

the DEVIL  
in  
Mr. Faust



page 8



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# READER

September 20 to September 26 SAN DIEGO'S FREE WEEKLY



## Mrs. Lennon (of the Beatle Lençons) Takes a Break From Her Housework

—Ted Burke—

"Lennon's going to be here," he shouted to his friend, "I just heard it. John Lennon's gonna be here.

Hot damn!" He fidgeted in his seat, took a glance at the Padre game being played and asked, "What inning is it? The ninth? How many more are there?"

KPRI had advertised its San Diego Stadium Ball with an air of self-importance. "The most significant musical event of the year," the

ad said, "with many, many surprises." Heading the bill was Yoko Ono and the Plastic Ono Band. The rumor of husband John's appearance never had to be spread by traditional grapevine means. It was assumed from the start that Lennon would show, if to do nothing else but to be wife Yoko's blanket from the brisk San Diego breeze. He had to show. He did the New York Central Park "One to One" concert for retarded kids, hadn't he? And he did it for jailed Michigan John Sinclair, even writing a song about him. San Diego Sickle Cell Anemia clinics could surely count on John's support.

The Incredible Jimmy Smith

kicked off the afternoon with a seemingly pointless forty minute jazz jam. Even though Smith has influenced the technique of many better known rock keyboard players, he was still pretty uninteresting. Themes of "You Are the Sunshine of My Life" and "Killing Me Softly With His Song" were intertwined by stock Smith lines. The improvisations started to go in circles. Perhaps "The Incredible" should read "The Stagnated."

The stage was at least fifty feet above the audience: You had to crane your neck painfully for any sort of decent view. The presence of backstage people standing in front of the platform did little to alleviate the crowd's sour temper. Enraged freaks pointed derisive gestures towards the stage.

During Papa John Creach's set, people amused themselves with frisbee tournaments on the baseball diamond. Someone would run the bases, another would throw the disc in the same direction, another would catch a desperate side to some, and he's safe! Papa John spotted this, laughed, stroked his bow against his electric violin, and proceeded with another boogie rave up. He had, zulu, zulu, right, though unexciting, and Creach himself had little else to do but play the same ideas he did with the Jefferson Airplane and Hot Tuna.

The audience was restive by this time. "Where's Lennon, goddammit?" a husky voice croaked, Indian war shouts, catcalls and general obscenity filtered through the air.

At last, Yoko was on stage, three body guards dressed in black on either side of her as she walked to the platform. Yoko, dressed in white pants and shirt, raised her arms in greeting. The Plastic Ono Band cranked out a methodical beat, while Yoko wailed and flailed her voice against the wind. Her

voice was high register warble, uncontrolled; it sounded like squeaking chalk. "Hello, San Diego," she said finally, looking up from her lyric sheets, and then went into a ramble about what she had expected from this town, admitting it was nicer than she anticipated. "Where's John?" someone behind me muttered.

The next song, she explained, was one she wrote to her missing daughter, in hopes she would "pick up the vibrations." Again, the band banged away while Yoko screamed "Don't Worry Kyoko" over and over until she started to warble once again. "Woman Power", her woman's lib tract, began, a quasi-Miles Davis theme with Yoko

doing more of the same. The audience began to catch on. Long streams of people headed for the exits. "Let's do a slow blues," Yoko said. The tempo was standard blues fair. Yoko sat at the edge of the stage, long hair hanging over half her face. Real sultry like. She didn't sing, but applied her freaky vocalisms to blues cadence. Midway through the "song" she feigned orgasm, breathing heavily and sighing in a painful tone.

The song having ended, she stood up. "All right, see you later," and was gone. No John Lennon. "Let's hear it for Yoko in her first San Diego appearance."

"And her last," retorted a voice from behind me. I shook his hand



LUCIAN PHOTOS



LUCIAN PHOTOS



# READER GUIDE

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NOV. 5	NOV. 6	Peter Erös	Erös: Requiem; Tylar: Soprano; MAFLER: Symphony No. 4
NOV. 15	NOV. 16	Peter Erös	Erös: Requiem; Mozart: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
DEC. 13	DEC. 14	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
JAN. 10	JAN. 11	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
JAN. 17	JAN. 18	Isaac Karabitschewsky	All Orchestral Program to be announced
FEB. 14	FEB. 15	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
FEB. 28	MAR. 1	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
MAR. 7	MAR. 8	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
APR. 4	APR. 5	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
MAY 16	MAY 17	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23
MAY 23	MAY 24	Peter Erös	Erös: Requiem; MOZART: Piano Concerto No. 2, K. 121; MOZART: Violin Concerto No. 1; MOZART: Piano Concerto No. 3; MOZART: Piano Concerto No. 23

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Jewish Community Center	4079 San	563-3300
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Old Globe Theatre	Balboa Park	239-2255
Palomar College Theatre	Palomar College	744-1150
Pain Playhouse	373 Hale Ave, Escondido	746-6669
San Diego Art Institute	234-5946	
San Diego Public Library	820 E Street	236-5800
Sports Arena	3500 Sports Arena Blvd	224-4171
Tinkler Art Gallery	Balboa Park	236-5444
UCSD	La Jolla	453-2000
USFJ Conservatory	350 Geary St.	238-0291
Valley Music Theatre	1340 Broadway, El Cajon	442-0473

**music**

MARY MCCREARY, Aztec Center Montezuma Hall, San Diego State, Thursday, September 20, 8:00 p.m.

PAN AMERICAN MUSIC FESTIVAL, music inspired by Indian, Spanish, and Afro musical heritages of the New World, Elizabeth Waldo and her Pan American Ensemble, Grossmont College's Fine Arts Recital Hall, Friday, September 21, 8:00 p.m.

LA JOLLA CHAMBER ORCHESTRA, with Angel Romero on the lute and guitar, Sherwood Hall (La Jolla Museum of Contemporary Art), Friday and Saturday, September 21 and 22, 8:00 p.m.

BIG BAND CALVADE: Bob Crosby, Freddy Martin, Art Mooney ("I'm Looking Over a Four-Leaf Clover"), and Buddy Morrow ("Night Train") San Diego Civic Theatre, Saturday, September 22, 8:00 p.m.

JOHN DENVER, Community Concourse, Golden Hall, Sunday, September 23, 8:00 p.m.

VOCAL CONCERT, with highlights from "New Moon" and "Can Can" and operatic arias and ballads, presented by United Artists, Balboa Park House of Hospitality Ballroom, Sunday, September 23, 7:30 p.m. For more information, call 234-7219 or 297-0709.

GUITARIST Greg Nestor and flutist Lisbeth Locke, Jewish Community Center, Sunday, September 23, 8:00 p.m.

ALLMAN BROTHERS BAND, Box Scaggs, San Diego Sports Arena, Friday, September 21, 7:30 p.m.

SAN DIEGO OPERA WORKSHOP, including scenes from Rigoletto, a sonata for solo flute by Thompson, and piano pieces by Chopin. San Diego Woman's Clubhouse, 2557 Third Avenue, San Diego, Monday, September 24, 8:15 p.m.

AN EVENING OF MOZART AND SCARLATTI, part of San Diego Library Chamber Music Series, San Diego Public Library third floor Lecture Room, Tuesday, September 25, 7:30 p.m.

**theatre**

A MIEDEVAL FESTIVAL OF MYSTERY PLAYS: "Adam and Eve," "Cain and Abel," "Noah's Flood," and "Abraham and Isaac," Dramatic Arts Theatre, San Diego State, Thursday, September 20 through Saturday, September 22, 8:00 p.m.

AND MISS REARDON DRINKS A LITTLE, by Paul Zindel, Old Globe Theatre's Cassius Carter Stage, Tuesday and Wednesday, September 25 and 26, 8:00 p.m.

SMALL CRAFT WARNINGS, Tennessee Williams' play, Mission Playhouse, Fridays and Saturdays through October, 8:30 p.m.

THE BOYS IN THE BAND, Old Broadway Theatre, Tuesdays through Saturdays, 8:30 p.m., Saturdays and Sundays, 2:00 p.m., Sundays, 7:30 p.m. Through September 30.

BEYOND THE FRINGE, North County Community Theatre, 1320 Grand Avenue, San Marcos, Thursday through Saturday, 8:30 p.m., Sundays, 2:00 p.m. Through September 23.

THE DEATH OF A SALESMAN, Arthur Miller's play, Actors Quarter, Fridays and Saturdays through October 13, 8:30 p.m.

SLEEPING BEAUTY, play based on Grimm's fairy tale, Actors Quarter, Saturdays and Sundays through October 14, 2:00 p.m.

NIGHT WATCH, a play by Lucille Fletcher, Coronado Playhouse, Fridays through Sundays through October 6, 8:30 p.m.

UP FOR GRABS, a revue, Patio Playhouse, Escondido, Fridays, Saturdays, and Sundays, 8:30 p.m. Through September 29.

**films**

HOSPITAL, the film, will be screened and discussed by Ron Dahlgren, Grossmont Hospital's Chief Administrator at Cinema Grossmont, Grossmont Shopping Center, Tuesday, September 25, 1:00 p.m. (Part of film forum series "Impact on the '70's.")

AVES: MAGNIFICENT FRIGATE BIRD, GREAT FLAMINGO and ISY BOUKIR, Nancy Graves' films, Sherwood Hall (La Jolla Museum of Contemporary Art), Wednesday, September 26, 8:00 p.m.

FILMS OF SAUL LANDAU, including "Fidel," "Interview with President Allende," and others, Montezuma Hall, Aztec Center, Wednesday, September 26, 8:00 p.m. (Landau gives a talk the next day at 11:00 a.m.)

WHITE HAired GIRL, UCSD, USB Room 2722, Monday, September 24, 7:30 p.m. San Diego State, Room 100, Tuesday, September 25, 3:30 and 7:00 p.m.

**museums and galleries**

NORMAN LANDIBERTE, graphics, Old Town Circle Galleries, 2501 San Diego Avenue, San Diego, through end of September. (Open house with Landiberte banners and graphics of LeRoy Neiman, Norman Rockwell, Enrique Carml, Frank Gallo, Yannis Gaitis, and others, Thursday, September 20, 5:00 to 9:00 p.m.)

WILLIAM TEMPLETON JOHNSON DRAWINGS, (Johnson designed Fine Arts Gallery, San Diego Museum of Natural History, Francis Parker School, San Diego Trust and Savings Bank buildings.) Founders Gallery, University of San Diego, open weekdays 10 to 4, through September 28.

LARGE INK AND DYE ABSTRACTS by Alice Marquis Also, A Strange Collection of Assemblages and Graphics by Bert Kersey, prints by Kathleen McCord, and jewelry by del Castillo, Triad Gallery, 3701 India Street, near Washington, San Diego, Gallery hours: Tuesday - Saturday, 11 - 5 p.m., Sunday, 12 - 5 p.m.

THE SPANISH TRADITION IN AMERICAN ARCHITECTURE, drawings and photographs of buildings such as the Customhouse in Monterey, the Cabildo in New Orleans, the Alamo in Texas. San Diego Museum of Man, Balboa Park, September 10 through October 10.

LITHOGRAPHS by Nancy Graves and new paintings by John Balsley, Continuing - Nicholas Krushenick, paintings and collages, Jack Glenn Gallery, 424 Fashion Valley, San Diego.

NANCY GRAVES Paintings based on lunar and planetary maps, drawings and gouaches based on lunar, Martian and earth geography, and lithographs based on lunar landing sites. La Jolla Museum of Contemporary Art, through October.

CITY IS FOR PEOPLE, Large sculptures lent by artists on East and West coasts exhibited throughout downtown area. Correlated exhibitions at Fine Arts Gallery showing development of San Diego and multi-media presentation of public art in major U.S. cities, through September 23.

SVHLA COLLECTION, oriental ceramics and porcelains dating from the 10th through the 18th centuries, Fine Arts Gallery, through September 23.

GALLERY 8 - jewelry show featuring works by local and Bay Area craftsmen, as well as ethnic pieces from Africa, Egypt, India, Peru and Prvnesia. All items for sale, International Center, Matthews Campus, UCSD. Hours: Tuesdays through Saturdays, 11 to 3:00 p.m.

BRUCE MCCRACKEN, one-man show, San Diego Art Institute, Balboa Park, through October 1.

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# How True Is STATE OF SEIGE?



Lee Echols

Up to the end of our conversation Echols maintains that he was completely ignorant of any torture whatsoever.

### John Martin

Lee Echols used to be sheriff of Yuma, Arizona. That place has been wild ever since before statehood. We cleaned it up when I was there back in 1961 and 1962. Oh, I don't mean shores or drinking. I'm not against that. It was the narcotics. 'Peave? Marijuana? "No, I mean opium. There was quite a heroin problem when I was elected sheriff of Yuma County."

Lee Echols also used to be National Champion Pistol Shooter back in 1941. Reliving in the second-story den of his Chula Vista condominium, with a bourbon and water in one hand, Mr. Echols points to a trophy about nine inches high. "This is a replica of that

Dan Mirrone. Mirrone, a public safety advisor sent to Uruguay by the U.S. Agency for International Development, is the subject of the just-opened movie *State of Siege* which portrays Mirrone as the chief instructor in torture and repression practiced by the police in Montevideo. Mirrone was kidnapped and then killed by the Tupamaro guerrillas in August 1973.

*State of Siege* (directed by the same man who directed the movie *Z*) seems to make some egregious distortions. With almost no basis in fact the film purports to show that Uruguay was a fascist state (in fact, it was probably the most democratic in all of Latin America and had the most equal distribution of income), that the Catholic Church supported the Tupamaros — the film shows the conspicuous absence of Montevideo's archbishop at Mirrone's funeral mass (the Archbishop did in fact celebrate the funeral mass), that Mirrone had taught advanced torture techniques previously in the Dominican Republic and Brazil (Mirrone never was in the Dominican Republic, the thing he was most famous for in Brazil was his setting up of tours of the police facilities by 34,000 children).

"This," Echols now hands me his paperback copy of the book *State of Siege*, "is a bunch of crap. Dan Mirrone was the most gentle, most naive man I ever knew. His whole life was dedicated to boys, young kids. He never had an evil thought in his mind. I just talked with Byron Engle, my old boss (director of the International Police Academy in Washington, D.C.), last night. He says they're drafting up a blow-by-blow rebuttal of this book. Hell's bells, none of us public safety people would be

(continued on page 5)

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## Second-guessing John Mayall

### Ted Burke

John Mayall was once a vital part of the British rock scene; it was he who introduced the likes of Eric Clapton, Peter Green (Fleetwood Mac) and Mick Taylor (Rolling Stones) to the un-suspecting world. But what about Mayall himself?

Mayall's talent was as a band leader, taking fledgling musicians under his tutelage, and making them strong enough to stand on their own. His own instrumental abilities are remedial. His guitar playing is stiff and perfunctory, his harmonica playing automatic, and his keyboarding pedestrian. But it was Mayall's ego that made his sidemen stand erect and burn with intensity. Without Mayall, Eric Clapton would probably be playing weddings or fixing leaky pipes. Without Mayall, the rock scene possibly would have never progressed to where it is today.

But all that is in Mayall's past. Today, he hangs around the scene, constantly piqued at not having Made It Big, and cranks out the blues, hoping to catch someone's fancy. His sidemen are black jazzmen now, a fusion of jazz and blues.

The concert at Golden Hall last Saturday proved to be a continuation of the John Mayall blues routine. As always, John would solo first on harmonica, spinning out wheezy rhythm patterns while the boys blew subdued progressions behind him. Then one guy would step out on his featured spot and play a few bars of blues soft soap, competent but not

fired. Saturday night, guitarist Freddie Robinson and trumpeter showed a lot of expertise, but their solos were hindered by the obligatory note bendings; they were able to squeeze actual jazz phrases in only occasionally. (Fleetwood Mac) and Mick Taylor (Rolling Stones) to the un-suspecting world. But what about Mayall himself?

Another annoying facet of Mayall's personality is that he has no grasp of what his best material is. "Room to Move", from his *Turning Point* album, had the catchiest harp riffs. Mayall has ever played, and consequently it's his best. But he says "Yes something in his mind refuses to let him succumb to play "crowd pleasers". Thus, "Room" wasn't played in deference to newer material. Company. His sidemen are black jazzmen now, a fusion of jazz and blues.

All the audience got were "De Blouze", jazzed up, yes, but faceless and lackluster. Mayall's abdominal tennis was strain of a voice rasped unpleasantly, the sidemen performed obediently, and the crowd cheered on the proceedings enthusiastically. After the show I overheard one girl comment, "I feel the way you feel an hour after eating a Chinese dinner."

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(continued from page 4)

teaching torture. You know they'd never get away with that. They'd have congressmen jumping down our backs if it ever happened.

Echols first met Mirrone in 1968 at the International Police Academy, where they were both faculty members. The implication in *State of Siege* is that torture is taught at the Academy. "We didn't teach any torture there. We taught pistol shooting, and all the modern police techniques available to law enforcement officers throughout the free world." Echols pages through a booklet with pictures of students and faculty at the Academy, a yearbook of sorts —

Mirrone's name. Mr. Echols unfolds some of the propaganda about him, clippings from the newspaper *El Eco*. The article claims that Echols was an advisor to the police in Chile ("I'd only been to Chile once in my life, that was to buy a racehorse there") and that he led a meeting of counter-revolutionary United States Information Service advisors with Ellsworth Bunker in Vietnam in 1967 ("I never was in Vietnam. I knew Bunker in the Dominican Republic. He's the one who put a stop to the war down there.") A few days after *El Eco* printed the story about Echols, the Uruguayan government closed the newspaper down.



Lee Echols (extreme left) and Uruguay Deputy Chief of Police at Mirrone grave with Mirrone family.

The same booklet that the Tupamaros in the movie hand Santero (the name the movie gives Mirrone) when they are interrogating him. There are pictures of police-students from Brazil, Chile, Colombia, the Dominican Republic, Honduras. "The largest group is from Brazil. That's because they're the biggest country, of course." Echols' picture is towards the back of the booklet. For this class he was *consejero*, counselor or advisor. "I kinda had to reassure the students. They'd come to me if they had problems. Sometimes I'd buy 'em a drink or two."

How about the explosives school in Texas that *State of Siege* depicts — why did they teach setting of explosives to the police? "Hell, that's the first thing you want to learn, if you're going to learn to defuse explosives." There weren't any classes on interrogation at the Police Academy? "Yes, but we never taught torture, not at all. We just taught them to out-smart their prisoners. You can always get what you want from a prisoner by being smarter than he is. You start asking him casual questions and then you slip in an important question."

Lee Echols claims that *State of Siege* doesn't adequately discuss the violent nature of the Tupamaros. "Sure, they were violent. Raul Senise, the one who started whole thing back in 1962, said they would bring the country down by anarchy. Course they didn't know how to use explosives and a lotta times blew up their own people. One time they were gonna blow up a bowling alley. They had an eight-pound gelatin bomb, and the bomb didn't go off, so they ran back in to see what was wrong and they got killed themselves. That was about ten blocks from where I lived."

Asked if he's portrayed in the movie himself, Echols confesses that he hasn't seen it yet, but he doesn't think he's in it. "They made the movie before they started going on me. That's where they made the mistake with Mirrone. They failed to build him up as a torturer before they killed him, so they had to do it afterwards, and no one believed it. Then they started making propaganda about me as a torturer. Echols appears in one of the pictures in the book, a bit and then they both smile and his name is underlined along with



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# the DEVIL in Mr. Faust

If you have to go to the Opera, Go for a Reason...

Jonathan Saville—

The San Diego Opera's excellent production of Boito's *Mefistofele* pointed up both the glories and the deficiencies of this problematic work. The glories were given the kind of performance they deserve, by a fine cast of singers led by the New York City Opera's star bass-baritone, Norman Treigle. And it was instructive to see director Tito Capobianco and conductor Werner Turkonawsky struggling sometimes successfully—with the deficiencies.

To understand what is wrong with *Mefistofele* we must keep in mind that it received its first performance in the same year (1868) as Wagner's *Die Meistersinger*, and that Verdi's *Aida* came only three years later. This, in other words, was the age of the integrated music-drama, in which well-constructed plots, thoroughly dramatic characterization, and large-scale, continually flowing musical forms are all organized to produce a single theatrical experience—the experience of a total human situation expressing itself inevitably in music. Boito's opera, in contrast, never achieves this kind of integration; rather, it musically or dramatically, in many ways, is a patched job, because its composer was one of the most intelligent and talented operatic professionals of his day.

Its libretto, first of all, is shockingly shallow, superficial and muddled—and this from the brilliant future librettist of Puccini's *La Gioconda* and Verdi's supreme dramatic masterpieces *Otello* and *Falstaff*. In adapting Goethe's vast dialog-plot to the musical stage, Boito ignored the example of his predecessors, Barbiere and Carré, who, in their brilliantly successful libretto for Gounod's *Faust* (1859), wisely concentrated all the dramatic interest on Faust's relationship with Margherite, the innocent girl whom he loves, corrupts, and drives to her grave. Boito, in contrast, decided to make Mephistopheles the center of in-

terest, the spirit of nineteenth-century nihilism whom he is later to portray as being stung off in the Lago by the created Verdi. That meant emphasizing the scenes in which Mephistopheles plays a large role—the quite unstageable Prologue in Heaven, and the spectacular but static set pieces of the Witches' Sabbath and the Classical Witches' Sabbath. Faust and Margherite were still around, there was no way of getting rid of them, but their parts were so diminished, both in actual stage time and in depth of characterization, that they seem like nothing more than subsidiary ghosts in Mephistopheles' all-encompassing dream of power. Instead of an integrated drama, Boito fashioned a succession of isolated scenes strikingly lacking in dramatic drive—except from the caveat of the Devil and his sometime client Henry Faust. A very long Prolog in Heaven, in which there is scarcely any action, a brief (but still too long) scene of townfolk dancing

scene, with its passionate aria by Faust and the recapitulation of the great arioso music of the prologue, however, completely aware of what a great composer Boito could have been, had he shown more persistence and self-discipline.

In any case, *Mefistofele* has enough dramatic and enough fine music, isolated and fragmentary as both are, to make San Diegoans grateful for this rare chance to see it performed, and performed so well. Tito Capobianco and set designer David Mitchell did their utmost to combat the dullness and static quality of the libretto. The actionless Prolog was accompanied with suggestive moving picture screens on several huge scrim-planes rotating in space, fifteenth-century paintings of saints' heads, ranged in magnificent rows and columns. A Michelangelo's God (from the Sistine ceiling) creating the world, and great whirls of stars and mist. The individual effects were splendid, but, like those of Boito, they lacked continuity and shoddiness. Pictures faded in, faded out, were repeated at seemingly arbitrary intervals, never seemed to move anywhere. The idea was a fine one, but it was imperfectly realized; what was needed, to provide the forward thrust lacking in the libretto and music at this point, was something like the star-tunnel sequence in *2001*, with Michelangelo's God at the end of it instead of Arthur Clarke's nameless phantom. In the more conventional scenes of the opera, an analogous (and, in this case, completely successful) effect was attained by Mr. Mitchell's splendid backdrops—stage-wide lenses opening on vast Renaissance landscapes of mountain and river, beautiful in themselves and serving brilliantly to place Faust's rather parochial adventures in the proper cosmic context. In fact, all the stage designs were superb, from Faust's delicious little study (out of Carpaccio and Antonello da Messina) to the quattrocento lollipop trees of Margherita's garden. Visually, staging of *Mefistofele* was one of the better I have seen, in spite of the not fully successful use of the projections.

However important libretto, drama, staging, even music, may be, opera lovers know that what counts in the end is the singers. A great singer can make practically anything tolerable. The singers in the San Diego Opera's *Mefistofele* did not quite belong to the category of the great, but they were extremely good and more than sufficient to redeem the defects of the opera. Norman Treigle was, of course, the star. At least, it was perfectly clear that both the audience and Mr. Treigle himself regarded him as such. He certainly sang with skill and energy, and his voice, reminiscent of Pavarotti on a slightly off day, was a pleasantly resonant tenor. I was a bit put off by the hamminess of his acting—the continually repeated "sexual" stroking of his thigh, which occasionally made him look like a slimy man in underwear massaging his rheumatism, and the portentous pointing of the sky, as though indicating a UFO. I could also do without Mr. Treigle's Italian, which has the peculiar quality of being perfectly authentic in accent and grotesquely incorrect in the syllables pronounced, a lot of doubletalk with rolled r's. But his performance was on the whole excellent, and he made the most of the dramatic end and flow of this surprisingly excellent music. If she can solve the problem of the top notes, Mess Shade is likely to be one of the important dramatic sopranos of the coming decades.

The San Diego Opera should be congratulated for risking so much, in choosing to perform a difficult work like *Mefistofele*, and for surmounting the dangers so well. We can look forward to their *Carmina* on October 31 and November 2 and 4.

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mirably, of Faust's three decent arias. Best of all was Nancy Shade, who sang both Margherita and Helen of Troy. Miss Shade has a strong dramatic soprano voice, imperfect only in its occasional forcing of the tops. Interpretively, she was exceptionally good, bringing to the demented Margherita's lament about her drowned child and "faisical mother" (the Italian word for a distraught wife) a distraught performance of this aria (Renata Tebaldi, on the London recording of *Mefistofele*, seems to be singing about a broken pitcher or a misplaced shoe, losses to be regretted but scarcely worth losing one's mind over). As Helen, a quite different role, Miss Shade sang equally well, with a fine sense of the dramatic end and flow of this surprisingly excellent music. If she can solve the problem of the top notes, Mess Shade is likely to be one of the important dramatic sopranos of the coming decades.

The San Diego Opera should be congratulated for risking so much, in choosing to perform a difficult work like *Mefistofele*, and for surmounting the dangers so well. We can look forward to their *Carmina* on October 31 and November 2 and 4.

## TELEVISION

**THURSDAY, SEPTEMBER 20**

**11:00 P.M.** Watergate hearings are in session. Channel 15 will begin coverage at 8:00 p.m. each evening following news. Plus pre-emerging sitcom programs.

**TENNIS** Bobby Riggs vs. Billie Jean King. Channel 15, 8:00 p.m. (all-time match, Channel 39, 5 p.m.)

**PLAYHOUSE NEW YORK** "The Last of Us," a three-part dramatic exploration of American G.I.'s during and after World War II. Channel 15, 8:00 p.m.

**BONNIE & CLYDE** Warren Beatty, Faye Dunaway, Gene Hackman and Michael Redford and Estelle Parsons. Channel 8, 9 p.m.

**AN AMERICAN FAMILY** White Pat is in Los Angeles, the Loud children prepare dinner for their father who fails to show up. Lance explains his personal philosophy. Channel 15, 10:00 p.m.

**FRIDAY, SEPTEMBER 21**

**ANGELS WITH DIRTY FACES** Humphrey Bogart and James Cagney. Channel 6, 7 p.m.

**TORAY** "TORAY" Martin Balsam, E. G. Marshall, Joseph Cotton and James Whitmore. Channel 8, 8:30 p.m.

**MASTERSPIECE THEATRE** "The Golden Bowl" Part 4. Channel 15, 9:00 p.m.

**MIDNIGHT SPECIAL** Channel 10, 1:00 a.m.

**SATURDAY, SEPTEMBER 22**

**NCAA FOOTBALL** Miami vs. Air Force. Channel 39, 1:30 p.m.

**NFL GAME OF THE WEEK** Channel 10, 7:00 p.m.

**WIDE WORLD OF SPORTS** World Waterweight Championship. Jose Claudio vs. Jose Napoles. Channel 39, 8:00 p.m.

**PHILADELPHIA FOLK FESTIVAL** A traditional folk music, 1970 Ninth Annual Philadelphia Folk Festival. John Jarman, John Denver, James Brockwell, Pat and Victoria Garvey, John and Gerry, Andy Byrne, Jim Conventio, Sara Gray, The Bears Family and Oscar Brand. Channel 15, 8:00 p.m.

**HOLLYWOOD'S SAG** Lew Fawcett, John Cassavades, Ruth Gordon, Sidney Backmer, Maurice Evans and Reith Bellamy. Channel 39, 8:30 p.m.

**SUNDAY, SEPTEMBER 23**

**NFL FOOTBALL** Miami vs. Cleveland. Channel 39, 1:00 p.m.

**OCEANS 11** Frank Sinatra, Dean Martin, Sammy Davis Jr. and Joey Bishop. Channel 39, 2:30 p.m.

**VICTORY AT SEA** Highlights of the struggle for the Mediterranean between 1940 and 1942. Channel 8, 4:00 p.m.

**DESIRE** Marion Brandt, Jean Simmons. Channel 39, 5:00 p.m.

**CBS RETROSPECTIVE** "The Mystery of Stonehenge" Channel 8, 6:00 p.m.

**EVENING AT THE POPS** with 90-year-old rapine pianist Eulie Blake. Channel 8, 8:00 p.m.

**MASTERSPIECE THEATRE** "The Golden Bowl" Part 5. Channel 15, 9:00 p.m.

**SOLAS AT SEA** Gary Cooper, George Raft. Channel 39, 11:15 p.m.

**MONDAY, SEPTEMBER 24**

**MORNING MOVIE** Carrousel, Part 1. Gordon MacRae, Shirley Jones. Channel 39, 9:00 a.m.

**MADAME BOVARY** Jennifer Jones, James Mason. Channel 6, 7:00 p.m.

**THE GROUNDSTAR CONSPIRACY** George Peppard, Michael Sarrazin. Channel 39, 9:00 p.m.

**PSYCHOLOGY TODAY** An introductory course. A preview of the course offered for credit by UCSD Extension beginning October 2. Channel 15, 6:30 p.m.

**CAROUSEL** Part 2. Channel 39, 9:00 a.m.

**SHIRT** Channel 8, 9:30 p.m.

**WEDNESDAY, SEPTEMBER 25**

**WAR AND PEACE** Part 2. Channel 8, 3:00 p.m.

**TAMMY AND THE DOCTOR** Sandra Dee, Peter Fonda and MacDonalda Carey. Channel 15, 3:00 p.m.

**A CHUCK MANGINI CONCERT** The popular concert blending jazz, rock and a symphony orchestra. Channel 15, 8 p.m.

## MOVIES (continued from pg. 7)

the color—appealing—and the plot complications—upon producing—and the blunt, bitter, unrelenting charm of the players—George Segal, Glenda Jackson, Willem, directed by Melvin Frank.

★ (Valley Circle)

**Trader Horn**—Remake of the African adventure with Rod Taylor.

★ (Cinequest)

**Who's the Doc?** Peter Bogdanovich has unleashed dozens of gonks from old screwball comedies, who go over so big it puts in question the assumed advancement of today's audience. The pointlessness of the entire enterprise is sort of intriguing but watching a Bogdanovich movie is something like being under the thumb of a snooty, high-pressure used car salesman whose probity is always in doubt.

★ (Fox)

**Where Does It Hurt?**—Obviously about the medical racket, this grotesque

brew of appalling jokes—about sex, race, or whatever—is sure to offend—and the denigration of a movie which expects nobody to see it. Peter Sellers manages, customarily, to seize control now and then, and the great plot momentary reminders of his latent talent.

★ (State)

**Wild Rovers**—Blake Edwards' spiny system, pieced together from audience-approved bits of other films. William Holden looking world-weary, Ryan O'Neal romping in the snow, people dying in slow-motion, squirting blood, plus the director's special taste for bathroom humor. 1971.

★ (Cinema, starting 9/23)

**Women in Love**—Incredibly loud presentation of the D.H. Lawrence "spirit." The movie that lounded Ken Russell, who critics have been wretchedly trying to shoot down ever since. Starring Oliver Reed and Alan Bates, in his seventeenth nude scene, and several women who behave exuberantly, tearing woolly balls in the pasture, and colliding with a side of beef hanging in the meat

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#### AND NO SERVICE CHARGE!

If you keep a \$100 balance, there's no service charge... and just \$1 if you drop below, no matter how many checks you write.

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