.

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

**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The New Dallas Collins Band, rock and roll, Thursday through Saturday; the Siers Brothers, rock and Beatles music, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

**Winehouse**, 1535 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The New Dallas Collins Band, rock and roll, Thursday through Saturday; the Siers Brothers, rock and Beatles music, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

**Winehouse**, 1535 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The New Dallas Collins Band, rock and roll, Thursday through Saturday; the Siers Brothers, rock and Beatles music, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

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country, Tuesday through Saturday.

**The Alamo**, 3093 Clairemont Drive, San Carlos, 465-1722: Flywell, rock and roll, Tuesday through Saturday.

**Black Angus**, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Silver Wing, top 40, Wednesday through Sunday.

**Black Angus**, 10370 Friars Road, Mission Valley, 563-5862: RPM, rock and roll, Thursday through Sunday; Flyer, rock and roll, Tuesday and Wednesday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

**Bumby's**, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Live music, Thursday through Saturday.

**Cystal's First House**, 5404 Balboa Avenue, Clairemont, 279-2390: Bill Brackett, comedy and music, Tuesday through Saturday.

**Donaghy's**, 3323 Mission Center Road, Mission Valley, 297-6370: Jim Moore, contemporary, Tuesday through Saturday.

**Flanigan's**, 5373 Mission Center Road, Mission Valley, 291-8635: Live rock and roll, Thursday through Saturday; call club for information.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Dave Rodgers, piano bar, Tuesday through Saturday; Gary Naramore, jazz, Sunday and Monday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2086: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music, Sunday.

**Holiday Inn/Mission Valley**, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Chain Reaction, contemporary, Tuesday through Saturday; live entertainment, Sunday and Monday; call club for information.

**Islandia Lounge**, Harselt Hotel, 2770 Hotel Circle North, Mission Valley, 297-1101: Harvey and 52nd St. Five, jazz, swing, standards, and show tunes, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

**Kearny Mesa Bowl**, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501: Third Degree, top 40, Thursday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley, 298-6291: Mike Murphy, variety, Thursday through Saturday; Summertime, contemporary, Wednesday.

**Lehr's Greenhouse**, 2928 Camino del Rio South, Mission Valley, 299-2828: The Ron Bolton Band, rock and roll, Thursday through Saturday; with the London Brothers, rock and roll, Friday and Saturday; the Taps, rock and roll, Sunday through Tuesday; the Ron Bolton Band, rock and roll, Wednesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, top 40, Tuesday through Sunday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638: Old Ridge, comedy and music, Tuesday through Saturday; the Twonotes, rock and roll, Sunday and Monday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; Lanny Pruitt and Cinnamon Ridge, country, Sunday

and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1722: Qest, rock and roll, Tuesday through Saturday; Diamond, rock and roll, Sunday and Monday.

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

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Larry Kays Trio, contemporary dance music and swing, Tuesday through Saturday.

**P.J.'s Lounge**, 10789 Tierraanta Boulevard, Tierraanta, 292-5338: Jimmy Nixon and Downhome, country, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170: Joe and Don Canyon, contemporary, oldies, and "Elvis," Tuesday through Saturday.

**Spirit**, 1130 Buenos Avenue, Bay Park, 276-3963: Rockets, rock and roll, Bruce Jenner and the Plantations, rock and roll, Friday; Trainers, reggae, Radio Bandit, rock and roll, Open Fire, rock and roll, Coop de Grace, rock and roll, Saturday; Rhythm and Blues Night featuring the Spirit All-Star Blues Band, Tuesday; Claude Corna and the IVs, rock and roll, Mojo Nixon, rock and roll, Audislap, rock and roll, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Piano Bar, Dick Johnson, Thursday through Saturday; Jo Trainers, Sunday through Wednesday.

**The Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary and jazz, Sunday and Monday.

**The Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through Saturday.

**Wingler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday and Wednesday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1722: Qest, rock and roll, Tuesday through Saturday; Diamond, rock and roll, Sunday and Monday.

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

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**P.J.'s Lounge**, 10789 Tierraanta Boulevard, Tierraanta, 292-5338: Jimmy Nixon and Downhome, country, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170: Joe and Don Canyon, contemporary, oldies, and "Elvis," Tuesday through Saturday.

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**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Piano Bar, Dick Johnson, Thursday through Saturday; Jo Trainers, Sunday through Wednesday.

Tuesday through Saturday; live country music, Monday, call club for information.

## San Diego South

**Anthony's Harborside**, 1355 North Harbor Drive, downtown, 232-6356: Spring Fever, contemporary, Tuesday through Saturday.

**Artie Bowl**, Turquoise Room, 4356

30th Street, North Park, 233-3135: The Breakers, rock and roll, Wednesday through Saturday.

**Barnack Bill's**, 1889 Harbor Island Avenue, College Grove, 582-5820: Eddie Preston, contemporary, Wednesday through Saturday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Speed Brothers, '50s and '60s rock, Tuesday through Saturday; live entertainment, Sunday and Monday, call club for information.

**Cafe del Rey Motel**, 1549 El Prado

30th Street, North Park, 233-3135: The Breakers, rock and roll, Wednesday through Saturday.

**Barnack Bill's**, 1889 Harbor Island Avenue, College Grove, 582-5820: Eddie Preston, contemporary, Wednesday through Saturday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Speed Brothers, '50s and '60s rock, Tuesday through Saturday; live entertainment, Sunday and Monday, call club for information.

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**Drowsy Maggie's**, 31st Street and

**Fat City/China Camp, 2137 Pacific**

Huff, contemporary, Thursday, with

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3 bands ... including

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T-shirts to 1st 100 people

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Patrick's II, 428 F Street, downtown, 233-3077. The S. Rainey Trio, jazz, Wednesday; Fro Bringham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, 30s and 40s light rock for dancing, early evening Friday and Saturday.

**Prophet Restaurant, 4461** University Avenue, East San Diego, 283-7448. Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

**Raphael's, Travelodge Tower, 1960** Harbor Island Drive, Harbor Island, 291-6706. Mard Miller, guitar variety, Tuesday through Saturday; Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

**Sheraton Harbor Island, 1380** Harbor Island Drive, Harbor Island, 291-2900. Reflections Ducktail Revue, vintage rock, Thursday, Friday happy hour, and Tuesday; Time Machine, vintage rock, Friday, Saturday, and Wednesday; Harvey and Schell, live jazz, swing, standards, and show tunes, Monday.

Sundowner Lounge, live contemporary music by various artists including Leslie Gold, Monday and Tuesday; and Vickie McMaster, Saturday happy hour. Sheppard's Vickie McMaster, standards and contemporary, Sunday through Wednesday.

**Solead's, 425 West B Street,** downtown, 232-7588. The Jaime Moran Trio, Latin, jazz, contemporary, Thursday and Friday.

**Tom Ham's Lighthouse, 2150** Harbor Island Drive, Harbor Island, 291-8118. Dusty and Melissa, contemporary, Wednesday through Sunday; Devora Cole, contemporary, Monday and Tuesday.

**Triton, 6011 El Cajon Boulevard,** East San Diego, 583-3240. Ella Ruth Pidge, jazz and rhythm and blues, Thursday through Saturday; Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. The Blizz Brothers, rock and roll, Wednesday through Saturday; live rock and roll, Sunday, call club for information.

**Tuba Man's, 2551 University** Avenue, North Park, 295-9426. Sunny Nites, "goodtime music" and variety, Friday; West Coast Band,

rock and roll, Saturday.

**Villa Rosalie, 3928 Twigg Street,** Old Town, 295-2343. Walter Clark, classical and flamenco guitar, early evening Friday.

**The Voyager, 1901 Shelter Island** Drive, Shelter Island, 222-0421. Jannah, contemporary, Friday and Saturday.

## East County

**Antonio's Hacienda, 700 North** Johnson, El Cajon, 442-9827. Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

**Baxter's, 1025 Fletcher Parkway,** El Cajon, 442-9271. Hot Shot, rock and roll, Tuesday through Saturday; Charlie Hewitt, contemporary, early evening Sunday and Monday.

**Black Angus, 1080 Graves Avenue,** El Cajon, 440-9055. Planet, rock and roll, Tuesday through Saturday.

**Blarney Stone, Two, 7059 El Cajon** Boulevard, La Mesa, 463-2263. Sean McVicker, Irish music, Wednesday through Sunday.

**The Boondocks Restaurant, 8320** Parkway Drive, La Mesa, 465-3660. Harmonica John and Cruise

Control, blues, country, and rock, Friday and Saturday evenings and Tuesday afternoon.

**Brannen's Place, 7973 Mission** Gorge Road, SanDiego, 562-1934. Harmonica John and Cruise, country and blues, Friday and Saturday.

**Bull and Bear, 690 North Second** Street, El Cajon, 440-5757. Steve Mezusa and First Action, contemporary and older, Tuesday through Saturday.

**The Cabayo House, 975** Greenfield Avenue, El Cajon, 440-9526. Ron Martin, country, Thursday through Saturday.

**Circle D Corral, 1013 Broadway,** El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; Ron Couch and Cimaron, country, Sunday and Saturday.

**Dino's Cocktail Lounge, 9711** Camino Road, Spring Valley, 464-3902. Hoadway, jazz and rhythm and blues, Friday and Saturday.

**Driftwood Hotel, 5286 Baltimore** Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday

and Monday.

**Flem Springs Inn, 15505 Highway** 80, El Cajon, 443-9668. Southbound, country, Thursday through Sunday.

**Horseshoe Tavern, 7664 Broadway,** Lemon Grove, 469-6344. The Smith Brothers, country rock, Friday and Saturday.

**Hungry Hunter, 402 Fletcher** Parkway, El Cajon, 442-0517. Rich Faulkner, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

**Kentucky Stud, 11377 Woodside** Avenue, SanDiego, 448-3402. Country Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

**Lakeland Resort, Highway 79,** Carlsbad, 765-0736. Trance, rock and country rock, Friday and Saturday.

**Lakeland Hotel, 9940 River Street,** Lakeside, 443-0911. Supercolt, country rock, Friday and Saturday evening, Sunday afternoon.

**La Piza House, 566 Paraiso** Avenue, Spring Valley, 475-0912. Just Practicing, music and comedy, Wednesday through Friday.

**Legend's Restaurant, 2754 Alpine** Boulevard, Alpine, 445-5545. Double Vision, contemporary, Wednesday through Sunday.

**Lorenzo's, 596 Broadway,** El Cajon, 442-9596. Jack Pollack and El Cajon to Coast, contemporary, Tuesday through Saturday; Fro Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

**Magnolia Highway's, 8661** Magnolia Avenue, Santee, 448-8550. Stampede, country, Thursday through Saturday; the New Dallas Collins Band, rock and roll, Wednesday.

**Mama's Mink, 533 East Main** Street, El Cajon, 442-5573. Gravel

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JUDGES: Girls from the audience.  
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TUESDAY IS T-SHIRT NIGHT WITH KPRI  
60TH CONSECUTIVE WEEK & BIGGER THAN EVER. FREE DRINKS FROM KPRI'S GARY KELLEY TO THE FIRST 100 PEOPLE BEFORE 9:59

WEDNESDAY IS MALE ROCK DANCER'S NIGHT  
MALE DANCERS PUT ON A SHOW.  
FREE DRINKS TO THE FIRST 91 PEOPLE BEFORE 9:59

THURSDAY IS "A CHORUS LINE" NIGHT  
LADY DANCERS IN A SENSATIONAL GLAMOROUS COMEDY VARIETY SHOW  
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EVERY TUESDAY, WEDNESDAY, THURSDAY  
HAPPY HOURS 6 PM TO 9 PM  
ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY  
DOOR CHARGE: TUES-THURS \$2, FRI & SAT \$3  
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5080 Bonita Road 567-2550  
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**THE PRESS**  
THURSDAY IS HEIMKEN NIGHT ONLY \$1.35

SUNDAY

**THE HEAD BAND**  
TURKEY LA NIGHT  
TEQUILA DRINKS \$1.05  
BEER & WINE 75¢

MONDAY & TUESDAY

**TEQUILA ROMANCE**  
MONDAY NIGHT DR. PEPPERS \$1.35  
TUESDAY NIGHT \$1.00 WELL DRINKS  
BEER & WINE 75¢

WEDNESDAY

**Radio Romance**  
WEDNESDAY IS 91's The Rock of the 80's!  
NIGHT GET YOUR TURKEY TOKENS AT THE DOOR  
RUM DRINKS ONLY 91¢

COMING UP IN JULY **BIKINI CONTEST, SUMMER SPECIALS WEEK, KPRI NIGHTS, MIDORI PARTY**  
HAPPY HOUR DAILY 2:00 PM-8:30 PM

THE WILD TURKEY SALOON now has live music 7 nights a week





Glen's  
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## Country/ Country Rock

Almost Live: The Wooden Nickel  
Garry Base and a Touch of Country:  
Mustang Club  
Blue Denim Express: Valley  
Center Inn Saloon  
Blue Steel: Aquatic Resort  
Branded: Mustang Club  
The Brand X Band: Tom Winkle's  
Chuck Wagon and the Wheelie:  
Belly Up Tavern  
The Constables: Islands Saloon  
Country Justice: Kentucky Stud  
Driftwood Lounge  
Cathy Curtis: Drowsy Maggie's  
CW Express: Ralph and Eddie's  
Debra: Hutch's  
Patty Dixon and Nightlife: Preppy  
Inn  
Eton and J.R.: Pine Valley  
Restaurant  
Fortune: Pullman Pub  
Four Way Deal: Stage Coach Inn  
Richard Freeman: Drowsy  
Maggie's  
Wayne Giv: Old Bonita Store  
Restaurant  
Harmonica John and Mutiny:

Brownie's Place  
Kanyons: Horn X Ranch House  
The Russ Kirkpatrick Band:  
Hungry Hunter/Oceanside  
Leather and Lace: The Ox Bow Inn  
Lone Star Country: The  
Countrydance Lounge  
Slim Mackin and The Descanso Kid:  
Leone  
Nick Montana: Pul Jay's  
Ron Norton: Calypso Lounge: The  
Wooden Nickel  
New Country: Country Side  
Lounge  
Jimmy Nixson and Downhome:  
P.J.'s Lounge  
Passes: C.M.'s Saloon  
Lanny Pruitt and Cinnamon Ridge:  
The Abilene Lounge, Moonlight  
Dan Rivers and Terry: The Ox Bow  
Inn  
Ray Sanders: Red Dog  
Saloon Valley Port Steakhouse  
Carl Simmons and Southern  
Comfort: Driftwood Lounge  
The Smith Brothers: Horseshoe  
Tavern, Outpost  
Southbound: Firm Springs Inn  
Stagecoach: Mustang Club  
Stampede: Magnolia Mulaney's  
Stan and Jerry: Silver Fox  
Steer Crazy: Wrangler's Room  
Rick Stewart: The Leo's/Mesa  
Sundown: Charlie's Nightclub  
Supercool: Lakeside Hotel  
Tall Cotton: Magnolia Mulaney's

## Contemporary/ Top 40

Judy Ames: Henry's  
New Anderson: Monterey Jack's  
Back-a-la-Tri: Tapout Inn  
Sue Bernan: L's Bar  
Kathy Bible: No. 1 Fifth Avenue  
The Billy and Annette Duet: McP's  
Mubaney's, Pacific Beach  
Mike Broward: McP's Diner/Steak  
Carol and Chris: "Mission Rose"  
Chain Reaction: Holiday  
Inn/Mission Valley  
Vine and Lynn Cherry: Islands  
Lounge  
Southbound: Firm Springs Inn  
Stagecoach: Mustang Club  
Stampede: Magnolia Mulaney's  
Stan and Jerry: Silver Fox  
Steer Crazy: Wrangler's Room  
Rick Stewart: The Leo's/Mesa  
Sundown: Charlie's Nightclub  
Supercool: Lakeside Hotel  
Tall Cotton: Magnolia Mulaney's

Telegraph Canyon: Promenade Club  
Don Tension: The Flying Bridge  
Texas: Stagecoach Inn  
Billy Thomas and the Ambush  
Gang: The Outpost  
Fonda Turner and the Silver Spurs:  
Landscape Cocktail Lounge  
Whiskey River: Oasis Bar  
Restaurant  
Dusty and Melissa: Tom Ham's  
East Coast: La Mesa  
Mike Edwards: Hungry Hunter/El  
Cajon  
Express: The Leo's/Mission Gorge  
Rich Faulkner: Hungry Hunter/El  
Cajon  
Forward Motion: Monk's  
Joe and Don Gamers: Smuggler's  
Inn  
Wayne Giv: Old Bonita Store  
Restaurant  
Leslie Gold: Sheraton Harbor  
Island  
Jim Hawley: Old Pacific Beach Cafe  
Charlie Howell: Reuben's/La Mesa  
Baxter's  
Kent Horner: Shepherd Cafe  
Rob Huff: Hamburguesa, Carlos  
Murphy's, Monterey Jack's  
Lionie Huston and Dusty Best:  
Anthony's Hacienda  
Adrian Jack: Shepherd Cafe  
Jinnah: The Voyager  
Justice: The Moonlight  
Kanyons: Bar-X Ranch House  
Larry Keys: Trio: Pavilion Lounge  
Gary Lehman: Royal Vista Inn  
Roberta Linn: Atlantis  
The Dan Laveano Trio: Springfield  
Wagon Works  
Rick Lynn: Coastal Saloon  
Magic: Ramada Inn/Escondido  
Donna and Andy: Sandtrap Lounge  
Double Vision: Legends

Island  
Miss D'Neans: Sexton's  
Sue Mitchell: Shepherd Cafe  
The Moody Dudes: Moby's Breaker  
Jim Moore: Drowsy  
Jaimie Moran Trio: Solidad's  
Ron Norton: Calypso Lounge, The  
Wooden Nickel  
Steve Mouzas and Finest Action:  
Ball and Bear  
Nietrain: Patrick's II  
One + One: Hotel del Coronado  
Dobbi Pace and Priscilla: Rancho  
Bernardo Inn  
Larry Page: Humphrey's  
People Movers: Hilton Hotel  
P.F. Flyers: Bahia Hotel  
Jack Pollack and Coast to Coast:  
Lorenson's  
Eddie Preston: Barnacle Bill's  
Michael Rhodes: Shepherd Cafe  
Bruce Robbins: The Boardwalks  
Restaurant, La Mesa  
Second Wind: Jolly  
Roger/Oceanside  
Gina Serles: Shepherd Cafe  
Shine It On: Vacation Village  
Hotel  
Silver Wing: Black Angus/Kearney  
Mesa  
Slap: Sexton's  
Smiley Joe: Chateau Lounge  
Tony Sorel and Co.: Henry's  
Spring Fever: Anthony's  
Harborside  
Curt Stan Band: Winner's Circle

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7-10 PM EVERY THURSDAY  
HAPPY HOUR PRICES!  
99¢ MARGARITAS  
FABULOUS FOOD AS ALWAYS!

THURSDAY, JUNE 18  
ALLEN CHERNEY  
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ACQUINO: ROCK WREST  
SPIDER MURPHY & THE  
BLIND TIGER BAND  
THURSDAY, JUNE 21  
TOM CAHOON  
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Joe Stewart: The Leo's/Mesa  
Summertime: La Hacienda  
Cantina  
Ted and Dave: Ramada  
Inn/Escondido  
Don Tension: The Flying Bridge  
Third Degree: Kearney Mesa Hotel  
Triple Play: Hilton Hotel  
John Waybrant: McP's  
Maggie Wright: Shepherd Cafe  
Zuma: Hungry Hunter/Oceanside

## Jazz

Tom Barbos Trio: Islands Hotel  
Lori Bell: Prophet Restaurant  
Benji: Cafe del Rey Muro  
Pro Brigham's Preservation Band:  
Pat Jay's, Lorenson's, Patrick's II  
The Del Bybee Big Band: Sexton's  
The Bruce Cameron and Hollis  
Lehr's Greenhouse  
Johnny Cadillac and Ace:  
Madway's, Coronado, Moby's  
Broder: The Leo's/Mesa  
Jeanne and Jimmy Cheatham:  
Bahia Hotel  
Paddy Clancy: Our Place  
Barry Craig: Papaya  
Django: Fish House West, Blue  
Parrot  
J.J. Frank and Zargos: Harmon  
Henry's  
Mal Gotti: Pacific Wine Bar and  
Bistro  
Harvey and S2nd St. Jive: Islands  
Lounge, Sheraton Harbor  
Island  
Headway: Drowsy Cocktail Lounge  
The Denise Jeter Quartet: Blue  
Parrot  
The Keyon Lettau Quartet: Old  
Pacific Beach Cafe  
Joe Martin Quartet: Blue Parrot  
Shep Meyers: Prophet Restaurant  
The Jaime Moran Trio: Solidad's  
Most Valuable Players: Fat  
City/China Camp  
Spider Murphy and the Blind Tiger  
Bands: McP's, Carlos Murphy's  
Gary Narramore: Gold Coast  
Lounge  
Ella Ruth Piggie: Tricon/San  
Diego, My Rich Uncle's, Old  
Pacific Beach Cafe  
Punk: Chuck's Steak House  
Curt Stan Band: Winner's Circle  
Lodge and Tennis Club  
The Sy Bailey Trio: Patrick's II  
The Art Resnick Trio: Islands  
Hotel  
Ron Satterfield and Keyon Lettau:  
Blue Parrot  
Elior's, Rusty  
The Kathy Shoemaker Quartet:  
Blue Parrot  
Time Machine: Sheraton Harbor  
Island  
Tobacco Road: Old Time Cafe  
Travelers: Blue Parrot  
The Tripp Sprague Quartet: Rusty  
Stan and Jerry: Silver Fox  
Stone's Throw: Belly Up Tavern  
Wholly Cats: Belly Up Tavern  
Zaai: Coronado

## Blues/R&B/ Reggae

The Johnny Almond Rhythm  
Revue: Bobby G's, Preppy, Mtn.  
Co.  
Bobby Chevrolet and the  
Hurricanes: Joe Murphy's  
Tom "Cat": Courtney: Texas  
Cantina  
The Five Careless Lovers: Panchito's  
Harmonica John and Mutiny:  
Prismatic's Flava  
Headway: Drowsy Cocktail Lounge  
The Hurricanes: Glen's  
International Reggae All-Stars:  
Belly Up Tavern  
Island Rhythms: Glen's  
Rusty Jones: Kelly's Pub  
King Biscuit Blues: Mandolin  
Arms  
The Nomads: Joe Murphy's  
Ella Ruth Piggie: Tricon/San  
Diego, My Rich Uncle's, Old  
Pacific Beach Cafe

**THE RED COAT INN**  
The Club of the '80s

Tuesday - Saturday, June 14 - 18

**TERRA**

Sunday, June 19

Monday, June 20

**91X The Rock of the 80's! NIGHT**  
FEATURES & SPECIAL GUEST

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Kamikaze 2 for \$1 all night
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Don't miss Mike's  
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Dancin' & rockin' from 9:30.  
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Monday  
Appetizers 11-11:30 am

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11-11:30 am - 2:00 pm  
Complimentary glass of wine and lunch for ladies  
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Wednesday Hump Day Special  
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freshly made exotic drinks at our exclusive "non alcoholic" bar.  
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This weekend—June 17 & 18  
Friday, June 17  
**RV & THE SHADOWS**  
Plus special guests Vengeance and the Playmates  
Saturday, June 18  
**MANUAL SCAN AND THE ROOSTERS**  
Both nights hosted by San Diego's best comedian—Abel Silvas.  
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## CURRENT MOVIES

United States' Corridor, high places, capitalistic back-slapping and throat-cutting racial strife, mob riots, drugs, pornography, prostitution, sexual harassment, lesbian rape, heterosexual rape, incest, incest and mayhem, an obscenity every couple of words (or a couple of obscenities in only one word: "Bulldozing shit"), and, as always, the hope of a better world. Within the strict guidelines of B-movie campiness and a large quota of over-sized bosoms, is quite thoughtful. Linda Blair, Sybil Danning, Tamara Dobson, and the lovely, lovely, lovely Henry Silva, John Vernon, Michael Callan. Biggest dividends, though, are paid by Steve Stevens in the role of the starchy chief of school, and the over-the-top, over-the-top, over-the-top "you and you'll all go to solitary!" Directed by Paul Kaelins. 1983.

(Ace Drive in, from 6:17, Boogie from 6:17, Cineplex & Village, Frontier Drive in, Mira Mesa Cinemas, South Bay Drive in, Sports Arena 6)

**Chan Is Missing** — Half mystery, half documentary, adding up to half a movie. We are free, of course, to see in the title an allusion to that famous fictional representative of the Chinese people — Charlie Chan — and to interpret the title as a somewhat less provocative version of "God Is Dead." We are, in fact, encouraged to do so by three explicit mentions of that personage. But there is also an actual Chan in the movie — or rather, not in the movie, inasmuch as he has disappeared, along with several thousand dollars he owes to his two partners in

the Wing On Film Company. These two take it to the train, but Charlie Chan—or, rather, again, not much like Charlie Chan after all. Their missing-person search, taking them all around San Francisco to the city limits, is a gothic, surreal, and, yes, a little bit racist. This is partly because of the Oriental inscrutability of the case, and partly because of the unlikeliness of the two detectives to Charlie Chan. It is also, of course, because the mystery plot being continually stopped cold, shoved aside, and overshadowed by the director's cultural show-and-tell cinema—vivid street scenes, daubs of local customs, amusing and scholarly lectures, edgy in-jokes ("We have wonton soup. We have wonton soup spelled backwards, not now!"). It is also, of course, because of the *Wings and the Clock*, a "Samurai Night Fever" T-shirt, a slice of Chinese apple pie, etc., etc. Produced for \$20,000 with grants from the American Film Institute and the National Endowment for the Arts, directed by Wayne Wang 1982

**The Dark Crystal** — Tolkien-esque fantasy, designed by British illustrator Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda, et al.), and enacted by a new breed of puppet for which there is as yet no convenient label. The major designing effort has gone toward minor revisions of the known universe, creating creatures that look not quite like anything you have ever seen before, although somewhat like some things you have seen: vultures, lizards, bee-

*Say Amen, Somebody*

rubber-kneed wobble as though he had just experienced Tecilo Stevenson's right hand. 1979  
\*\*\*\* (JA Glasshouse 6, 6:17 and 18 midnight)

**Death Wish** — A nightmare of New York City streets swarmed over by hopped-up hoodlums who flit and slither like rejects from a WEST SIDE STORY. 1974 (JA Glasshouse 6, 6:17 and 18 midnight)

**Escape from New York**—The year is 1997, the entire island of Manhattan has been converted into a walled-in prison, and the black-shirted security police are headquartered at the foot of the Statue of Liberty (how ironic!). Things, in short, have changed a bit—but director John Carpenter still has

honor" (and describe it as "made by a h State student uses enough bad bad high-and bad subjective a lifetime. 19

• (Ace Drive Cinemas, S from 6/17)

**Firefox** — O ffects of the S bad behavior the moral ch fiction by Joh is still possib sions in terri melodrama someone as Eastwood, w well as stars to it. And yet to it. And yet Soviet badne

—bought to entertain persons, or very much on itself, vital preservation, rising age to strain can fly at sixties and can thus screens. It has structure, a psychological behind the iron (but less inter-half) in which hasked plans the. Cultures

[illegible]

**THE WARRIOR**  
the latter part of  
One of the most  
between them and  
the abandonment  
imaginative urbi-  
for a relentlessly  
*"realistic,"* noting  
a set of current  
tions or manne-  
such things as  
the morning of  
rusted rattlesnake  
of blood pro-  
impact, and a

the nightingale song, the  
man in two disarms  
himself, and the slo-  
wly flung torch that looks like  
Bonds-style credits  
turns out to be a pre-  
lude to another — that it  
is, and that much interest in  
it. It is just barely pos-  
sible to cough up a derisive  
comment. Norris, enraged  
at the end of the film, is  
dead and his old army  
and his spine crushed,  
and he is left to take  
himself for vengeance by  
killing the man who  
killed him. The film  
ends with his Airborne arm  
and the remnants of ribbons,  
a powerful impression  
on complete leave of  
the director. Directed by James  
H. Hill (Drive In)

the pastoral interlude  
of **DRIDERS AND SOUTH-**  
side. Walter Hill returns to

But his decline since  
continues nonetheless,  
the obvious difference  
and the present work is  
intent of an imaginary  
an world in preference  
of realistic one — I, by  
forming more is meant than  
any accepted conven-  
tions which include  
the shot of Scotch in  
free, the battered and  
of a car, the geyser  
duced upon bullet-  
system of human con-

obscure the fa-  
mable (the re-  
uttered). But it  
those who do  
thing, and will  
those who do  
Beautiful People  
chamber music  
ries, billowy dia-  
son seems to  
both the head  
Donisvie) and  
The latter — it  
Ridley Scott —

**China** — By way of China, India, and Nepal comes a take on geography, costumes, and photography, and perceived as High Adventure. The author has the thing with all the elements of a second-class journey around a busload of citizens. It patterns down to the mildness of the old forms are all conviction or common campy — you can't get it much of either. With Tom Selstrom, Jack Weston. Yr. 1963.

**6/17:** Harbor Drive In, Mesa Cinema. New from 6/17. UA Glass-17.

that it is vampire  
terful world is never  
it will not manage to fool  
care for this sort of  
manage only to irritate  
the maintenance of a  
e lifestyle, with live  
late-afternoon sheer-  
phantomas drapes, and  
be the sole concern of  
the vampire Catherine  
or director, Tom Scott,  
the brother of director  
has heretofore de-

to TV commercials  
to feature films. One  
of the reasons I've  
been beyond the tele-  
ity, it is only as far be-  
video. With David  
Saranodon 1983.  
(S)

Steve McQueen as a  
version of Josh Ran-  
dall, bounty hunter in  
the late Fifties. Some  
censorization modelled  
after Ralph Papia.  
and long on action  
is a very limited idea  
of someone gives him an

**Life of Brian**  
Black and white  
spoil. From the  
group, is that by  
you are liable  
blatant. It could  
be a spoof. From  
actually have been  
fended than those  
With Graham Ch-  
tlen, John Cleese  
John Cleese and  
(UA Glasshouse  
night)

**to PINE HILLS**  
contains near Julian 1, hours drive

**For a wonderful**  
**SUNDAY BRUNCH**  
in the country.

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 Starts Tomorrow!

... The emotional in this tedious B-side. The Monty Python not finding it funny, to be taken for a be argued, though, of Cecil B. DeMille the reason to be of of Jesus H. Christ. pman, Michael Pa- Eric late, and Terry Jones. 1979. 6, 6.17 and 18 mid-

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FROM  
SWANSON  
TO  
SELICK



RETURN TO ED  
NEW POSTERS '30

WE BUY AND SELL

**Dawn of the Dead** — George A. Romero's companion piece to his 1968 classic *Night of the Living Dead* (Clairmont, Oceanside & from 617) is a more sophisticated and less (largely or inaptly) in a suburban Pittsburgh shopping center less a sequel to the first film. The new version is improved with slicker technique and gaudier special effects, and positively guaranteed not to disappoint: even the most hysterical fans of the earlier film. It is gratuitously, scandalously, nose-thumbingly gory. But it also offers the most interesting and most convincing since *BYOND THE VALLEY OF THE DOLLS* — unless, of course, you are one of those persons who under no circumstances can admit the possibility of there being anything humorous about, for example, flesh-eating zombies at the top of the food chain. It is very much like *Oscar Mayer's* luncheon meats, by a helicopter propeller, and then going into a

Whirlwind, the pick-up truck, and the small, ill-defined area of justifiable homicide in order to congratulate Charles Bronson, waging war on the streets, parks, and slaughter his wife and daughter, whenever he menaces out one of the insect-like scum on the streets, parks, subways. It is a definite missed opportunity that the techniques of accounting were not shown in the film. The film is a good one. The mechanics used to manufacture emotional heat and later often grown into a cold, hard, and unfeeling. To watch a movie that approaches its editorial points, on urban vs.-rural living conditions, on police vs. criminal, on the role of the police in society in America — with whinny, slippery insinuation 1974

(T, Crowe, from 6:17)

**Doctor Dreifeil** — Dan Aykroyd impersonates a Comparative Lit professor who impersonates a Rhet

**The Evil Dead** A you-loo-can-make-a-movie movie. All you need is a camera, a willing group of college

**First Blood**  
nam veterans  
Jack Starr  
—sacristic law  
used to aggr  
Hell's Angels  
in enlatment  
troupe by aggr  
ex-Green Ber  
—they're real  
and suspense  
spice the time  
praises of the  
reassessing the  
nam War. Sybil  
Dennehy, Rich  
by Ted Kotich  
" (Escondido  
from 6:17)

**Flashdance**  
as a construct  
to be a protes  
by Adrien Ly  
Center 3 On  
Parkway 3; Pla  
nardo 6, Spor  
Towne Centre.

**Flash Gordon**

[illegible]

...the fact that the  
...the basic composi-  
...we get spat  
...and girlfriend  
...follow law officers,  
...follow lawbreakers  
...between law officers  
...probably, I'm not  
...in profitables. The  
...of all this is that perhaps  
...other than the  
...James Remar, Annette  
...  
...ma 4, College Park,  
...rona 5)  
...toms that Richard  
...used to be a truck  
...project out to have got  
...style of twenty years  
...of a David Lean road-  
...no reserved seats, ac-  
...musical overture or  
...am, but there's an  
...in a three-hour out-  
...baffling number of  
...One could well imag-  
...twenty years to make  
...just to sign up the  
...members.) The slow

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**FACE**  
**EATER**  
ENCE CENTER  
ARK, SAN DIEGO

**ENTILES**

**1230 & HESTONE** 3:00  
 12:30, 4:10, 7:10, 11:10 Q  
 Versa Miles • Vera Miles • Meg Tilly • Robert  
**PSYCHO II**  
 12:05, 2:10, 4:30, 6:30, 8:55, 11:05 Q  
 Starts Tomorrow!  
**BOYS** 3:00  
 Ben Kingsley • Jeremy Irons • Patricia Noth  
**BETRAYAL**  
 Tomorrow! 1:10, 3:00, 4:40, 6:40, 8:30, 10:30  
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**HERDMAN**  
9:45, 9:20 (PG)  
r Loggia

**Matt Dillon**  
**Outriders**  
7:10, 11:20 (PG)  
pr

**10:20 (R)**  
ment!

**10:50 (PG)**  
n of the Jedi" for  
days at Pacific 6

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[illegible][illegible]

years of the war in  
life, with countless  
ports of wisdom inter-  
clubbing and map-  
the show is a de-  
ally savvy. But be-  
in his twenty, "served  
as the Mahatma. With  
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Mills, and John Giel-  
John Boley. "We  
America II. La col-  
vina. Power. Theater  
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Migration  
of the  
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**INDENTS**  
2:45 / 5:30 / 8:15 / 10:45

**DARK C**  
2:45 / 5:30 / 8:15 / 10:45

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S Street	
S CHOICE	
0-10-30 (PG)	
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