

24 JULY 2005

City Lights

That's Some Fish Tank You've Got There, Bartender

Another performance of the topless mermaid show at the Stardust Hotel has just concluded. Janet Clare and Leslie Mangini and Janet Sweet bundle up in white towels and scurry the short distance to the ladies room across from the Coke machine near the big pool for hotel guests. They pass through a door marked "Private" at one end of the lavatory and into stuffy quarters which serve as their dressing room. A moment later a tipsy blond barges in. "Are you the mermaids?" she gushes. "How exciting!" The swimmers smile wanly in response. "Can I do it too? Or do you need to know what you're doing?" the intruder persists.

If patrons of the hotel's Reef Lounge don't discern that Clare and Sweet and Mangini indeed

act in the two different shows, and maybe a third of the outfits expose the women's breasts. Once in each show, two bare-chested mermaids don long, gold-flecked tails which seem to sprout from the naked skin below their navels and flow down into narrow, rippling trains. "We'll always use the tails in at least one number in each show," Mangini says with a sigh.

"The public just loves to see the tails. It was the same way at Sea World. And it's funny, because the tails really inhibit us from displaying the things that we strive for."

Clare chimes in. The three women are awaiting their next show as the soggy dressing room fills with the smoke from Sweet's and Mangini's cigarettes. "When we wear the tails, we're limited," she explains. "We can do dolphin kicks, corkcrawls, back dolphins (which is a big circle), horizontal back dolphins. . . ." She wrinkles her brow, reviewing the mental catalogue of aquatic

of competitive swimming, and they worked and even roomed together for two years. Then, toward the end of 1976, all three quit the park simultaneously for personal reasons. A few months later they heard that the Stardust management wanted to reinstitute its underwater entertainment.

While mermaid shows at the Mission Valley hotel date back to when the bar was built in the 1950s, apparently they've been plagued by frequent problems. At times the performers have swum topless; during other periods they've flipped through the water mermaid style.

"Didn't they have an underwater striptease at one point?" one of the mermaids tries to recollect. "When we wear the tails, we're limited," she explains. "We can do dolphin kicks, corkcrawls, back dolphins (which is a big circle), horizontal back dolphins. . . ." She wrinkles her brow, reviewing the mental catalogue of aquatic

sinuses fill with water. It's hell on them, and usually the pool here [a private, smaller one built specially for performances] is in crummy condition. Finally, we decided our health was just too important," says one. Despite even the face masks, ear infections afflict them commonly.

Another of the mermaids recounts how they first dreamt of becoming free of the need to surface for air every half minute or so. They got an air compressor and installed it at the bottom of the

right-foot-deep pool in order to rig up a hook-type arrangement — but the ailing compressor consistently malfunctioned. For a while they also nursed a cranky underwater motor scooter and faithfully logged its six-volt motorcycle batteries at a neighboring gas station for recharging — but the costs of maintaining it defeated them. "They don't want to spend any money on costumes," Mangini grouches. "But no

pre-recorded spiel begins. The mermaids shuck off the terry cloth and begin squirming into the damp, skimpy costumes. Clare looks at the clouding sky. "One of the things that's great about this job is being able to work out in the elements. Sometimes you can see the weather change with each show. In the winter, it's really something."

"I think we're all addicted to the water. We all take showers a lot. We don't like to sweat. . . ." Mangini says drooly.

"We're a lot better swimmers than we were when we left Sea World," says Sweet. "Our routines are longer. The stunts are a lot more complex and varied. And it's nice to do something that not everybody can do. There really aren't many places where you can do this."

—J.D.

The Big C And Several G's

If Plaza Santa Maria cannot boast of being one of the first renegade cancer clinics to spring up in Baja California, it can certainly lay claim to being one of the most luxurious. It is a ninety-eight-acre complex, forty miles south of Tijuana, which was once a hotel-spa and, later, an outpost for doctors who emphasized relatively inexpensive cosmetic surgery. Its supporters maintain that the unorthodox methods utilized at Plaza Santa Maria can mean a longer life to the patients who go there. On the other hand, according to prevailing medical thought in America, it might just as easily turn out to be, in the words of a healthy American who visited there recently, "a really beautiful place to die."

Plaza Santa Maria General Hospital, as it is now being called, is one of a growing number of clinics that stress metabolic-nutritional therapies, in addition to such adjunct techniques as live-fetal-cell therapy, insulin therapy, dimethyl sulfoxide (DMSO), laser, structural massage, and others. It is difficult to estimate just how many such clinics are in business south of the border, because, according to Dr. Sidney Saltzstein, a patient to optimal health. "The Kelley approach is the foundation of Plaza Santa Maria," says Johanson.

"Plaza Santa Maria is the only hospital in the world licensed by Kelley to use his therapy," says Johanson. "Although the Kelley therapy is the foundation, it is not the sole therapy. One of the major supplemental treatments used at Santa Maria is the live-fetal-cell technique of organ rejuvenation. In that therapy, cells from a particular organ of a live animal fetus are intramuscularly injected into the human recipient. It is a treatment developed earlier in this century in Germany, and which is illegal in the United States. "The animal cells have

different from the others in that it is the only clinic which uses the so-called Kelley therapy."

Dr. William Donald Kelley, a dentist, was diagnosed as having cancer while living in Texas in 1966. One year later there were no signs of cancer, and Kelley claimed to have cured himself through a program of rigid dietary control, a bolstering of the body's natural immune system, and a stimulation of the autonomic nervous system. He wrote a book based on his experience called *One Answer To Cancer*. When his wife contracted cancer soon thereafter, he attempted to treat her in the same manner.

However, her condition only worsened. Kelley realized that not everyone has the same body chemistry, and through his research claims to have identified ten distinct metabolic types. Some patients on the Kelley program, for instance, might be placed on a strict vegetarian diet, while others might be fed all the red meat they could eat.

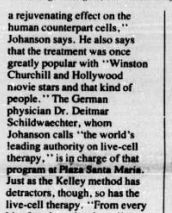
Not many people would argue against the beneficial effects a healthy diet has on a person's overall physical and mental well-being. But when the claims come in about diet either preventing or curing cancer — as the Kelley method does claim — the traditional American medical community becomes skeptical. "I know of no dietary treatment whatsoever that will either cure or prevent cancer," says Dr. Saltzstein. "There is some suggestion of environmental causes of cancer, such as diet, but I'm not talking about that. I don't mean there is anything wrong with eating a healthy diet or avoiding carcinogens. What I am saying, and emphasizing, is that there is no proven dietary treatment that will cure or prevent cancer."

Patients entering Plaza Santa Maria, according to coordinator Greg Johanson, begin the Kelley treatment by submitting a blood sample ("which is analyzed by a computer using ultrasonic techniques") and a 2000-question response sheet covering most aspects of a person's health. The results of the analysis, sent how many such clinics are in business south of the border, because, according to Dr. Sidney Saltzstein, a patient to optimal health. "The Kelley approach is the foundation of Plaza Santa Maria," says Johanson.

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Dr. Rodrigo Rodriguez, Dr. William Kelley



Greg Johanson

members of the medical community as Dr. Saltzstein are neutral on the subject of DMSO, waiting until renewed testing is completed and the results are more substantial. "The whole process," says Johanson, "can take six to eight months to work out a tumor. It might take eighteen months before that to get the tumor under control, and it might take thirty-six months to restore a person to optimal health."

The cost for the program is expensive, even compared to traditional cancer care in an American hospital. "If a person has cancer," says Johanson, "we like to have them stay here for a month. The cost is \$2000 a week, or \$8000 a month." That price tag includes meals, a private room, and use of the recreational facilities, including saunas and steambaths, tennis courts, and an Olympic-size swimming pool. The former hotel was built nine years ago at a cost of eight million dollars by a Mexican finance company and is now owned by Rodolfo Alvarez Horta and his company, Complejo Santa Maria, S.A.

"We use it in conjunction with other treatments," he explains. "If I were to put a few drops in the palm of your hand right now, you could soon have it in your mouth — it spreads through your system that quickly." Even such stark



Dr. Kelley

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That company serves as the Mexican affiliate of American Biologics, a San Francisco-based firm that will supply many of the products used there.

Since the clinic opened in April, it has been able to accommodate only sixty patients because some of the complex is still occupied by other medical offices. Johanson says the clinic, which operates under the Mexican medical license of Dr. Rodrigo Rodriguez, will soon comprise the entire complex and will be able to handle up to 150 patients. Those patients will be attended to by a staff of forty-five, including five physicians (three American, one Mexican, and one German), eleven nurses, four nursing aides, seven "metabolic technicians," three chiropractors, two psychotherapists, three persons trained in massage, a director of education, and a coordinator of recreation.

The luxury of Plaza Santa Maria, and the high hopes it offers its patients, are strong lures to Americans suffering from cancer, but there are drawbacks, says the Cancer Society's Saltzstein. "Number one," he says, "there is no proven benefit in going there, it's at least as expensive, if not more so, than a regular hospital; and three, any sense of security it might give a patient would be a false sense of security." Even Johanson himself hastens to add a caveat to his praise: "Dr. Kelley is a dentist, not a medical doctor. He is not licensed to treat anyone for cancer. His program is a non-specific therapy, a nutrition-metabolic program. Saying that he prescribes medical treatment can get him in a lot of serious trouble."

—M.O.

—Jeannette DeWize and Mark Orsoll



Leslie Mangini, Janet Sweet, Janet Clare

know what they're doing as they dive through the glow of the colored underwater spotlights — well, in a sense the mermaids have asked for that. "Our goal is to make it look simple, effortless," one of the slender young women says. So when the Reef Lounge regulars pay the three-dollar cover charge and settle into their stools, this is what they see. The bar is dark and decorated with dusty seashells and decrepit netting; cut into the forwardmost wall are four glass windows which peer into the chlorinated water below the pool surface. When the music wells up and the mermaids glide into view to begin their painstakingly synchronized numbers, they make it look so easy that they almost don't look quite human. Their motions are slow and sensuous. Their cheeks never bulge like those of an amateur breath-holder. Their chests never heave. Only the lightest, most delicate stream of bubbles surrounds them. They wear different costumes for each of the five or

maneuvers. "You can also do tucks and swans and back throws," she concludes, adding in a rush, "but you can do a multitude of things if your legs are free!" Clare reminisces about the tails worn by mermaids at Sea World. "They were beautiful," she recalls wistfully. "They were hooded, and made of white Spandex, and they all had gloves. And the tails had metal wire in them to stiffen them, so they looked more like a real tail. But they cost about \$300 each, and here they don't want to spend any money."

Clare and Mangini and Sweet all met at the aquatic park in Mission Bay. Each had auditioned for jobs as a Sea World "Sea Maid" after years

out of four which was topless. It was Cleopatra and the snake. It was real, real mellow and slow. "But the swimmers say since then, they've fought a constant battle with the management. "They're always on us to do more topless," one of the three says drooly. "Oh, we had such plans at the beginning! We were going to do so much," one of the Janets declares. Initially, the three adjoined wearing face masks in an effort to heighten the dramatic image. "But when you swim in a mask, you have to let your

mouth what you do, it's an expensive show to mount. "The glittering necklaces disintegrate in two months; the rough pool bottom sheds fishnet stockings. The girls cut costs by having a fourth mermaid, Lee Merchant, make most of the outfits.

"You know, Esther Williams was a good swimmer," interjects Clare. "But the whole thing — what really counted — was the staging. We'd like to see this show promoted into something really special."

"We'd like to do commercials, even movies. And we heard recently that the MGM Grand Hotel in Las Vegas may be adding an underwater show. We're trying to find out something about that," Mangini discloses.

It's time for another performance. The young women bundle up again, then they scamper outside and up the steps that lead to their small, five-sided outdoor pool. A delectable underwater speaker provides them with their musical cues, and now the opening patter of the

Photograph by Jim O'Neil



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A Whole Dummy Bus Would Really Feel 'Em

I read with interest the article
"Bus Company Seeks Vandalism
Stop" in the July 3 issue ("City
Lights"). To complement the
cameras which the bus company
already has, officials should install
dummy cameras at a much lower
cost in other buses. The dummy
would look exactly like the real
thing. Maybe the units could be
made so that they could be

interchanged easily so that the real
cameras may be rotated throughout
the system.
Ronald L. Lippick
San Diego

Vitkus Stand

Bravo to Amy Chu's "Street
Works" article appearing in the
July 3 issue ("Events"). I found
it most informative, well
researched, and well rounded. It
serves the artist, reader, and Chu's
own reputation well, and
demonstrates the quality of the
work she seems fully capable of.
Keep up the good work.
J. Vitkus
San Diego

BANKRUPTCY. Is it for you?

I must make some comments
about the long, cutesy, and
wordy letter signed by J. Vitkus
and published in the July 3 issue.
He or she criticizes Amy Chu's
"Art and Academia" article about
the faculty art show at UCSD.
After I finished Vitkus' letter, I
could only ask myself, "What did
he say?"

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The Other Side Of The Border

I read with some interest Mark
Orloff's feature about the
Tijuana-San Ysidro border
crossing ("The Gatekeeper,"
July 3) and the people who work
there. However, the more I read,
the more skeptical I felt about what
he seemed to be an almost glowing
description of the customs
inspectors. My family has a mobile

Letiers

home in Rosarito, where I lived for
a short period of time. And like
many people who grew up in the
South Bay, I visited Mexico often.
Perhaps my recounting a personal
experience that I had with U.S.
Customs officials might round out
Orloff's pretty pictures.

The incident occurred several
years ago. I crossed into Mexico at
Border State Beach with a male
friend on his motorcycle. We
drove around and ate lunch, then
decided to re-enter the U.S.
Border State Beach. We'd seen us
many people walking across here
that we weren't concerned—a
foolish attitude, I admit. As soon
as we crossed the international
line, a U.S. Immigration Services
car followed us down the hill. We
were then intercepted by two
California park rangers, who
stopped us and asked to see
identification. We showed them
our California driver's licenses and
answered questions about what
"business" we had in Mexico.

We asked what we had done;
why we were being detained. The
answer was that we'd illegally
crossed into the U.S. and would
have to wait until someone from
the U.S. Customs Bureau arrived,
which happened at least half an
hour later—half an hour filled
with vague and evasive answers
as to why we were being held,
and personal insults regarding our
appearance and "attitude." My
companion and I were feeling
pretty self-righteous and angry by
the time the Customs inspector
began questioning us about why
we'd been in Mexico (no have
lunch), and what we were bringing
back (nothing). He searched the
motorcycle thoroughly, as well as
my person.
I was really alarmed by this time
—we'd been at the border for
about an hour. I repeatedly asked
the officer on what grounds we
were being detained. He

consistently ignored me. Finally,
he decided to transport us to San
Ysidro, after we answered what
seemed to be the key question—
no, we hadn't intended to report to
the international border crossing
that day, because we'd brought
nothing back from Mexico.

The officer insisted that my
companion leave his motorcycle at
the beach, which he refused to do.
After much haggling, the official
called another car so that I could be
transported in one car, my
companion would follow me, and
a second car would follow him. As
we prepared to leave, the officer
warned my friend not to try to
escape. "You know the law about
shooting a fleeing felon," he said.
I asked the officer if we had
committed a felony. He refused to
answer. I asked if we'd committed
a misdemeanor, and he wouldn't
answer that question either. I
threatened to sue him if he couldn't
tell me to shoot us when he
wouldn't even tell us what we'd
done.

My purse was searched again by
a different officer when I got into
the car to go to the border. When
we arrived at the secondary
inspection area, it was searched
once again. We were also patted
down—for the second or third
time. Then we were told to wait.
About twenty minutes later, we
were issued a piece of paper saying
that we'd violated the Tariff Act of
1930—entering the U.S. on a
vehicle not at a point of entry—
and were being fined \$625, with
the motorcycle to be impounded
until we paid the full amount.

My companion became
extremely belligerent and stormed
out into the secondary area,
shouting threats and abuse at the
officer who'd handled the whole
thing. The officer called several
friends over and they began to
taunt and abuse my friend. By this
time I was in tears, begging the
officers to stop, begging my
companion to stop. No one would
So I literally dragged my friend
across the street and out of the
inspection area, whereupon the
officers lined up on the sidewalk
and continued to incite him to
"come on over and show us what a
man you are."

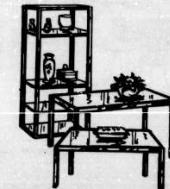
I finally managed to pull him
away, but heard the customs
officials shouting until we were a
block or more away.
The end of the story is that I
contacted a friend whose father has
worked for the U.S. Customs for
many years. He suggested that we
write a polite, apologetic letter to
the Customs Bureau, stating that
(continued on page 20)

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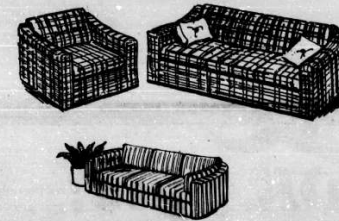
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Straight from the Hip

Matthew Alice

Dear Matthew Alice: Every now and then Channel Six will air some great vintage Popeye cartoons. We were wondering who did those voice characterizations of Popeye, Bluto, Olive Oyl, and Wimpy, and why their names were omitted from the credits. Also, during the Popeye years, did the people behind the voices change? Why did the cartoons deteriorate in quality?

Stefanie Miller, Bruce Laslett
Ocean Beach

Popeye's voice was played by Der Poppen, Floyd Buckley, and Jack Mercer. Olive Oyl was played by Olive La Moy and Mae Questel (who also played Sweet Pea). Bluto was by Jackson Beck, and Wimpy by Charles Lawrence and Jack Mercer. The vintage cartoons were created between 1933 and 1954 at Paramount Studios for showing exclusively in theaters. I don't know why the names were omitted in those 200 cartoons; probably it was the industry's practice. Another 220 cartoons were created especially for television between 1961 and 1963. The Complete Encyclopedia of TV, which listed the names above, did not specify which persons played the theatrical cartoons, and which played for television. For more information, try the owner of the distribution rights, King Features Syndicate, 235 East 45th Street, New York 10017. Moses Loenigsberg, who headed King Features in 1929, was one of a few business people who promoted Popeye out of obscurity. The character was invented by Elzie Crisler Segar, whose comic strip, The Thimble Theatre, featured Ham Gravy (the hero), Olive Oyl (heroine), and the



rest of Olive's family: brother Castor, mother Nana, and father Cole. Popeye appeared in a scarring episode. Segar discarded the character when the episode was finished, and intended to replace him with a detective. Instead, King Features persuaded Segal to resurrect Popeye, and within a few years the character was immortal—right up there with Donald Duck and Mickey Mouse.

Dear Matthew Alice: Is there any relatively inexpensive way of turning a patio glass slider into a mirrored closet slider by applying a coat of chemical (silver oxide?) to the backside? Where can I buy this chemical and how is it applied? Also, some of my mirrors have a hazy film

and do not reflect clearly. How can I clean them? I tried paint thinner, to no avail.
A.M. Tancopente
Linda Vista

Some new mirrors have a protective coating which you can remove with fine steel wool and a 50-50 solution of denatured alcohol and water. The shine of an old mirror is impossible to restore, however, without replacing the glass's metallic backing. You can try to do this yourself, but be warned that nobody makes a do-it-yourself kit, as the process is difficult and dangerous.

In the Thirteenth Century, Venetians discovered a way of making mirrors that kept the city in business for two hundred years. Lay a sheet of perfectly clean glass

on a leaf-thin sheet of tin, at the same time interposing a film of mercury between the tin and glass. When you draw the excess mercury away, the amalgam formed by the mercury and tin adheres to the glass. Seal with a coating of varnish or shellac.

As this method is slow and unhealthy (mercury is poisonous), it was replaced after 1835 when a German chemist, Justus von Liebig, observed that one form of silver could be dissolved in a neutral solution, then reduced to a substance that would stick to glass. The modern method (taken from Encyclopedie Larousse) derives from Liebig's observation. Dissolve 500 grams of silver nitrate in 800 cubic centimeters of ammonia, and likewise 125 grams of caustic soda in the same amount of ammonia. Combine these solutions in 100 liters of distilled water. The reductive solution is 500 grams of sugar dissolved in two liters of water, and boiled with five grams of sulfuric acid and fifteen cubic centimeters of alcohol. Twenty cubic centimeters of this added to one liter of the silver solution make the silver precipitate and fall in a sticky film. Applied to clean glass, the film can be fixed with varnish and lead-based paint. For bathroom mirrors, the silver is usually fixed with electrically applied copper, which resists the tarnish of moisture.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.



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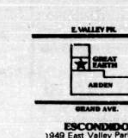
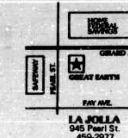
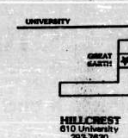
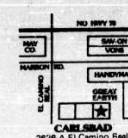
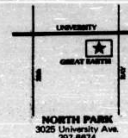
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Death of an ISLAND

(Continued from page 1)

Five of its endemic bird species were wiped out at the beginning of this century, and another could now be facing the same fate. At least twenty-four species of plants have disappeared from its rugged hills and canyons. Even the Guadalupe fur seal is endangered; only a small number survive along the island's rocky southeastern shore.

The culprit behind all this is, of course, man. Sometime during the last century cats and goats were introduced onto the island, probably by whalers. (The cats were pests that ran wild, but the goats were deliberately released to serve as a meat source for future whalers.) The newcomers hit Guadalupe's unusual and fragile ecosystem like a bomb. There had never been any large mammals on Guadalupe, so none of the native birds or plants had developed defenses against them. The cats literally tore apart thousands of birds, while the goats chewed the shrubbery down to the roots. What had taken thousands of years to evolve was all but destroyed in a few decades. Meanwhile, sealers were decimating the fur seal population; by 1900 the animals were considered extinct, and it wasn't until 1954 that Carl L. Hubbs from the Scripps Institution of Oceanography confirmed that a few seals had in fact survived.

The Mexican government declared Guadalupe a nature reserve in 1922. But while this has protected the island from man, it has done nothing to protect it from the introduced animals. Most of the cats have long since died; their food sources gone, but the goats continue to roam the island in uncounted thousands, finishing off virtually every green thing that grows. It is a bleak situation on a lonely, rugged island that is considered by many scientists and naturalists to be the most unusual island off the U.S./Mexican coast.

"There's not another island off the

Pacific coast of North America, including Alaska, that ever evolved five of its own bird species," points out Bill Everett, a local ornithological consultant and former president of the San Diego Audubon Society. "It's like a little Galapagos, right in our back yard." Says Reid Moran, curator of botany at the San Diego Museum of Natural History and one of the world's foremost experts on the plants of Baja California, "Each of the local islands is unique, but Guadalupe is the most unique. Being an oceanic island far off the coast, it certainly has the most unique flora."

Moran and Everett have studied Guadalupe extensively (Moran has been there nineteen times, Everett six), but they are only the latest among scores of scientists and naturalists to visit the island. In the last one hundred years it has attracted experts from Scripps Institution of Oceanography, the California Academy of Sciences, UCLA, and the Hubbs/Sea World Research Institute, among others. To the public, though, Guadalupe remains a little-known and seldom-visited place. Except for a weather station run by the Mexican navy on the southern end of the island, it is uninhabited. Long-distance sportfishing boats out of San Diego occasionally drop anchor off its shores, but to land on the island you need permission from the Mexican government, and that permission is difficult to obtain. Other than an occasional research vessel, the only people to visit Guadalupe with any regularity are crews from H & M Landing, a sportfishing and tour-boat outfit in San Diego that two or three times a year includes Guadalupe on its natural history tours of Baja California's islands. It was on one of H & M's boats, the ninety-five-foot sportfishing yacht *Finalista*, that I visited Guadalupe Island in early May of this year. Bill Everett was also on board (as an ornithological guide), along with twenty-five other people who had made the trip for various reasons. Anyone looking for a wilderness experience in one of the world's remote corners would have been bitterly disappointed by most of these traveling companions; some were interested only in yellowtail and sea bass, others in basking in the Baja sun. The provisions on the *Finalista*, too, weren't exactly what one usually associates with expeditions to far-off places: fried chicken, chocolate cake, coffee and beer.



Bill Everett

But the island's stark beauty overwhelmed these mundanities, and those who looked found Guadalupe's history etched into its shores like carvings in stone. Fifteen million years ago the ocean in this part of the world went crazy, and Guadalupe Island was born. A volcano erupted on the ocean floor, pouring out flow after flow of molten rock until at last a new mountain projected above the surface of the sea. About six million years later a second volcano erupted a few miles to the north, forming another huge cone. These two ancient mountains, which have been largely covered by subsequent lava flows and piles of volcanic ash and rock, today form the base of the island. From a depth of 12,000 feet Guadalupe rises steeply out of the ocean to a height of more than 4,000 feet, a massive, 16,000-foot-high ridge that exists in utter isolation, a full day's sail from the nearest land.

We can see all this as we round the northern end of the island and cruise slowly through the calm water on the leeward side. Rough gray lava towers above us, in some places reaching into weird and seemingly impossible shapes that recall the Galapagos Islands. We can see, too, the remaining part of the northern (and younger) volcano, a sheer and semicircular wall of rock. At some distant point in time the rest of the mountain apparently blew apart in an explosion that would have dwarfed the recent eruption of Mount St. Helens.

It is a early afternoon before we anchor off the mouth of Twin Canyons, about a third of the way down the island's eastern side. Because of Guadalupe's rugged shoreline, there are few places to land, but Twin Canyons — a deep gorge that cuts westward toward the island's main ridge — is one of them. Even here the steep,

rock-strewn beach provides a challenging landing for the rubber skiffs that ferry us from the *Finalista* to shore. We scramble out of the skiffs between swells, past a small group of northern elephant seals that eye us warily but lethargically.

Unlike the fur seals, elephant seals are one of Guadalupe's few success stories. Hunted mercilessly for their oil in the last century, they were thought extinct until they were rediscovered on Guadalupe Island in 1912. Protected by law since 1922, the elephant seals have made an extraordinary comeback; some 30,000 live on Guadalupe's beaches alone, and they have begun to expand their breeding range northward to California's Channel Islands. They are big animals — a full-grown bull can reach seventeen feet and weigh 1600 pounds — but they are not very bright. As we stand on the beach at Twin Canyons, Everett tells me that a lone man or woman can walk through an elephant seal rookery during the mating season, when the bulls are at their ornier, and scare them off simply by taking two steps in their direction and threatening them with a stick. The bull will always back off. Of course, it takes a little concentration to confront them this way, since there is absolutely nothing an unarmed human could do against the attack of a bull elephant seal. On paper, the elephant seal would win every time.

Everett is a native San Diegoan (or more accurately, Lemon Grovian), and one of the few who never surfed as he was growing up. Instead, he got into the Boy Scouts and went on camping trips to the desert and the Sierras. At college (Sonoma State, class of '75), a friend got him interested in bird watching, and now, as one of San Diego's top field ornithologists, he can catch a glimpse of a bird-shape streaking



Reid Moran

into the distance and announce, for example, "Vase's swift." "As we make our way up Twin Canyons he points out the Guadalupe junco and finch, and the incredibly bold little rock wren that will march right up to you if you sit still long enough. Not because it's hungry or anything; it just wants to check you out.

The landscape around us is barren except for a few low plants: red and green iceplant, yellow daisies, Guadalupe's own white forget-me-not. The canyon floor is covered with huge boulders, and we make our way around and over them as best we can. It doesn't rain much out here, just three or four inches a year, but when it does, the water pour down Guadalupe's parched hills, dislodging rocks from the slopes and heaping them up at the bottom of canyons like this one. The rocks themselves, spewed out of volcanoes at various times and with different chemical compositions, are a brightly colored assortment: some are purple, others brick red, still others green, black, or gray. Here and there bleached goat bones, or in some cases entire rotting carcasses, lend additional charm to the landscape.

As the canyon gets steeper most of the members of our original group fall back, until finally there are just a few of us, including Everett and myself, still pushing on. We gaze up with enormous misgivings at boulders sitting precariously on the slopes above us, reassuring each other with comments like, "There's a lot of kinetic energy in those rocks," and, "Keep your voice down." Halfway through the afternoon we find that the canyon narrows and ends at a twelve-foot-high rock ledge. Undaunted, we take to the slopes, scrambling across the loose red soil and trying to ignore the obvious fact that we are idiots to do it. Nearly every step

sends a shower of rocks down to the canyon bottom below. Now and then we can hear goats bleating, and twice I see their heads outlined against the sky, looking down at us from the canyon rim. They know we're crazy, but what the hell — according to Everett, there are a couple of the last few Guadalupe palms growing somewhere farther up the canyon. It's a tree that grows wild nowhere else in the world, and if we don't see it now, we may never get a chance to see it again.

Guadalupe Island was discovered in 1602 by the explorer Sebastian Vizcaino. As far as anyone knows, he was the first person to ever lay eyes on the island, since the coastal Indians probably weren't even aware it existed. It was much too far from the coast for them to see, and well beyond the range of their boats anyway.

After its discovery, Guadalupe was essentially unvisited for nearly 200 years. But in the early 1800s, American, Russian, and Japanese whalers and sealers began to call at the island occasionally while searching for their prey. It was sometime during these years that cats and goats first got ashore, and with no predators to check their population growth, they quickly spread over the island.

The first naturalist to visit Guadalupe was Edward Palmer, an itinerant plant collector who made his living collecting new specimens and selling them to various museums, particularly the Smithsonian. Palmer first journeyed to Guadalupe from San Diego in February of 1875, and must have found the island to be something of a personal bonanza. After spending nearly four months there (during which his provisions gave out, and he became violently ill from a diet of goat meat and little else), he



Photograph by Reid Moran

brought back samples of previously unknown forms of cypress, pine, palm, poppy, mallow, coreopsis, and many others. Palmer also collected what were later classified as eight new types of birds. (A ninth new bird, the Guadalupe storm petrel, was discovered twelve years later. One of the peculiar things about some of Guadalupe's birds was that they seemed unusually tame; as on other isolated islands, in the absence of predators the birds apparently never developed the trait of wariness. One turn-of-the-century visitor to the island reported that Guadalupe's rock wren was "so tame that some will occasionally attempt to alight on the barrel of a gun aimed for their destruction.") Palmer reported that thousands of goats lived on the island, but although the animals were thriving, they had not yet damaged most of the native flora and fauna irreparably. Since 1870, in fact, the Mexican government had encouraged goat hunting on Guadalupe. Thousands were killed each year, their hides, tallow, and meat taken to San Diego and from there shipped north via boat to San Francisco. But in 1873 three Californians got it into their heads that Guadalupe was going to make them rich. Their scheme was a simple one: since the island was so good for goat raising, why not replace the existing ones with purebred Angoras, which would bring a higher price for their thick, woolly hides? The three men hired a former Mexican soldier to serve as nominal head of the company, and applied to the Mexican government for exclusive rights to raise and harvest goats on the island. (In their letter of application, they also pointed out that the island's 4500 acres of pine and cypress trees could produce high quality wood "in great demand" in San Diego for railroad ties, building materials, and firewood.) Their application was accepted, and the Guadalupe Island Company was off and running. Within a few months, more than 1000 Angora bucks and ewes were brought to the island, while at the same time an effort was mounted to wipe out their wilder and less profitable cousins, estimated to number about 12,000. The following year the head of the operation became the newspaper reporter that the breeding success of the Angoras had been enormous, and that the total number of goats on the island had risen to 35,000. Unfortunately, only about

1200 of the 12,000 wild goats had been captured, he said, but he was optimistic that the rest would soon be rounded up. There is no record of when the Guadalupe Island Company ceased operations, but in the end it must have failed miserably. It is easy to imagine that the hunters found the steep volcanic terrain more than they bargained for, and gave up the idea of killing or capturing all of the non-Angora goats. As nature took its course, these would have then weakened the purebred strain, eventually making the whole enterprise unprofitable. It is also easy to imagine that the scarcity of water on the island (there is only one dependable spring, at the northern end) made raising domestic animals harder. At any rate, the only tangible result of the venture was that by the mid-1800s there were more goats than ever on the island, and they had Angora blood in their veins.

Naturalists continued to visit Guadalupe every few years, but they all returned with the disheartening news that it was rapidly deteriorating. The Guadalupe wren was last seen in 1892; the Guadalupe towhee, in 1897. Meanwhile, the island's cypress, pine, oak, and palm trees were being steadily reduced by old age as goats ate their seeds and saplings along with everything else. (One of the two cypress groves was eventually completely destroyed.) The Guadalupe storm petrel declined over a period of several decades; a bird that nested in ground burrows, it was torn apart by the depredations of the cats that overrun the island is appalling — wings and feathers lie scattered in every direction around the burrows along the top of the pine ridge," wrote the ornithologist W.W. Brown in 1906. By 1922, when the California Academy of Sciences mounted a week-long expedition to Guadalupe, the petrel was presumed extinct. The head of the expedition, G. Dallas Hanna, also speculated that as many as one hundred species of plants might have been exterminated in the fifty years since Edward Palmer had visited the island.

"The main damage to the island was already done by the time I arrived on the scene," Reid Moran told me. Moran is a tall man with a long, large, in every way spectacular nose that dominates his features. At sixty-four he has been studying

(continued on page 10)

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(continued from page 9)

the plants of Baja California for nearly fifty years, collecting and classifying more than 20,000 of them, including several that subsequently were named after him. Guadalupe has been something of a special project for him, and his nineteen visits there "add up to a total of about three months on the island," he said when I visited him recently at his office in the natural history museum. "It's a very wild and desolate place. And I'm just the type of person who likes to go to places where

Moran of course, was also eager to investigate the peculiar biology of the island. Nearly all of the islands off the west coast of Mexico and the United States including the Coronados and the Channel Islands, were once connected to the mainland. Guadalupe never was. It is a true oceanic island. Every living thing on it, except for the few species that man has introduced, was either blown to the island on the wind, washed to it by ocean currents, or carried onto it stuck to the feet or feathers of birds. No snakes, lizards, or insects for instance, and no terrestrial mammals. Only one species of spider is thought to live there. Because so few plants and animals ever made it to Guadalupe, the ones that did had room to adapt and change. In fact, they had to; the climate and competition were totally different from the places they originally came from.

Moran¹⁰ was working at the Santa Barbara Botanic Garden at the time, first visited Guadalupe with George Lindsay (now director of the California Academy of Sciences) in 1948. After exploring the main island for a week, the two men decided to attempt landing on the outermost of two islets that lie off Guadalupe's southern end. (They had been told that the inner islets were inaccessible due to the cliffs.) To them it seemed likely that some of the main island's extinct plants would be found on these islets, where no goats had ever been (and probably no people, either). The outer islet is nearly ringed by a sheer, 700-foot-high cliff, but at the northern end the cliff curves down-

including a new type of Indian paintbrush and a giant form of buckwheat with stems four inches thick.

After leaving Guadalupe, Moran visited several other Mexican islands, then returned to Santa Barbara and eventually went on to Berkeley, where he received his Ph.D. in botany in 1951. In 1957 he was named curator of botany at the San Diego Natural History Museum, and he has held that title ever since. He told me that Guadalupe has changed very little since his first visit, but he admitted that over the years it has given him a few surprises. In 1970, for instance, after hiking up the lone path to the ridgtop (a torturous climb by

(continued on page 12)

(continued on page 12)

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San Diego Is About to Commit City-side

Why destroy an entire urban neighborhood? Redevelopment officials say they want to build a shopping center. But what do the facts say?

2 The city is so strapped for cash to tear these buildings down that it is postponing sidewalks, roads, trees, and other public improvements in other parts

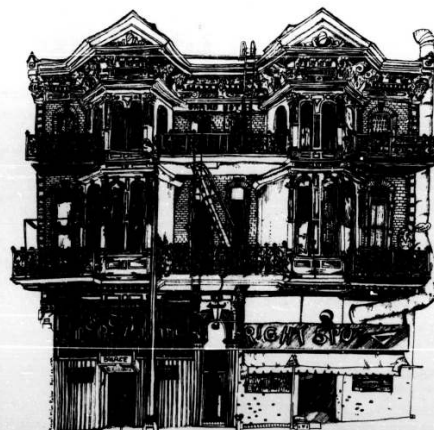
3 Redevelopment officials say that because developer Ernest Hahn has loaned the city \$1.5 million, the shopping center is "guaranteed." But what does developer Hahn get as security for his loan? A first trust deed on a block and a half of prime downtown property (between 1st and 2nd Avenues).

In the face of all of these doubts, is it really a good idea to authorize demolition of an entire downtown neighborhood? Wouldn't it be wiser for the council to use great caution in proceeding with its redevelopment effort?

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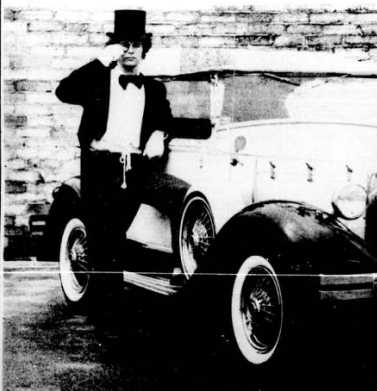
Send a check to Committee for Fiscal Responsibility, P.O. Box 28, San Diego 92112 (this committee is now fighting the downtown demolitions in superior court) or to Save Our Heritage Organization, P.O. Box 3571 San Diego 92103.



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Death of an ISLAND

(continued from page 10)
all accounts), he found a jeep, some goats in pens, a small landing strip, and four Mexicans waiting for a plane. The Mexicans told him that their company, Pescados, Mariscos y Carnes, had a concession to capture goats and ship them to the mainland for meat. They were in radio contact with Ensenada, but told Moran that if the plane didn't show up soon the goats they had captured would have to be freed. There was no water to give the animals, and without it, they could serve in the pens for three days at best. The Mexicans also said that the total population of goats on the island was about 20,000.

Moran returned in May of the following year, and near the island's summit found numerous goat heads and entrails scattered about. Some Mexican fishermen told him that a new company (Pescados, Mariscos y Carnes) having dropped out of the picture (for some reason) had paid seventy Indians from Sonora to capture and slaughter goats at the scale of two pesos for each goat; in the last few months they had killed 8700 animals. "And I never would have missed them," Moran added, "there were so many left!"

The new enterprise apparently met the same fate as all the others, and since then the goats have had Guadalupe Island more or less to themselves. "In the lush years the goats increase, and in the dry years they starve to death," Moran explained. "Then the plants get ahead of the goats for a while — the ones confined to cliffs begin to establish themselves on accessible slopes again — but then they disappear from the goats eating them." Moran said that if the goats were to be killed or controlled, some of the plants that are now rare or thought extinct would very likely make a comeback. A few have probably survived along inaccessible cliffs, where neither man nor goat can find them. Even the cypress, pine, and palm trees, which have not reproduced successfully for more than a century, still produce seeds that could take root and grow.

It is impossible to put a value on Guadalupe's dead and dying plants — an extract from one might benefit mankind directly as a medicine or food; a study of another might reveal what made it successful in the first place, and thereby shed light on evolution or some other process. But there is also the argument that they have a right to exist, and even to become extinct, free from man's troublesome influence. "If someone doesn't think it's important to preserve unique plants, you can't convince them it is," Moran said with an air of resignation. Then he told me about the time a visitor to Harvard asked to see the university's extensive shell collection. The curator showed him specimen after specimen, but in the end the visitor's only comment was, "What are they good for?" The curator replied quickly, "What are you good for?"

After finding the palm trees, we return to the floor of Twin Canyons and sit where the late afternoon sun cannot find us, resting. There were just two trees, old and twisted, growing out of the side of an eroding slope. It is more than one hundred years since young Guadalupe palms were seen, and judging by the precarious location of these two, the species is not long for this earth.

We make our way slowly back down the canyon to the rocky beach, where we find we are among the last few of our group still on the island. Someone suggests swimming back to the *Enfite*, anchored a few hundred yards off shore, but the captain (who has been waiting on the beach for us) vetoes the idea. Later I learn this is partly because Guadalupe is known for big sharks — particularly great whites — that cruise the waters near the seal rookeries,

looking for unwary pups.

At night we anchor off a cliff near the northern end of the island, rocking gently in the swells. The night is warm, and the stars seem to come and go in a drifting haze. A Xantus' murrelet — a small black and white ocean bird — flutters by the aft deck like a huge moth, then dives into the water and swims underneath the boat, only to resurface a few minutes later and fly away. There is something unsettling about seeing it go so easily from air to water and back again, and it seems part of the island's mystery. Perhaps this is only what draws us to places like Guadalupe in the first place, so distant and different from San Diego or New York or Washington, D.C.; or perhaps there is some deeper meaning in it, the kind of thing that touched Walter Bryant in 1866 when he heard the cry of the Guadalupe petrel in the darkness of a March night and described it as, "Here's a letter, here's a letter, for you, for you."

The next morning we land near the fur seal rookery, at the southeastern end of the island. A few stone huts still stand on the shore, reminders of the sealers who once stayed here and went about their brutal business. Weathered granite slabs, a few of the stones bears testimony to the long history of man's impact on the island; the oldest we find is an elaborately etched "W. Chandler, 1824." While the sealers look for more signatures, I wander off on my own, down to a cove that was once one of the main fur seal haul-outs. Not a single seal is to be seen on this morning, but in places the lava has been worn smooth over the years by their countless bellies as the animals mated, sunned, and slept here. I reach my fingers out to touch the shining rock — it is as smooth as glass.

Since Guadalupe fur seals were never completely wiped out, someone would have rediscovered them living on the island sooner or later, but the way it happened makes for an intriguing tale. The last commercial catch was taken in 1894, and for many years afterward no seals were seen anywhere. Then in 1926 two fishermen, William O. Clover and Harry Fisher, saw what they believed to be a small group of fur seals near Guadalupe's southern end. They reported their find to San Diego Zoological Society President Dr. Harry Wegeforth, who asked the two men if they would consider trying to capture live specimens for the zoo. Clover and Fisher agreed, and two bull Guadalupe fur seals were actually delivered to the zoo on April 25, 1928.

Unfortunately, the captured animals died within a few years, and that was the last anyone saw of live Guadalupe fur seals until 1949. That year a marine biologist from UCLA, George Bartholomew, saw what he thought was a bull fur seal among a group of California sea lions on San Nicolas Island. The bull didn't appear the following year, so Bartholomew and Carl Hubbs, then with the Scripps Institution of Oceanography, decided to search for the animal on its traditional breeding grounds. In January of 1950, Hubbs and Bartholomew, with Harry Fisher, who was a patient at the naval hospital in Balboa Park, and heard him describe in detail the spot where he and Clover had sighted the seals four years earlier. As if to heighten the drama of the situation, Fisher died the next day. A few weeks later Hubbs and Bartholomew sailed to Guadalupe, where, as Hubbs later wrote, "We closely examined the bold shores all around this volcanic island, but found no trace of fur seals."

However, Hubbs returned in November, 1954, and at sunset on the final day of his trip sighted one bull, two cows, and three pups near the mouth of a small cove. They were, fittingly, close to the spot Harry Fisher had described.

The Guadalupe fur seal has been seen every year since then. A relatively small seal with a pointed, doglike snout, it favors rugged caves and comes along the southeastern shore of Guadalupe. The inaccessibility of this cove, combined with the seals' remarkably effective camouflage (when they are dry they look like dry rocks, and when wet they look like wet rocks), makes them extremely difficult to count, but several people who have made the effort report about 1000 in all, allowing

(continued on page 24)

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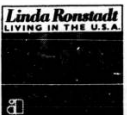
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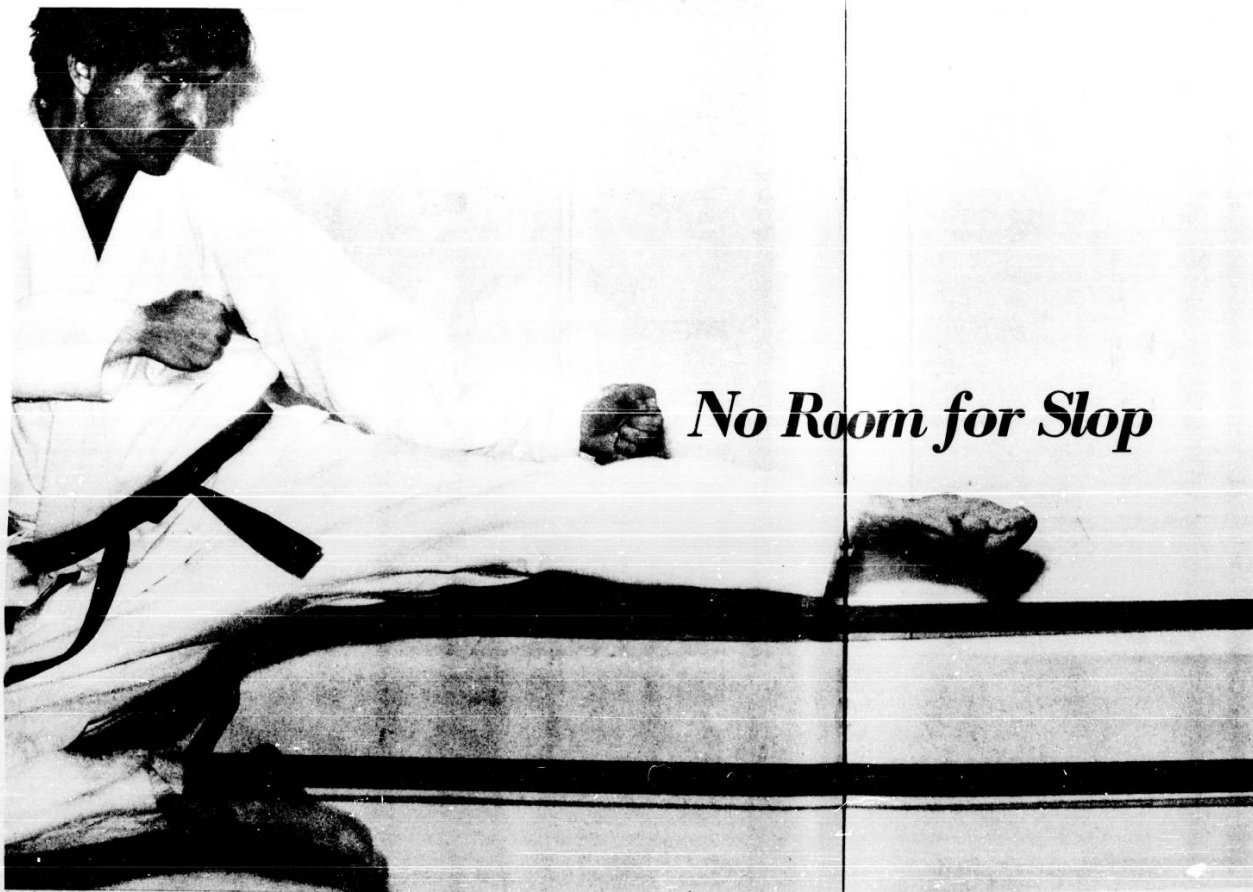
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Lester Ingber

JON COHEN

At first, it is difficult to merge karate with physics. Picture Isaac Newton doing a thrust kick. Or Einstein. Or Kepler. Yet the two disciplines lean toward each other. Note the vocabulary: force, mass, acceleration, direction, momentum, inertia, angle. For the past twenty-two years, a theoretical physicist and black-belt karate teacher named Lester Ingber has been meshing the two. "I don't look at them as different activities," he says.

The activities in Lester's life are few—he is, in his own words, "focused." Everything is organized. His life is a physics equation of sorts. Five days a week he teaches karate at his small studio in Solana Beach. Seven days a week he works on theoretical biophysics of collective neural interactions and attention phenomena. On the weekends he reads and listens to classical music after teaching his morning classes. On Friday nights he goes out for dinner. "Content (meaning and information) plus Process (consciousness) equals Activity," he asserts.

Sometimes it is hard to understand Les-

ter's thoughts. He readily acknowledges that his students "probably don't make the correlation between karate and physics." Try to decipher this:

$w(\text{forearm}) = l(\text{body}) \times w(\text{body})$
 $l(\text{forearm})$

"Since $w(\text{body})$ is greater than $l(\text{forearm})$, $l(\text{forearm})$ becomes much greater than the angular velocity of the body (neglecting friction at the joints)."

There is, though, one thing that all of Lester's students do understand—be it the doctor, ballet dancer, carpenter, tennis instructor, surfer, high school or college kid—he is intimidating.

It is Monday, 7:30 in the evening. Before Lester walks into his karate studio, the students are sitting around in small circles talking and laughing. One by one, each voice disappears until the room is silent. The sixteen students line up shoulder to shoulder in front of their teacher. Everyone drops to the floor in harmony and assumes a kneeling position. The students either close their eyes or stare at the slats of the wood floor. A passer-by could

mistake the actions inside for Catholic Mass.

Jumping up, the students begin their ten minutes of warm-up exercises. One of the two black-belt students present leads the class through the militaristic procedure. "Jumping jacks. Begin."

Half of the students look preoccupied while the other eight are overzealous participants. When the warm-ups are finished, the students disperse throughout the room in order of rank—black belts on the west side, white belts on the east—and begin to practice their respective *katas*.

Each *kata* is made up of a series of moves in the ancient, stylized form designed as a precision drill. Lester begins paces back and forth across the floor, he chants advice, repeating everything. Everything. "Strong technique, strong technique, strong technique. Stick together, stick together. Pay attention, pay attention. Wake up, wake up, wake up."

The beginning group is the most tightly knit. They are all nervous. Lester shows them a sequence of moves and they repeat them. Tonight he will spend most of his time initiating them. In a careful process, although he is not nice or careful toward

their emotional response. His words are a mixture of karate, physics, philosophy, and insults. "Okay," Lester says with a mock grin. "It's not that good. It's taking you people a long time to wake up." One boy, who does not yet own a *gi* (white smock) like the rest, slaps his front foot to the floor one beat too late.

"Pay attention. Pay attention." Again, the boy in his sweat pants and T-shirt misses the beat of the group. Lester points at his own forehead. "Eyes straight. Straight means straight. Wake up. Alert. Pay attention."

The boy jerks a nod in agreement. The group starts up again. Nervously, the boy fidgets through the movements. One beat after the group has finished, he slams his foot onto the floor and bellows, "Kiai!" Lester shakes his head with disgust and says impatiently, "Wake up," and starts ambulating down the room.

It is a long, skinny room with full-length mirrors flanking one side and dancing mats attached to the wall all along the other. One set of curtains is tied back in the middle of the room and another set is con-

strained at the far end. Above the second set of curtains is a left wall of colorful

drawings, hat boxes, and suitcases. There is a piano at the base of the loft.

It seems quite fitting that this studio is inhabited by dancers during the day and a night by karate students. Watching the bodies move across the floor, one can see the dance of karate. And it is a nighttime dance: it is strong and passionate, dark and controlled.

The class moves through the motions at different speeds. As you peer down the room from either end it looks like a hand-cranked penny arcade movie—the movements are slow and syncretized—and if it were all to speed up, some coherent story would emerge.

As Lester walks through the nighttime dancers his posture is somewhat slack and limp. When he reaches the black belts he dabbles with metaphysical jargon. "Now pick up a visual image and merge that with the body feeling. As the leg travels through space."

He moves on to the one brown belt and talks in physics. "There's a reaction force to hold your body to the floor. Now thrust the hip out."

When Lester reaches the green belts, he begins talking in karate. "Now step in

front, thrust kick into punch. One! Step out back to leg, all the way back to counter-punch. Two! Then thrust the beginners again. The boy who had trouble earlier looks terrified. The insults begin. "Tonight do a little loud noise and next week pick up a little feeling. Pick up your leg—there's no fire hydrant here. That's your foot, this is a knee."

The boy is having a difficult time just keeping his balance and he is acutely aware of Lester's eyes. Lester notices this and starts chanting at him. "It's so much easier to do it right. Think about what you're doing. Don't worry about yourself so much—you're still going to be here."

No eye contact goes on between them. The student gets more flustered and more off balance. "The hip, the hip, the hip. What kind of stance is this?" Lester sternly, but not harshly, kicks the student's inner leg. "Balance doesn't mean holding onto the bar."

The student tightens his lips, still not looking at Lester, seeming to drift further away from the exercise the more he tries to concentrate. Frustrated, Lester yells out as if to the whole class but looking directly

at the beginning student. "You're not so helpless. You can do it right!"

There is a spot on a dog's rib cage, a very individualized and precise spot, that, when scratched, will send one hind leg off into spastic, mechanized motion. It is hard to discern if the dog is in ecstasy or pain, yet no complaints are ever heard. For each student, whether it be by intuition or experience, Lester aims at the spot and scratches with his words. He can be merciless, caustic, and at times savage. Once he finds the student's soft spot, he does not relent until the student surrenders. A master-student relationship is thereby clearly set up. In effect, only after the student has surrendered can he actually pay attention to the master. Sometimes it takes an evening to get through to a student. Sometimes it takes weeks. "I want them to be harder on themselves than I am on them," Lester shrugs. Many students decide that they can't handle the pressure any longer and they quit on Lester.

Dennis Dean, a nineteen-year-old, blond, blue-eyed black belt, who has been studying with Lester for nearly four years, tells the story of another black-belt student who quit. The student had been studying with Lester for six years. One day he left a concise good-bye note explaining his situation to Lester. Dennis lifts his eyebrows and says, "He just couldn't take it any more." Founding his fist on his heart, Dennis asserts, "Lester really cares if someone quits." Then, opening his hand to one side, he says, "But then again, he doesn't."

If Lester sees that a student gets particularly shaken up, he'll have Dennis or John Bryant (the other resident black belt) give the student a phone call that evening. "Anyway," Lester points out, "it should go through them like water."

As Lester speaks of his insulting procedure it becomes obvious that it perturbs him. His Brooklyn twang gets softer. He squirms in his seat. "It bothers me to do it," he says earnestly. Yet when you watch him in the karate studio, he doesn't seem the slightest bit hesitant about delivering an insult—in fact, if you look closely, it appears as though he enjoys each one.

Lester explains it this way. "There's a sparring interaction between my words and the student's response. They must be penalized severely if they are endangering themselves or another student. Karate is dynamic and potentially violent—there's no room for slop. They're in a different world once they enter the studio. It's a semiprecipitous state. There are no wasted emotional pats, there's no room for emotion. It's not a question of being nasty. It's a question of being sharp."

Lester's teaching philosophies are not the improvised, haphazard theories of a high school English teacher. Rather, he has spent a good deal of his thirty-nine years studying, developing, and testing his beliefs. At the core of his philosophy is the Chinese proverb, "I hear, and I forget; I see, and I remember; I do, and I understand." Lester says, "Like all disciplines, physical or cognitive, karate requires dedication, and you will learn only a little by trying in a superficial way."

Ten years ago Lester decided that the institution he was affiliated with was failing as an educational facility due to their "inherent rigidity." Since 1958 he has been concurrently studying and teaching physics and karate, the former at various universities and the latter in conjunction with the Japanese Karate Association. Lester noticed that in both disciplines, an exclusive vocabulary was taught to all the budding students; however, once the student reached the level of the teacher and could converse in the given jargon, he found that some instructors became "real perfect assholes and jerks." He was fed up with "arrogant and analytical people," and he was appalled at the institutions for functioning in a manner "to complement their specialized activities and financial and political interests," while disregarding "developing processes of consciousness." So he did the only logical thing he could think of. On October 28, 1970, he started his own institution.

The Institute for the Study of Attention, Inc. (ISA) is officially located at Post Office Box W in Solana Beach. Its activities include courses in karate, Tai chi, and tennis, in addition to ongoing scientific research. It is entirely supported by donations, grants, and fees it receives for services rendered. Lester Ingber is the president. To date, he has written a book on karate, *The Karate Instructor's Handbook* (which is filled with correlations between karate and physics), and at least thirty-four papers on various scientific topics.

In his current research he is applying statistical mechanics to neocortical interactions. This is an attempt to discover the collective functions of the synapses in the brain. "It is consistent with my spiritual and intuitive framework to accept that most probably all of our concepts of mind are processed by our biophysical brains," he says. From that belief, Lester hopes to use the "formal structure of physics to extract a reasonable model of brain activity that may explain some aspects of consciousness (e.g., attention and self-awareness)." His approach is to take all of the known information about synapses, put it into a computer, and then attempt to derive a mathematical expression to correlate the data. This is somewhat akin to placing all of the dots on a television screen into a pool and then trying to put them together again into a coherent picture.

For six years (from 1972 to 1978) Lester ran an alternative high school through the institute. That is where Dennis Dean first met up with him. At the time, Dennis was fifteen years old. "There were a lot of rebellious students there," he recalls. "I was just beginning to learn how to pay attention." A full range of academics, fine arts, and physical disciplines was offered at an old house in Cardiff-by-the-Sea. The teaching staff comprised about thirty experts only Ph.D. holders or candidates in each given field, who did not teach anything other than their own specialties. Physics and karate, of course, were taught by Lester. "It was a strict school," Dennis says. If a student didn't do his homework, he had to go sit privately with Lester and explain what the problem was. "To go to Lester was a big deal," Dennis laughs. "For a long time I couldn't even talk to him. I wouldn't even laugh at his jokes."

Teachers, as well as students, were required to take part in the creative process," Lester says. To verify the effectiveness of the school, Lester has compiled thirty-seven pages of letters of recommendation written by the parents of children who attended. An excerpt from one is telling:

"My son John, age twenty, has been a student at ISA for four years. When he started I was very worried about him. He had been smoking marijuana regularly for at least two years and, as I later found out, had also taken L.S.D. and heroin from time to time. He was lethargic, drifting, just getting by in school—going nowhere, a typical 'North County doper.' I will always be grateful to Dr. Ingber (and ISA) for what he has done for my son John who has become a strong, happy, disciplined person."

This is about John Bryant, the black belt who now teaches karate and ISA. All of the letters are filled with almost messianic praise for Lester and the institute. Over and over again, qualities of students' lives were said to be "raised." Results were called "amazing." "Your school has made my two sons think," one mother wrote. "It was as if before ISA they were asleep, but now they are starting to wake up to life."

Their personalities are brighter. Their nervous systems are better.

Despite the laudatory letters, the school was forced to close for a shortage of money was to blame. Lester is still trying to work his way out of debt and keep the institute's other activities afloat. Externally, he leads a simple life. He says he hasn't taken a day off in many years. He drives a 1972 Plymouth with rusted bumpers (and a personalized license plate that reads ISA-NC). He does laundry, washes his shirts, and tennis shoes. He has a soy powder breakfast and cheese crisps during the

(continued on page 22)

Photograph by David Conroy

Household Poetry



Al Zolynas

FRED MORAMARCO

Al Zolynas is a poet who lives in Mira Mesa, of all places. His first book, *The New Physics*, is the ninety-seventh title and the twentieth anniversary volume published in the Wesleyan Poetry Series, a series which has given us the work of such distinguished writers as John Ashbery, Robert Bly, James Dickey, Phil Levine, Marge Piercy, and James Wright. *The New Physics* is a book of "domestic visionary" poetry, and I wish I could take credit for that phrase, but it comes from a friend who is a mutual admirer of Zolynas's work. By it he means that the poetry is familiar and familiar on the one hand — made up of the workaday details that occupy most of our waking hours, and that it is mystical and transcendent on the other — made up of the sort of stuff that surfaces from the subconscious in dreams or other altered states. The resultant mix is an absolutely new tone and voice in contemporary poetry and one of the most refreshing notes to be heard in some time. So much of the work of younger poets these days seems to me inundated with the last gasps of a despairing, self-pitying, whining, suicidal, and calamitous style, nurtured by the initiators of the self-destructive poets of the Sixties and Seventies — Sylvia Plath, John Berryman, Anne Sexton, among others, all of whom did for

the younger poets of our land what Richard Cory did for the citizens of Tilbury Town. By "refreshing" I do not mean to suggest that Zolynas belongs to the Southern California "Have a Nice Day" school of poets, whose charter members' books can be found on racks in our greeting card stores. The innovative aspects of *The New Physics* have another source altogether; the book allows us the privilege of seeing magic in the most ordinary, trivial, even distasteful details of our everyday lives. A poem called "The Zen of Housework" will make the phrase "domestic visionary" very clear, and incidentally, its subject — a man undergoing a transformation as he washes a sinkful of dishes and wineglasses — illustrates how finely attuned Zolynas is to the domestic transformations of the recent past:

I look over my own shoulder
down my arms
to where they disappear under water
into hands inside pink rubber gloves
moiling among dinner dishes.

My hands lift a wine glass,
holding it by the stem and under the bowl.
It breaks the surface
like a chalice
rising from a medieval lake.

Full of the grey wine
of domesticity, the glass floats
to the level of my eyes.
Behind it, through the window

above the sink, the sun, among
a ceremony of sparrows and bare branches,
is through an intimate series of Chinese boxes.

I can see thousands of droplets
of steam — each a tiny spectrum — rising
from my goblet of grey wine.
They sway, changing directions
constantly — like a school of playful fish,
or like the sheer curtain
on the window to another world.

Ah, grey sacrament of the mundane!

That last line may seem a bit overripe for
some, but for me it captures the marvelous
suggestibility of this poem, which turns
a tedious domestic experience into a
moment of enlightenment.

The New Physics reveals a continuing
fixation on moments of quiet but transformative
insight such as the one described in
"The Zen of Housework." The book's
first poem, a whimsical but understated
love poem called "Living With Others" begins:

Yesterday, I discovered my wife
often climbs our stairs on all fours.

In my lonely beastliness,
I thought I was alone,
the only four-legged climber, the forger
of paths through thickets to Kilimanjaro's
summit.

Together, husband and wife celebrate this
moment of elemental rediscovery. He
grows; she rubs against him; and they
ascend the remainder of the stairs on all
fours to rise on their "human feet" at the
top, survivors, human beings who have
discovered their shared humanity in their
peculiar eccentricities.

The book's title comes from a prose
poem dedicated to Fritjof Capra, author of
The Tao of Physics (a title which also
surely suggested "The Zen of House-
work"), a book which many "hard" sci-
entists seem to abhor and many artists and
poets seem to regard as something akin to a
sacred text. I've not read it, but Zolynas
condenses the newly achieved perspective of
contemporary physics in three wonder-
fully lucid verse paragraphs which de-
scribe the daily activity of the "New
Physicist" and his state of mind. The
phrase "a hard day at the universe,"
which occurs twice in the poem's first sec-
tion, is as precise and poetic a description
of a physicist's work as I have yet
encountered.

And so, the closer he looks at things, the
farther away they seem.
At dinner, after a hard day at the universe, he
finds himself dip-
ping through his food. His own hands wave at
him from beyond
a mountain of peas. Stars and planets dance
with molecules on
his fingertips. After a hard day with the
universe, he tumbles
through himself. Flies through the dream
galaxies of his own

heart. In the very presence of his family he
feels he is descending
into an intimate series of Chinese boxes.

The passage appropriates the language of
physics and makes poetry of it. It shows us
the world as contemporary physicists are
showing it to us: the macroscopic cosmos
linked to the microscopic atom — the den-
sity of matter one with the ephemerality of
mind. The second section makes that
identification more tangible; the search for
the components of an electron yields a
familiar human landscape:

This morning, when he entered the little
beam-chamber of the
electron looking for quarks and neutrinos, it
opened into an im-
mense hall, the hall into a plain — the Steppes
of Mother Russia!
He could see men hauling barges up the river,
chanting faintly
for their daily bread.

The echo of the Lord's Prayer in the last
line illustrates a tenuous clinging to
spiritual values despite the overwhelming
secularization of modern science and
modern society. Science has ushered us
into a world of relativity and uncertainty,
but ultimately one of absolute mystery. In
the last section of this poem, science and
mystery become one as the mysterious
fringes of the universe are brought down to
earth in the description of a child's eyes:

It's not that he longs for the old Newtonian
Days, although some-
thing of plain matter and simple gravity might
be reassuring.
something of the good old equal-but-opposite
forces. And it's not
that he hasn't learned to balance comfortably
on the see-saw of
paradox. It's what he sees in the eyes of his
children — the infinite black holes,
the remnant light at the center.

There are other simply wonderful
poems in this volume: "Unemployment
Compensation," in which an unemployed
man awakens to find himself looking up at
his dining room furniture from the floor,
"to see his life clearly in the underside of a
wooden table, unfinished, and full of
beautiful knots"; "Waxing the Car," in
which that Sunday afternoon mid-
American ritual slides its way into history;
"A Nightmare Concerning Priests," in
which the changes we have witnessed con-
cerning traditional religions in our time
become both funny and terrifying. And
finally, "Banishing the Rat," perhaps the
best poem in the collection, reminiscent of
Richard Eberhart's classic "The Ground-
hog" seems to me destined to find its way
into contemporary poetry anthologies.
While there are also a handful of poems in
The New Physics that don't seem fully to
come together, in all it is an original poetic
debut and evidence that poetry is alive and
kicking even on the barren fringes of Is-
terstate 15.

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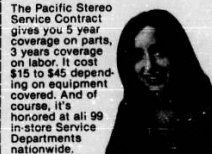
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I have a friend who suffers from an inability to master foreign languages. Usually before a trip abroad he will listen to foreign language records by the hour and with bitter patience recite the strange words that remain like unswallowed pills upon his awkward tongue. After months of almost humiliating dedication, he ventures forth to strange lands, only to discover that every single word has flown from his head when he arrives. The problems of ordering a room or a meal outside of a metropolitan area, where English may not be spoken, become awesome — on his last trip to Spain, he simply pointed to an item on the menu and hoped for the best.

Given this situation, I have often recommended that he travel to Japan, where there are plastic model window displays in the restaurants to aid the uninitiated. Also, once you have acquired a taste for one of the most popular foods of Japan, namely sushi, you will be happy with the balance of lightly seasoned rice topped with raw fish, vegetables, and cooked eggs. Most Americans are no longer squeamish about eating raw fish and have, in fact, discovered that it is not only refreshing but that it's an excellent diet food, high in protein and low in fat. In most Japanese restaurants, you have only to point, either at the sushi bar where the raw fish is being sliced, or to the window display, and you will not fare badly.

However, for those of you who may wish a more sophisticated approach in menu reading, here are a few simple guidelines.

Two general forms of sushi exist. Nigiri sushi, which originated in the Tokyo region, is prepared by molding morsels of rice in the palm of the hand. On this small, oblong mound is placed the diner's choice of fish, usually uncooked. Oshi sushi comes from Osaka and consists of cooked rice which is rolled into a cylindrical mold and then cut into sections for serving. Usually, the fish placed upon it is marinated or boiled. One of the delights of eating sushi or raw fish (sashimi) is to watch the sushi maker. Cutting raw fish is an art, and if you take a counter seat you can not only see the performance of the chef, you can point to the wide variety of fish that you wish to sample. The counter seat is where the connoisseur sits, because the sushi or sashimi is served to you the moment it has been individually prepared.

One of the best sushi bars in San Diego exists at Tengu, close to Montgomery Field. The restaurant has been arranged



Illustration by Elizabeth Mathews

with the sushi bar along one wall and bar stools around it. Beyond the bar is a seating area with tables. There's also another dining room, but since that overlooks the street, it is not as sequestered as the space adjacent to the bar. If you fancy just sushi or sashimi, do take a bar seat. There's a variety of at least thirty-two raw fish from which to choose. If you order the nigiri sushi (\$7.25) you will receive a combination of rice mounds on which is a selection of raw fish, such as tuna (akabore), octopus, shrimp, or eel. The wasabi, or green spicy horseradish, is placed at the side. Both the Tekka - Maki and the Kappa-Maki have the horseshrimp placed in the center of the rice. Kappa-Maki is topped with cucumber. The name of the dish comes from a fictitious river creature, thought to steal cucumbers from the fields close to river banks.

All of this crudition aside, you don't

have to bother with the names or the fine points of distinction. At Tengu, it's all fresh and wonderful and a fine treat. (Sushi prices range from \$3.50 to \$7.25.)

Should you like less exotic fare, or a combination of sushi/sashimi with other dishes, these are available in good measure. If you'd care to begin with cooked appetizers, the yakitori, or skewer of chicken in sauce (\$2.85), is very fine, as are the gyoza, or stuffed fried dumplings (\$3.00). These are akin to won ton in Chinese cooking or kreplach in Jewish cuisine. The gyoza at Tengu are not greasy and you should be advised that they are filling — like matzo balls, they can sink to your stomach and cut down on your capacity.

Because it is one of the more popular dishes, I invariably try the sashimi. I (\$7.25) though I only enjoy it when it is prepared at the table. The sashimi at

Tengu is adequate, but not particularly exciting. It is a good and safe dish and may be prepared at the table for two or more (\$8.25).

My friends and I also sampled the tempura (\$7.75), which was also good. Tempura, sashimi, and sashimi (raw fish) may be obtained in combination, though these combination plates are expensive, approximately ten dollars each and slightly higher if it includes steak.

For starving students or other elite, there are several donburi dishes, which consist of large bowls of rice topped with egg or pork cutlet, or shrimp and vegetables. These range in price from \$3.55 to \$4.50 and are served with tea and "pickles," namely, marinated cabbage. It's always possible to eat at a Japanese restaurant for under five dollars if you order either a rice (donburi) or a noodle dish — yakisoba consists of soft noodles, grill-fried with vegetables and pork, and nabeyaki is grandma's chicken soup, served in a steel pot, and replete with chicken, shrimp tempura, noodles, and broth (\$4.25).

One of my friends, who is a Japanese food fancier and who goes to great lengths to ferret out the newest places, became depressed when he heard I was going to review Tengu. He had actually kept it a secret from me because his feeling is that reviews ruin good, unknown restaurants. What militates against a newly reviewed restaurant is not the review, but the fact that so many people show up on the same night. Restaurants are never forewarned, and they may be unprepared for the crowds some have actually run out of food.

The sushi bar at Tengu holds a scant dozen chairs. Therefore, do yourself the kindness of calling beforehand to see whether or not space is available, or, plan on going at an off hour. Tengu is open for lunch, but check to see how crowded they are.

One of the benefits of being a reviewer is hearing from readers. Inevitably there's a letter from a disappointed diner who is outraged because of some quirk in the restaurant which I have been touting. Readers should bear in mind that undiscovered restaurants wish to please and will serve large portions or their best cuisine in order to establish themselves. Once they are deluged, the quality and quantity may degenerate somewhat. I am continually amazed at the letters which accuse me of getting "special treatment." If I received special treatment, I wouldn't be sending dishes back to the kitchen. I wouldn't be complaining or warning people against imperfections. Far from having special treatment, I am often seated at an undesirable location or given poor service.

The service at Tengu was extraordinary because the waitress patiently explained all the items, made recommendations cheerfully, and did her best to please. On the night that I had just sushi bar I found it equally fine. Should you arrive when the staff is overworked, take into consideration the impact of a review.

Tengu means "devil," and you will have a devil of a time at this new Japanese restaurant. The general fare is good but the sushi and sashimi are outstanding. □

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Letters

The time was excessive, which would very likely lead to a partial refund of the time. He also cautioned me against making complaints against the officers or contacting anyone in the media about the incident, saying that it would diminish my chances for a refund. A couple of months later my companion was returned more than half of his time.

This incident requires little comment to make my point. We were wrong; we broke a law. But we were inexplicably detained, harassed, and our lives were finally threatened by the U.S. Customs officials. And such occurrences are frequent. An acquaintance who is deaf was detained and skin searched because she couldn't answer an officer's questions clearly and quickly. On another occasion I was stopped and my car's engine partially dismantled, for no apparent reason, when I crossed into the U.S. for an emergency visit to my doctor for treatment of a painful bladder infection. The Customs inspector advised me that he'd left fingerprints all over the engine and that I'd be stopped again. The entire engine would be pulled. "To kill time they'll probably take you in and search you," he added. "Don't be alarmed."

Perhaps the exhaust and traffic tangles, blithely cited by Orwell, render Customs officials dangerous rather than merely irritable.
Name Withheld By Request
Enquiries

A Kind Of Rock And Roll

In regard to Steve Esmedina's recent "review" ("This Week's Concerts," June 26), Esmedina claims to be incapable of understanding the people who mysteriously enjoy the Grateful Dead. He seems to see the crysmment of their music as some sort of psychological phenomenon unrelated to the music. Face it, Esmedina, there's a kind of rock and roll out there that you don't understand. It's actually the music that causes this reaction. At least give credit where credit is due.
John Mitchell
Claremont

Waxy Build-up

I agree with K. D. Friedlander's statement ("Letters," June 19): "One of the responsibilities of a local critic is to seek out and nurture fine area performers."

Although Steve Esmedina's musical knowledge and verbal prowess can be impressive, something is lacking from his column and that is a sense of community. Sometimes it's as if he sneers at the efforts of local groups, or, even worse, ignores them altogether.

Mentions of local acts are always tagged onto the end of the weekly column, mentioned in passing. This is the exact reverse of what I believe to be one of his responsibilities — making the public aware of the good and bad points of San Diego entertainers. After all, the Reader is a local publication which, I presume, tries to perform a service for its readers. Discussing San Diego acts first and national acts second would give Esmedina's column local worth, and would not diminish the impact of national acts in San Diego, nor would it leave Esmedina any less room to wax on.
N. Weissinger
San Diego

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A Slight Buzzing



Dawn Daniel, Tom McCorry

CHRISTOPHER SCHNEIDER

Most productions of forces by Georges Feydeau don't do much for me. It's not because of a dislike for the genre, since I readily respond to the highly similar *Charles's Aunt* by Brandon Thomas as well as to plays by Joe Orton which employ many of the same devices. Nor is it an antipathy toward Feydeau's individual style. What puts me off is the accepted notion of how one performs this author's plays, i.e., in a stilted manner that eventually becomes both tiresome and highly predictable—and unfortunately this manner is shared by the current production of *A Flea in Her Ear* at the Coronado Playhouse.

What images come to mind when the name Feydeau is mentioned? Usually men and women dressed in elaborate, turn-of-the-century formal garb rushing in and out of innumerable doors in order to avoid being caught in a compromising and/or amorous position. That's an accurate description of much of the action in *A Flea in Her Ear*. But what are the emotions of these

rushing individuals? Why are they so afraid of being found out? The only way to discover this would be to explore beneath the play's frantic surface, something the people at the Coronado Playhouse have all too predictably forgotten to do.

Flea presents us with fear of impotence, shame at a physical defect, and astonishment when one's beloved—in ways mysterious and completely out of one's control—turns out to be someone else. A husband, Victor-Emmanuel Chandel, can no longer make love to his wife Yvonne. This inability causes her to believe that his capacities are being exhausted elsewhere. Since such behavior merits punishment, Yvonne arranges for her husband an assignation in a house of ill repute with a fictional admirer. She herself will show up for the date in order to denounce the errant Chandel.

Lucienne, a close friend, aids Yvonne in her plan by writing out the letter designed to entrap Chandel. Her only desire is to help a friend in distress. But when Lucienne's husband happens accidentally to see the letter, his wife's instantly recognizable handwriting drives him into a rage. Nothing will do now except the immediate

murder of Lucienne and of the recipient of the missive. Also caught up in this plot (in ways too complicated to enumerate) are a butler who believes he's going mad and a man with a soft palate whose speech is so incomprehensible that no one can understand him when he attempts to warn of imminent danger.

The fears and threats involved here are the material of any number of domestic tragedies. Somerset Maugham's *The Letter* being the first that comes to mind. As in most comedies, though, the potential for tragedy is avoided when the characters involved triumph over their persecutors. That's what elates audiences when they watch a successful comedy—the avoidance of possible disaster; at some level or other comedy is always a triumph over adversity. Why else do we feel so reassured when Charlie Chaplin's tramp escapes unharmed in order to walk down the road at the end of his more frantic adventures?

The characters in *A Flea in Her Ear* elude their various threatened punishments. The only problem is that we are not made to feel all the harm that is threatened; they're too busy rushing back and forth for us ever to become involved with them. Of course, a fast pace has always been essential to the performance of farce. It helps the play's tension to mount as well as disguising any lack of depth there might be in the characterizations. But watching an unvaryingly high-speed performance such as director William R. Bruce's production of *Flea* is like listening to a symphony played fortissimo from beginning to end. What is initially thrilling becomes monotonous and alienating.

Almost everything about the Coronado Playhouse's *A Flea in Her Ear* is florid and exaggerated, including Trina Bruce's costumes and the sets designed by the director. This provides the audience with a dazzling spectacle, but it also prevents the sort of involvement necessary to make the play work. If the whole thing becomes bizarre and overwhelming, why should we worry about what's happening on stage? Joe Orton's comment about a production of *A Flea in Her Ear* (included in *Prick Up Your Ears*, the biography of Orton by John Lahr) is an apt description of the problems here: "In face everything (the external) must be believed. The actors were dressed as though they were period equivalents of Mick Jagger. Now, it wouldn't be funny if Mick Jagger were caught in a brothel, but if Harold Wilson were caught in a brothel it would be extremely

funny." Little in the Coronado production, including the external, comic-mundane details. There's not much evidence of the requisite comic incongruities; the characters in this *Flea* all fit into the brothel quite nicely.

The speed and precision of much of the production—particularly the broiled scenes where there are innumerable *salé fleas*—are competent. But it's on the few occasions where the characters pause long enough to reveal something of their humanity that *Flea* is most effective. The best example of this is at the start of the third act: Antonette, the Chandel's maid, has been flagrantly unfaithful to her husband Etienne, the butler. She manages, however, to convince him that none of these infidelities have occurred, explaining that they were all delusions of his overtaxed imagination. Barbara Keel is too much the stereotypical coquette as the maid, but Gary Wright communicates enough of Etienne's bewildered anxiety to make the scene work very nicely.

There's entirely too much posturing to most of the performances. Tom McCorry is funny in the role of a third party seeking to become the lover of Yvonne (the avenging wife); he makes various amusing bull-dog noises in his braggadocio about the good old days in the army. But there is a lack of variety in this performance, which stretches what seems like two expressions into an entire evening's performance. Dawn Daniel is sympathetic as Yvonne, and Melody Rae, as her friend Lucienne, does nice Joan Greenwood-like things with her voice, but they do share with the rest of the cast the fault of not allowing their characters more than one dimension. We might as well be watching a fancy-dress Road Runner cartoon.

The production of a play as fine as *A Flea in Her Ear*, a miracle of comic invention, can never be wholly without interest. One admirable thing about this *Flea* is the witty and fluent translation from Feydeau's French by Mr. McCorry and Trina Cuffie (alias Trina Bruce). But the production as a whole is more strenuous than pleasing, despite many skillful things accomplished by the Coronados. If only they had thought the work through rather than blindly following the whirlwind example provided by so many second-rate mountings of Feydeau. That way we might have had a show that was truly involving. The present production is almost all surface, with little to offer other than relentlessly hysterical, if occasionally attractive, spectacle. □

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Death of an Island

(continued from page 12)

for bulls at sea. Considering that it hasn't been hunted for more than eighty-five years, this is a small number indeed, and scientists are still trying to determine why it hasn't recovered as well as, for instance, the elephant seal.

As I sit contemplating all this on the seal-worm rocks, Bill Everett ventures down past me in search of a close-up photograph of a fur seal. Making his way out one of the many narrow ledges of rock, he is surprised by a sudden, terrific roar, and nearly throws his camera into the air — just about the only time I have ever seen him lose his composure. From a nearby crevice previously hidden fur seal glances out at him, a formidable but unaggressive foe, it just wanted to warn him not to come any closer. Small restitution for having been nearly exterminated.

In the afternoon we sail around Guadalupe's southern tip and drop anchor in Melpomene Cove, near the Mexican weather station. We are anxious to investigate the hills above the station for plants because the personnel here occasionally shoot goats for food, the animals tend to avoid the southern end of the island, and a few plants are reportedly making a comeback. It is ironic that this human settlement is now probably the most beneficial influence the plants have on the entire island.

Reid Moran told me that the weather station was first established in 1946. "It was just two men and one wife back then," he recalled, "and it just didn't work out. One guy eventually killed the other." Since then the settlement has had up to thirty people at a time, all navy personnel and their families. Everett, who speaks a little Spanish, says he has talked to the inhabitants once or twice, and got the im-

pression that they would rather be anywhere but here. Because of the wind that hammers the island almost constantly, temperatures are often low, and Everett says he has heard a few of the men jokingly compare the island to Iceland.

The captain of the *Finalista* takes a shift in to shore to make initial contact and after a short discussion, two Mexican servicemen wearing thick blue jackets come aboard to inspect the ship's papers. They eventually agree to let us land, and soon about fifteen of us are trudging up a steep path past the station's cluster of houses to the hills above. We are accompanied by Pedro Ruiz Guzman, a young geology teacher from the University of Baja California in Ensenada, who happens to be here with a dozen of his students on a field trip. It is a strenuous climb, but once on top, the view is almost indescribably bizarre and beautiful. Low, windswept shrubs are everywhere: Guadalupe poppies, spice bush, bright green Palmer's tarweed, others that no one even recognizes. To the south the two main islets rise like stone towers out of the sea, while to the north barren red hills — each one a cinder cone — screen off our view. We can see, however, the windward side of the island, where the cliffs drop a thousand feet or more straight down to wave-battered rocks. "You feel," Reid Moran once said of Guadalupe, "as if you're really in another world."

We walk around quietly, a little dazed by the view and the bright sunlight. Seeing me stare down at tiny fragments of volcanic rock, Pedro Guzman comes over and asks in English, "You are a geologist?" No, I assure him, just interested. In answer to my questions he tells me he is visiting Guadalupe for the second time, having been here several years earlier with an American graduate student who was studying the island's geology. Guzman and his students came out from Ensenada two weeks ago on a shrimp boat, and they are planning to return aboard a Mexican naval destroyer.

I ask him about the weather station, and he says there are about thirty residents — four families and a few single men. They occasionally shoot and eat goats, and the small black catch lobsters, fish, and the small black abalone that are found close to shore. But

as for water, he says, "Here water is a very big problem." Since there are no springs at the foot of the island, the Mexican navy brings in water and other supplies on a destroyer "once in a month. Now we are getting low. The destroyer was supposed to come on the third [of May], now we are hoping it will come on the eighth." Suddenly realizing it is the fifth of May, I lamely wish Guzman a happy Cinco de Mayo. He smiles.

I ask him if he has been to the cypress grove, and he tells me that a few days earlier he and two men from the weather station set out for the main ridge, where the trees are found, but that they had to turn back after half a day because they found the steep canyons impassable. He adds that in one of the canyons he saw a large spider — "Maybe a tarantula, I don't know spiders" — which, if true, would be the first of its kind ever reported on the island.

We walk slowly toward the path that leads back down to the weather station, pausing here and there to look at the rocks while Guzman identifies a few of them for me: black pyroxene, clear plagioclase, green olivine. Seeing my interest, he finally turns to me and says, "Why don't you stay with us? My students and I are sleeping in an unused storage building — just sleeping bags on the cement floor, but... You could return on the destroyer in a few days." For a moment I am overwhelmed by his kind offer, "Look, the Mexicans at the weather station do at the goats, after all, and so do the Mexican fishermen who stay there from time to time, so maybe they don't even want them off." Reid Moran, too, is pessimistic about anything being done. "I don't know of any government officials that are worried about it," he said. "I don't think most of the Mexican government even cares."

We leave Guadalupe at sunset, heading east toward the Baja peninsula across a restless sea. I sit at the back of the boat, watching as the light fades over the island and fog creeps in over the ridge. In a few minutes Guadalupe is no more than a shadow in the twilight; above it, low cirrus clouds turn pink, then orange, and soon Venus appears, the evening star, white and sharp as crystal.

Moran has suggested fencing off the lone spring — which would kill many of the goats in dry years — or putting a fence around crucial areas such as the cypress grove. It's among these last old trees that a few Guadalupe kinglets still nest, hovering near extinction. According to Everett, they might hang on for another century, but if the trees continue to die without reproducing, the birds will inevitably follow. Even so, Everett isn't convinced that fencing the grove off is a workable solution. "How would you get the fence up there? Your first thought is a helicopter, but once you've seen the island and the wind up there you realize how difficult it would be. You could probably do it if you got a hotshot pilot, but again, at that point you're talking about big bucks." Moran says perhaps materials for a fence could be packed up by burro, but he admits that it would be difficult to organize such an expedition, and there is always the final problem of who would maintain the fence once it was up.

Rumors about Guadalupe's future — everything from resort hotels to a national park — but very likely it will simply continue to slowly deteriorate. An official at the San Diego office of the Mexican department of fisheries, which issues permits for landing on Guadalupe, said recently that his department was not aware of plans of any kind for the island. And as Everett points out, "Look, the Mexicans at the weather station do at the goats, after all, and so do the Mexican fishermen who stay there from time to time, so maybe they don't even want them off." Reid Moran, too, is pessimistic about anything being done. "I don't know of any government officials that are worried about it," he said. "I don't think most of the Mexican government even cares."

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The Long and the Short of It



Stella Silva, Carlo Bini

JONATHAN SAVILLE

It was pleasing to hear *Il Trovatore* in the second opera of this summer's Verdi Festival. It is a wonderful work in itself, and it offers an instructive contrast with the other opera of the Festival, *Giovanna d'Arco*. Between Verdi's *Joan of Arc* and his *Trovatore* there are only eight years (1845-1853), but in the later opera all the tentativeness and routine quality of the earlier work has vanished. *Il Trovatore* presents one glorious melody after another, in a series of superbly theatrical confrontations. Its characters are firm, bold, larger than life, the real stuff of opera. Its rather preposterous plot provides the composer with all sorts of opportunities to do what he does best — to fill the traditional enclosed forms of Romantic opera with extreme situations and intense

passions, giving exuberant life to the forms and disciplined formality to the passions. People who really love opera relish not only the music of *Il Trovatore*, the immensely skillful writing for the voice, the artful orchestration, and the beautifully handled formal structures, but also the quintessential melodramatic situations the music accompanies and embodies: the gypsy taking revenge for the death of her mother, the count and the troubadour waging war for the hand of the lady, the mother who throws her own baby into the fire, the man who sends his own brother to his death, the heroine who takes poison rather than give her body to a lover she detests. If all other operas were to disappear, *Il Trovatore* would in itself be enough to define the whole genre.

The San Diego Opera's production of this archetypal masterpiece was a good one. The sets, by Ming Cho Lee, were handsome and uncluttered; perhaps a bit monotonous (they were all built out of the same unit set of gothic walls and arches), and contributing little in the way of emotional or atmospheric evocation; they nevertheless provided a functional, aesthetically attractive background to the drama. Tito Capobianco's direction demonstrated again his talent for creating well-balanced pictures on the stage, for moving people in and out efficiently, and for devising action that unobtrusively but effectively expresses character and situation. This combination of skill and unobtrusiveness is a rare enough phenomenon among today's operatic stage directors, many of whom are inept and most of whom delight in calling attention to their own contributions.

Mr. Capobianco made us profoundly aware of his guiding hand only at the very end of the opera, where he chose to substitute for the familiar final moments the slightly longer version Verdi composed for the Paris Opera production of 1857. Here the hero, Manrico, having been led off to his execution, gets a chance to sing a

couple of fragmentary reprises of earlier material before his head is cut off, and Mr. Capobianco's staging, we actually saw the execution take place and heard the falling thud of the beheaded body.

It was a valuable experience to witness the alternate ending, which, after all, does represent the second thoughts of the composer, but it also seems clear that the alternate is considerably inferior to the original. The extreme concision of the ending as Verdi first composed it is powerful both musically and dramatically — it caps the sense of relentless, tragic horror that has been building up throughout the last act. The Paris ending is just a bit flabby, even though it is extended by only thirty bars, the dramatic tension becomes slightly lax, and the practical advantages — now there is more time "realistically" for Manrico to be executed, now we can see it happening rather than merely being told about it — do not seem to compensate for the losses.

Indeed, seeing events rather than hearing about them does not seem beneficial to the effect of this highly melodramatic opera. Actions that convey tremendous emotional power when narrated in expressive singing can seem ridiculous when literally enacted on the stage. Would we be horrified if we actually saw Azucena throwing her baby into the fire? Or ghastly amused? As it was, I found the brief scene of Manrico's beheading both unbelievable and silly. But it is a small matter, which could scarcely detract from the general tastefulness and intelligence of Mr. Capobianco's staging.

Concerto once said that all *Il Trovatore* required was the four greatest singers in the world. Those four, whoever they may be, were certainly not present in San Diego last week, but there were some excellent singers, along with some not so good. Soprano Martina Arroyo was in fine voice, the lush, full womanliness of her head tones perfectly suited the music and character of the beautiful and unfortunate heroine Leonora. Some knowledgeable listeners

(continued on page 26)

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Steve Mazzanti, who manages Mavens, which is tucked away at 201 Mission Valley Blvd. near Akron, is particularly ecstatic about the new 20-page menu which he described as a history of New York, combined with pictures and what's to eat.

What I am particularly ecstatic about are the cheese pockets which come out of the oven twice a day at Mavens. I was hopelessly spoiled several years ago in Denmark by the buttery flakes of crust surrounding all sorts of fillings, but Mavens comes very close. They are great puffy pastries, with a little bit of cream cheese and at \$1.05 one is enough to warm you up.

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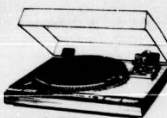
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The Long and the Short of It

(continued from page 25)

found Miss Arroyo to be rather uninvolved emotionally, but that was not my impression, for me, this was a dramatically compelling performance, with moments of high passion. I cannot say I enjoyed Miss Arroyo's chest voice, however — the chest notes tended to be produced off pitch and to interfere with the lyric line when (as was too often the case) they intruded in places where head voice was called for; in this range, in addition, Miss Arroyo tended to overemote, sounding like, a course, angry fishwife rather than like a lady in waiting to the Princess of Aragon.

Azuena, the infatuated gypsy, was sung by Argentinian mezzo Stella Silva. On the evening I heard *Il Trovatore*, it was announced that Miss Silva was indisposed but that she had consented to go on anyway and begged our indulgence. No indulgence was necessary for this fine performance. Miss Silva might have been holding herself back a bit — she was somewhat less fiery and venomous than what one usually hears in the role — but a certain amount of restraint — whether enforced or intentional — gave this grand guignol avenger a human reality and a pathos that are often missing in more extroverted interpretations. Her voice, in any case, is an exceptionally beautiful instrument with a true mezzo quality, and her musicianship seems to be exemplary. I hope we will have the opportunity to hear this outstanding singer again.

Equally impressive was Spanish baritone Juan Pons, who sang the villainous, love-maddened Count di Luna. Mr. Pons, who was last heard here in the San Diego Opera's *Don Carlo*, is quite evidently on the road to being one of the Verdi baritones of our time. This is a powerful, lyrical voice, rich in timbre, with a fusion of mellow warmth and heroic ring, a strong dark low range, and a brilliant top. Mr. Pons's singing is especially characterized by the way he manages to be dramatically expressive without hackneyed mannerisms and without interfering with the shapeliness and beauty of phrasing and line.

Unfortunately, the same thing cannot be said of tenor Carlo Bini (Mexico, the troubadour), who seems to be one of the current masters of the hackneyed mannerism and the emotionally chopped-up vocal line. Mr. Bini is, according to the program notes, "a favorite of San Diego Opera audiences," and indeed he received much enthusiastic applause for what I thought was painfully unpleasant singing. The voice is tight, squeezed, and forced in the upper range, and spread, bleated, and wobbly elsewhere. In addition to these defects of technique, Mr. Bini is burdened with all the grotesquely exaggerated vocal devices traditionally used by a certain class of Italian tenors to give the illusion of passion: the gulp, the sob, the initial belch, the final gasp, and the various other pneumatic turbulences so reminiscent of an artificial hurricane in a wind chamber.

It must be said that Mr. Bini is in good company: if you listen to any of the later recordings of Giuseppe di Stefano you will hear the same kind of vocal production (at the top), and if you listen to any of the recordings of Franco Corelli you will hear all the same pseudoemotional mannerisms — and these two tenors also had their wildly enthusiastic audiences. To Mr. Bini's credit, it must be said that his presence on stage radiated energy and commitment (none of the passive aloofness of *Giovanna d'Arco's* Luis Lima), and that the underlying voice is apparently a good one, powerful and thoroughly tenorial in quality. Some people like what he does with it; some, myself included, do not.

Of the smaller roles, two are worth mentioning. Soprano Julianne Gondek, in the tiny part of Leonora's confidante, revealed a lovely voice, clear, fresh, and artfully controlled. Naturally this instrument sounded a bit small and pale when juxtaposed with Miss Arroyo's lustrous, great-earth-mother voice — but one can imagine Miss Gondek, in different roles and in different circumstances drawing the audience's attention powerfully to herself. Boris Martinovich, the bass who sang the Count di Luna, had no difficulty in attracting the audience's attention — this is a big, loud, emphatically produced voice — but the vocal harshness and judder and heaving, lumbering style did not result in what I would call endearing singing.

The third event of the Festival was the Gala Verdi concert last Thursday, at which many of the artists sang arias to piano accompaniment. The *Trovatore* singers (Miss Arroyo and Messrs. Bini, Pons, and Martinovich) exhibited much the same virtues and vices I have just been describing, with some exceptionally exciting singing from Mr. Pons ("Pietà, rispetto, amore" from *Macbeth*, and *Iago's* "Credo" from *Otello*). From the *Giovanna d'Arco* production, only two singers appeared: soprano Adriana M'liponte, agile and intense in an excerpt from *Le Trovatore*; and baritone Pablo Elvira, who in his two arias gave further evidence of a silken but slightly overcovered and introverted voice and a rather four-square, unimaginative approach to phrasing and interpretation.

The operatic excerpts were preceded by an agonizingly dull performance of Verdi's magnificent "Four Sacred Pieces" by the Saddleback Concert Choral (Don Walker, conductor), one note plodding interminably after another without any sense of musical shape or dramatic meaning, and *più in là*, weak, raw, strained sound that made one wish Verdi had never composed for chorus. The only saving grace in this first part of the program was the piano accompaniment by the San Diego Opera's Michael Jackson Parker, which supplied some of the Verdian passion and rhythmic impetus so notably lacking in the choral singing and conducting. Mr. Parker also provided some of the vigorous accompaniments for the aria portion of the evening: the other accompanist, equally able, was Calvin Simmons, the brisk, crisp, ebullient conductor of *Il Trovatore*.

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Off the Cuff

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Ron Erb
Salesman
North Park

I won a couple of things. I won a microwave oven in a site contest. Had to sell more tires, one particular brand, than anyone else. I lived in Omaha once and I won an all-expense-paid weekend to Kansas City to see the Kansas City Chiefs' football game. Won that at a Las Vegas night sponsored by the Kiwanis Club. It really didn't pay off the way it sounded in the brochure. It was a bus trip down there and they gave us a third-rate hotel in the downtown area. Think I even had to buy my own drinks. The seats were good but if I remember correctly, the Chiefs lost.



Jim Halls
Tool and Die Maker
Lemon Grove

No. We went to Las Vegas to play 21 and Blackjack. We just kept losing. So the day before we left we went to Circus Circus and tried to win a stuffed animal for our girlfriends. We lost more money there than trying to play Blackjack. You had to get these small rings and throw them on Coke bottles. We watched these kids keep winning. We found one kid that won three of the same animal. The big one sell for forty or fifty bucks each so we got it for seventeen-fifty. It was a large stuffed lion and we tied it to the roof of the car. A friend of ours said he knew someone who won a 280 Z on a raffle ticket recently. It kind of makes you sick.



Jamie Jenkins
Student
Point Loma

I won a trip to Sacramento. Larry Kapiloff sponsored it. I wrote an essay on the government's role in human relations — whether or not they should be involved. I said they should support the cultures — symphonies, the arts — but they shouldn't legislate. I was shocked that I won. There were two winners. We flew up in the state and got a VIP tour of the capitol. We were introduced to the senate and the assembly. Mr. Kapiloff took us out to lunch to his favorite restaurant — the Bruler. We got to meet Bob Wilson and other neat people and then we had an ice cream and flew back down at 7 p.m. It was fun.



Ralph Teris
Telephone Company
San Diego

Won my bicycle — a ten speed. I was affiliated with the track club and the kids always raffie off tickets every year. In fact, that year I was president of the club and I was buying tickets from every kid around. I also ran the meet that we raffie the bike off at. I got a lot of ribbing about it. Tasted all to heck by everybody. And a long time ago I won an ice chest. They have a number in the corner of a program and during the Manzanita Speedway race they call the numbers over the loudspeaker. My son almost won a six pack last week. The ice chest — it's long since died. I ride the bike every day.



Cindy Boucher
Waitress
Clairmont

I sent my name in to KPRI for a chance to win a car. They said my name over the radio and I ended up winning a house plant. They said in a very excited way, "Cindy Boucher just won a house plant!" It was a large plant with a bunch of little plants in it — charley, wandering jew, clematis. I mailed in one of those things that have your name on it — the \$200,000 giveaway. You never hear about those winners. I entered a membership for a spa and I won one free visit. . . I think they gave that to everybody.

— by Lin Lukary

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Section 2

Events, Theater, Music, Film



Writers On The Radio

John Updike once said, "When I write I aim in my mind not toward New York but toward a vague spot a little to the east of Kansas. I think of the books on library shelves, without their jackets, years old, and a country boy finding them, and having them speak to him." This aim toward the American center has made Updike a winner of the National Book Award and the O. Henry Award. Updike has led, it would seem, the real life of an American writer, living in New England with his family, writing for *The New Yorker*, turning out novels (*The Centaur* and *Couples*), short stories, and, once a decade, a collection of prose (*Assorted Prose and Picked Up Pieces*). Next Wednesday the KPBS radio Options series will feature Updike reading one of his short stories, "The Bulgarian Poetess," and talking about his work and how his style has

Deep Ocean Photography

A photographic exhibition that has recently opened at the Natural History Museum provides views of something that no living being — including the photographer responsible for making the photographs — has ever seen. The thing is the Gilliam Seamount, a conical, volcanic peak that rises 10,000 feet above the floor of the Atlantic Ocean northeast of Bermuda. The sea floor at that point is slightly more than three miles below sea level; that is only half as deep as the lowest known point on earth, which is seven miles down in the Marianas trench in the Pacific Ocean east of the Philippines, but it is more than deep enough that no light has ever illuminated it, and no man has ever touched it. A pleasing symmetry is to be found in the low and high places of the

earth's surface, as Mount Everest, the highest point, is almost six miles high. And if man has climbed the highest mountains, it follows that man should climb down to the bottom of the sea. The U.S. Navy has submersibles that can do that — at least to a depth of 12,000 feet. And Walter Jahn, an oceanographer on the staff of the Naval Ocean Research and Development Activity (NORDA) near Bay St. Louis, Mississippi, has developed remote-controlled deep ocean photographic equipment that can go even deeper. The photographs in the current exhibition, *Deep Ocean Photography*, were taken with that equipment, lowered from a ship to various levels on the seamount. The apparatus looks like a mechanical quadruped and has two cameras mounted and focused so that their field of view is comparable to that of a person standing and looking toward the ground. Thus the photographs

are a convincing simulation, at about one-third life size, of what a person would see while walking down the slope of the Gilliam Seamount. One photograph, of ripple-marked fine-grained sediment and nonrippled larger-grained sediment, could be a view from a helicopter of the Coney Island beach complete with wave-to-wave barriers. Another photograph is of the seamount's characteristic pillow lava formations, that could be huge glass grapes blurred by a cascading waterfall. A third photograph is of stalked organisms living attached to the basaltic rock, and looking like fan-shaped corals and ghostly ears. Some of the photographs could have been taken in our Pacific backyards; others might have been taken on the moon. There is an out-of-this-world aspect to them; they are stark, desolate, eerie. The lighting is partially responsible for this effect: the cameras' light casts dramatically dark shadows, and



Depth: 9750 feet

Sex & Drugs & OTL

Indigenous to the SoCal sports scene are the many minor, low-interest sports which crop up now and then, only to fade away soon after the San Diego Union and Hal Clement have provided us with human interest features on them. You know the ones I'm referring to: Frisbee golf, mud wrestling, broomball, grass skiing, and the ninety-seven variations on the racquetball theme. Only the playground permutations we played as kids — hit-the-bat, one-flop, H.O.R.-S.E., around-the-world, hit-pin-kickball, etc. — have shown any staying power, and have fortunately remained on the playground. The only exception to this sad fate that I can think of, and a sport which has also graduated from the schoolyard playground to the adult arena, is over-the-line. This softball spinoff, played by three-person teams, spans three decades of serious attention. And what's even more noteworthy is that devotees consider San Diego the

undisputed over-the-line capital of the world. OTLers will once again travel to this mecca for the 17th Annual World Championship Over-the-Line Softball Tournament gets under way this weekend. More than 300 players will be featured, competing in men's and women's open and century (team age totals over 99) divisions. The reigning champions are Nicolosi's Midnight Rambles and the Valley Yodelers in the men's categories, and the Koala Searchers and Ms. Hits in the women's. One of the major problems that has developed over the years is that the tournament is exactly a function that June and Ward would take Wally and the Beaver to. Playboy magazine once wrote of the event as a two-weekend party and girl-watching bacchanal of the highest order. Alcohol and drugs are consumed as if this were the "last call" at Woodstock, the most prominent article in the clothing on many of the women is the socks that the players wear to protect their feet on the hot sand, and many of the team names would probably be turned

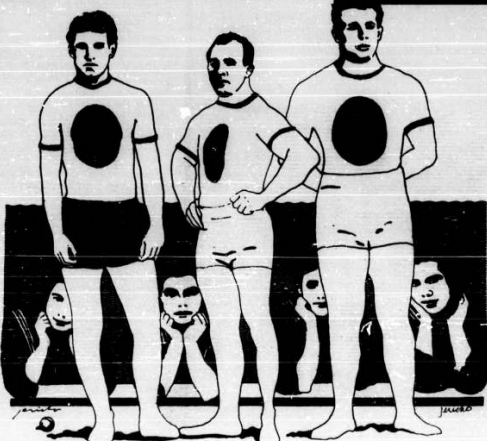


Illustration by David Clark

(Continued on page 4, col. 4)

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 materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Lectures

Focal Point each session of the San Diego Chamber of Commerce will present an interview with **Nousheh Mostafaei**, wife of Iranian hostage and U.S. consul general in Tehran **Richard Mostafaei**, by reporters Susan Jettom and Gene Gleason, Friday, July 11, noon, San Diego Gas & Electric Company auditorium, Second Avenue and Ash Streets, downtown. Free. Reservations: 212-0124 x32.

Organic Chemistry Professor Jeffrey Bada will speak about his experiences as an American scientist conducting research in the People's Republic of China, Friday, July 11, 7:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8052 La Jolla Village Drive, La Jolla. Free. 452-8624.

"**Heart of Asia**" will be the topic of a photographic presentation by **Wally Mansbach**, Friday, July 11, 8 p.m., Ocean Song Gallery, 15th Street and Camino Del Mar, Del Mar. 265-6767.

Zen Buddhism, its original teachings and philosophical roots as it developed in China, will be the subject of a presentation by **Robert Zeuchner**, Friday, July 11, 7:30 to 10 p.m.; and Saturday, July 12, 10 a.m. to 5 p.m. For location and reservations: 481-0292.

"**Careers in the Recording Industry**" will be the topic of a lecture presented by the Institute of Sound Recording, Sunday, July 13, 2 p.m., Circle Sound Studios, 3465 El Cajon Boulevard, San Diego. Free. 281-7744.

"**Yearning for Learning: Boogie with Books**," a lecture for teenagers, will be given by **Eric Jensen** as part of a "Target: Teen Tune In" series, Wednesday, July 16, 7 p.m., Ririe Foundation, 2555 Camino del Rio South, Mission Valley. Free. 591-5252.

Contemporary Problems in Bul-

ogy series will continue with a lecture titled "Trace Elements: Cures and Cures in Our Foods and Environment," presented by **UCSD vice chancellor and biology professor Paul Salzman**, Wednesday, July 16, 7:30 p.m., SDSU, 500 Social Science Building, SDSU. Free. 265-6767.

"**Lights in the Sky**," a planetarium show on the Aurora Borealis, comets, meteors, and other sky illuminations, will be shown Wednesday, July 16, 23, and 30, 7:30 p.m., Palomar College Planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150.

Film

Children's Films will be shown Thursday, July 10 and Monday, July 14, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Summer Silents film series will present, with piano accompaniment, as part of a "Target: Teen Tune In" series, Wednesday, July 16, 7 p.m., Ririe Foundation, 2555 Camino del Rio South, Mission Valley. Free. 591-5252.

Plains of the Storm, Wednesday, July

16, 8 p.m., Del Mar Shores School quad, 9th Street and Stratford Court, Del Mar.

"**Picasso in His Time**," a BBC/Time Life film made in 1972, the year before the artist's death, will be shown Saturday, July 12, 1 and 3 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. Free. 232-7931.

"**Wild River**," a National Geographic film of a raft trip down the Salmon River in Idaho, will be shown Saturday, July 12 and Sunday, July 13, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"**To Find Our Life: The Prey of the Hunt of the Huichols of Mexico**," a film by anthropologist Peter Furst about a shaman leading the annual re-enactment of the Huichol people's quest, will be screened in conjunction with the current High of the Jaguar exhibition, Sunday, July 13, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2021.

"**Asa Nomugi Togo**," (Nongugi Togo), a Japanese film about slavery in the silk spinning industry, will be shown Sunday, July 13, 2:45 p.m., Ken Cinema, 4061 Adams Avenue, San Diego. 283-5909.

Summer Odyssey film series of the San Diego Museum of Art will begin with a screening of **Ingram Bergum's Smiling at a Summer Night** (1955) and an American musical variation on the theme starring **Elizabeth Taylor, A Little Night Music** (1978), Sunday, July 13, and will continue with **Summerline**, David Lean's 1933 film starring **Katharine Hepburn** as an aging virgin vacationing in Venice, Wednesday, July 16, 7 p.m., Copley Auditorium, Balboa Park. 232-7931.

"**The Magnificent 60s Gang**," a film for children, will be shown Tuesday, July 12 and Sunday, July 13, 1 and 2:30 p.m., Serra Mesa Library, 1440 Sandrock Road, San Diego. 278-0640.

Baseball Films for children will be shown Wednesday, July 16, 2 p.m., La Mesa Library, 8055 University Avenue, La Mesa. 469-2151.

"**Storm**," an Omnimax film with a special effect of a hurricane, will be shown at the Copley Auditorium, Balboa Park, Sunday, July 13, 1 and 2:30 p.m., and Saturday, July 12, 1 and 2:30 p.m., and Sunday, July 13, 1 and 2:30 p.m., Sports Arena. 223-8111 or 234-0378.

Music

"**Country Western Night at the Pops**" will be the theme for a San Diego Symphony Orchestra "Summer of Stars" concert featuring guitarist **Chet Atkins**, Friday, July 11, 8 p.m., Aztec Bowl, SDSU (265-6947); and Sunday, July 13, 7 p.m., Athletic Stadium, Southwestern College, Chula Vista; and as part of the Symphony on the Green series, Saturday, July 12, 8 p.m., Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo (487-3773). 293-9721.

Summer Concert Series will continue with a performance of works of Mozart and Beethoven by a string trio led by **Mary Kay**, Sunday, July 13, 11:30 a.m., Margaux Public Theater, 371 India Street, San Diego. Free. 298-7674.

Mandolins and other stringed instruments will be played by the **Singing Strings Mandolin Orchestra**, Sunday, July 13, 1 p.m., Squibb Square, Old Town. Free. 291-9247.

Summer Concerts in Chula Vista will feature the **Chula Vista City Band**, Sunday, July 13, 4 p.m., Memorial Bowl, 385 Parkway, Chula Vista. Free. 575-5084.

Planiar Roger Gregory will perform sonatas by Beethoven and Alban Berg, Brahms "Variations on the Original Theme," and pieces by Debussy, Sunday, July 13, 7:30 p.m., First Unitarian Church, 4190 First Street, San Diego. 298-9978.

"**Evenings with Music**" series of chamber concerts will present "An Evening with the Early Music Ensemble," featuring works of Monteverdi, Tomkins, and Janquin, Sunday, July 13, 8 p.m., St. Elizabeth's Church, 2825 Merton Avenue, Linda Vista. 277-5400.

Summer Music Series will feature foot-stomping mountain music by **Jim "Clogging Shamus" Cushing**, Tuesday, July 15, 7:30 p.m., BookWorks, Vineyard Center, 1523 East Valley Parkway, Escondido. Free. 741-9079.

Summer Night Concert series will present an "All-American Fireworks Spectacular" with the **Grossmont Pops Orchestra** under the baton of **Henry Brandon**, Wednesday, July 16, 9 p.m., parking lot between the Broadway and

To Local Events

Berkley's, Grossmont Center. Free. 465-2023.

Brazilian and Congolese Music and Dance Party will be held in conjunction with the summer program of the Center for World Music, Wednesday, July 16, 8 p.m., Music Building Recital Hall, SDSU. 265-6243.

Special Events

"**Misty Goes to Hollywood**," a show for children featuring the 220-pound pony, will be offered Thursday, July 10, 11 a.m., Skyline Library, 480 South Meadowbrook, San Diego; and Wednesday, July 16, 2 p.m., Logan Library, 811 South 28th Street, San Diego. Free. 583-0669.

"**The Greatest Show on Earth**," the Ringling Bros. and Barnum & Bailey Circus will be in town Thursday, July 10 and Friday, July 11, 2:30 and 8 p.m.; Saturday, July 12, 11 a.m. and 8 p.m.; and Sunday, July 13, 1:30 and 5:30 p.m., Sports Arena. 223-8111 or 234-0378.

Library Programs for children will include a performance by the **California Clowns**, Thursday, July 10, 3:30 p.m., and a **karate demonstration**, Friday, July 11, 2 p.m., Linda Vista Library, 6960 Linda Vista Road, San Diego. 277-3637.

Congressman Lionel Van Deerlin will be the guest speaker at a luncheon of the Balboa Park Defense Fund, Friday, July 11, 11:30 a.m., House of Hospitality, Balboa Park. 291-5657.

"**Festival of the Bulls**," a celebration of the 21st anniversary of the founding of California's first mission, will feature blessing of the bulls and blessing of the animals, entertainment, and a barbecue dinner, Saturday, July 12, 3 to 11 p.m.; and Sunday, July 13, 10 a.m. to 7 p.m., San Diego Mission de Alcalá, 1818 San Diego Mission Road, Mission Valley. 287-3810.

Mime and Dance will be presented by the **Crazy Quilt Mime Company**, and poetry, music, storytelling, and improvisation too, Sunday, July 12, 7:30 p.m., Vineyard Theatre, 1521 East Valley Parkway, Escondido. 747-3410.

Collegiate Mr. America and Mr. La Jolla will be chosen in a public contest sponsored by **Paul's Phisic Chms**, Sunday, July 12, 7 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-7707 or 571-7700.

"**Bullfight Night**," a program of bullfight education and entertainment, will be sponsored by **Clara magazine**, Monday, July 14, 7:30 p.m., El Torito Restaurant, 1590 Harbor Island Drive, Harbor Island. 493-2125.

"**Trek to the Cross**," commemorating the arrival of Father Junipero Serra in San Diego on July 16, 1769, will begin at the Old Adobe Chapel on Cande Street and proceed to the cross on Presidio Hill, Sunday, July 13, 2 p.m., Old Town. Free. 291-4903.

Summer Puppet Shows, featuring hand puppets, rod puppets, or marionettes, will be presented every Wednesday and Friday through Sunday, until September 1, 1:30 and 2:30 p.m., Puppet Theater, Balboa Park. 276-1614 or 466-7128.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wilbur Canyon Road, 35 miles east of

Lakeside (291-8271); and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

Radio/TV

Padre Baseball will be broadcast from the San Francisco Giants, Thursday, July 10, 7:30 p.m.; and from the St. Louis Cardinals, Tuesday, July 15 and Wednesday, July 16, 5:30 p.m., Channel 39 and KFMB 760.

"**Strangers on a Train**," one of the best Hitchcocks, made in 1951 and starring **Fredric March** and **Robert Walker**, will be screened Thursday, July 10, 8 p.m., Channel 6.

United Negro College Fund television will feature a parade of cars introduced by host **Lou Rawls**, Friday, July 11, 8 p.m., Channel 10.

Harpichordist Ralph Kirkpatrick, regarded by many as the world's best, will play a recital of music by Bach, Friday, July 11, 10 p.m., Channel 15.

Tennis, the final U.S. grass-court professional tennis event of the season, the **Miller Hall of Fame**

tennis championships, will feature the semifinal singles match, Saturday, July 12, 1 p.m.; and the final, Sunday, July 13, 1 p.m., Channel 15.

"**Elisabeth Oratorio**" of Mendelssohn will be performed by the Boston Symphony Orchestra and the Tanglewood Festival Chorus, Saturday, July 12, 3 p.m., KPFD-FM 94.1.

"**The Prime of Miss Jean Brodie**," a 1969 film based on a novel by **Muriel Sparks**, stars **Maggie Smith** as a teacher in an Edinburgh girls' school in the Thirties, Saturday, July 12, 3 p.m., Channel 39.

"**Yellow Submarine**," the 1968 animated Beatles film, will be shown Sunday, July 13, 10 a.m., Channel 8.

Sunday Opera will feature yet another production of Donizetti's **Don Pasquale** with **Beverly Sills**, this one with the Houston Grand Opera conducted by **Sara Caldwell**, Sunday, July 13, 1 p.m., KPFD-FM 94.1.

"**Cycle of Life**," a documentary film about the life cycle of the home, featuring **Fess Parker**, will

be aired Sunday, July 13, 4 p.m., Channel 10.

"**The Spoken Word**" series of poetry readings by local poets will present **Michael Castro**, Sunday, July 13, 6 p.m., KPBS-FM 89.

Jazz Pianist Oscar Peterson will perform in concert with the Boston Pops, conducted by **John Williams**, Sunday, July 13, 8 p.m.; repeating Tuesday, July 15, 9 p.m.; and Sunday, July 20, noon, Channel 15.

Republican National Convention, making its quadrennial appearance from Monday, July 14 through

Thursday, July 17, will be covered from Detroit at 4:30 p.m. on channels 8 and 10; at 5 p.m. on Channel 39; and at 8 a.m. and 5 p.m. on KPBS-FM 89.

Great Performances will look "Beyond the Mainstream" at dance activity in lofts, churches, and other nonprosperous spaces, Wednesday, July 16, 8 p.m.; repeating Sunday, July 20, 1 p.m., Channel 15.

"**A Conversation with Helen Gahagan Douglas**," with reminiscences about the late Mrs. Douglas's life as actress, opera star, con-

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READER'S GUIDE TO LOCAL EVENTS

grossman, and Nixon opponent, will be read Wednesday, July 16, 9 p.m.; repeating Sunday, July 25, 2 p.m., Channel 15.

Sports

(Not) Barefoot in the Park walk along Balboa Park trails will be moderate and mostly flat, sponsored by Walkabout International, Sunday, July 12, 7 p.m., merry-go-round parking lot, Zoo Place. Free. 291-4973.

Padre Baseball, the San Diego Padres will play the Los Angeles Dodgers, Saturday, July 12, 7 p.m.; and Sunday, July 13 and Monday, July 14, 1 p.m., San Diego Stadium. 283-4494.

Tealote Canyon Creek Trail walk will be sponsored by Walkabout International, Sunday, July 13, 9 a.m. Free. 276-8729.

Tennis Championships, a U.S. Tennis Association hardcourt event for twelve-year-olds, will be played daily through Sunday, July 13, 9 a.m. to 5 p.m., Forum Tennis Center, Morley Field, Balboa Park. Free. 276-8729.

Corrida, with matadors Manolo Martinez, Manolo Ariza, and newcomer, Silvano Gonzalez ("Gallito"), will be held Sunday, July 13, 4 p.m., downtown bullring, El Torero de Tijuana. 293-3940.

Soccer Soccer, the San Diego Sockers will toe the line opposite the Atlanta Chiefs, Wednesday, July 16, 7:30 p.m., San Diego Stadium. 280-GOAL.

Bicycle Track Racing will take place on Tuesdays, through August 12, 7 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-5730.

Stock Car Racing, featuring super and limited stock cars, will con-

tinue for the twentieth season, Sunday, through September 30, 8 p.m. Caon Speedway, Santee. El Caon. 448-8900.

Galleries

"Information," a series of contemporary exhibitions will commence with works of Southern California artists Kathy Frey, Arthur Fick, Heidi Hardin, and Cranston Montgomery on view through July 11, University Gallery, SDSU. 265-5204.

"Strata: Layers of Earth and Light," a joint show of ceramics by Eileen Gudmundson and serigraphs by Donna de Kindt, will be exhibited through July 12, Spectrum Gallery, 4011 Goldfinch Avenue, Mission Hills. 295-2725.

Vord Festival Photography Competition exhibition of photographs made at the dress rehearsal of *Il Trovatore* will be on view through July 13, Camera World, Sixth Avenue and C Street, downtown. 232-7636.

Cast Paper Sculpture by Nixon Rosen will be on view through July 16, Wenger Gallery, Fine Art Store, 4681 Cas Street, Pacific Beach. 454-4414.

"Six Homages to Mu-Chu," new paintings and drawings by James Rosen, will be on display through July 16, Thomas Beeber Gallery, 7470 Girard Avenue, La Jolla. 454-2345.

"Beyond the Lens," an all-photography exhibition, will be on view through July 19, Community Arts Gallery, 870 Third Avenue, downtown. 239-6138.

Recent Arts and Watercolors by Stanislaus Sowiński will be exhibited through July 20, San Diego Art Institute, Balboa Park. 234-5946.

"Landscapes and Land Rapes," an exhibition of photographs by Gene Kennedy, will be on display through July 24, Grossmont College Gallery, 5820 Grossmont College Drive, El Caim.

Constructionist Drawings by Jeff Low will be exhibited through July 31, A.R.T. Beasley, 310 Fifth Avenue, downtown. 232-2733.

Writers

"Things Considered," about her life as a woman, a worker, a mother, and a writer.

The series continues the week after with a profile of the late Henry Miller, who said in *Pleasure*, "The great luminaries are human beings who suffer the same fate as the celestial orb. It is only when they are sinking, or have sunk from sight, that we become aware of the glory that was theirs. In mourning their passing we blind our eyes to the existence of other new suns," would no doubt be unsurprised by the amount of attention he has received since his death. In the KPBS program, the controversial writer, who rarely granted interviews, reads from his work and speaks candidly about his writing.

The Options series on American writers will air on the next three successive Wednesdays, July 16, 23, and 30 at 10 p.m., on KPBS-FM 89. For further information phone 265-6415.

—Samir Austen

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a major part of our world, for seventy percent of the earth's surface is covered by water, and there are seamounts in every ocean, but it is a part of the world to remote to us as the moon itself, and even less well known.

The Navy's intent is to study underwater sound transmission in order to detect hidden submarines; and there is a wealth of other scientific and technological information to be learned under the seas. But not the least interesting fact is that these black-and-white photographs, made in 1974, may be the closest most of us will ever come to seeing the bottom of our earth.

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OMBARC is attempting to clean up the image of the tournament. Can you believe that it's like Jack 'The Call Me Assassin' Tatum pleading his case at St. Peter's Gates. But yes, it is true. OMBARC is asking the media to downplay the carnival atmosphere, wet T-shirts, and drugs; and discouraging glass containers, vases, dogs, and rickshaws.

For those who care, the unfortunate ramification of the sex-and-drug aspect is the lack of attention afforded the actual game and its players. By and large, the players take the game very seriously, and some are quite outstanding at baseball fundamentals. Many OT Lens have graduated with honors from the Red Cross College of Spray Hitting and the Graig Nettles College of Leaping Catches. The teams that make the finals aren't composed of drinking buddies who decided a month ago, over a pitcher of Clam at the Penant, to enter and give it their best shot. Au contraire. They're the guys who had the good sense to be on the beach at South Mission at 8 a.m., any day of the week, punching lollipops and peppering the jets with blistering line drives.

So there you have it. The chamber of commerce will get its teeth and shut its eyes, hoping that nothing too outrageous will occur, at the 27th Annual Over-the-Line Softball Tournament is held, Saturday and Sunday, July 12 and 13, 19 and 20, from 7:30 a.m. to dusk, with the finals taking place on the last day beginning at 2:00 p.m., all on Fiesta Island, Mission Bay Aquatic Park. For further information call 233-3151.

—Greg Kahn

ANDROCLES AND THE LION Although this play is the first entry in the San Diego Rep's 1980 Comedy Festival, its author, George Bernard Shaw, never wanted it referred to as a comedy. He preferred the term "table play." It is the familiar story of an escaped Roman slave whose kindness in removing a thorn from a lion's paw is repaid when the lion returns to eat him. What Shaw did in *Androcles* was to take the traditional form of a historical Ciceronian oration and use it to create a meditation on religion and politics, the verbiage reason why people are attracted to an underground religion (as *Androcles* is to Christianity) and what a regime based upon monstrous cruelty can do to the rather ordinary people who administer it. *Androcles* provides many laughs along with the somewhat individual version of Christianity, advocated by the Roman Lucius, which presents-day Christians may find hard to recognize. Starting popular mime and comic Mark Wenzel as *Androcles* (C.S.)

San Diego Repertory Theatre, through August 15, Thursday, July 12 through Sunday, July 13 at 8:30 p.m., Balboa Park, Sunday, July 20 and August 3 and 10 at 2:30 p.m.

CRASH QUILT NINE COMPANY A show by the popular local "movement ensemble" whose work combines the media of mime, spoken poetry, original music by composer Sandra Cramer, storytelling, and improvisation. Included will be these four works: *Song to the Last Whale*, *Singularity*, *The House of Illusion*, and *Caricature* (C.S.)

The Vineyard Playhouse, upstairs, 1825 East Valley Parkway, Escondido. Saturday, July 12 at 8:00 p.m. For information call 481-5042.

DREAMING WITHOUT A NET When a young woman is threatened by a carnival barker to step inside his "rejuvenation box," she finds herself on a quest for spiritual enlightenment, meeting strange people who offer her advice on how to become "a new person for the New Age." Several paths to personal salvation are presented in this comic version of *Alice in Wonderland*, written and performed by the San Diego Street Theatre. Films-style

READER'S GUIDE TO THE THEATER



Romeo and Juliet

Theater listings are compiled by Christopher Schneider, commentary by Jonathan Saville and Christopher Schneider. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

And now there's just the THREE OF US First, an amazingly off-color comedy directed by Tavis Ross, who also did the After Theater Theater's last comic hit, *Hot*. Written by Michael Vetter, author of *Monsters and Loops* and *Grub*, this "day late piece" (as Vetter describes it) is about two roommates, one of whom claims to be a great lady-killer. His side is put to shame, however, by those of a mysterious stranger who begins his way into sharing their apartment. The stranger is so successful and attractive that his effect on the women he brings into the apartment is no less overwhelming than that of the ladies on San Joaquin. There is a great deal of eye acting in this show, which is a bit like Joe Orton done in American colloquial — simply very, very funny. (C.S.)

Paragay Gallery Theater, July 11 through 15, Friday and Saturday at 11:30 p.m.

THE FANTASTICS The well-known and virtually inescapable musical by Tom Jones

San Diego Repertory Theatre, through July 26, Thursday, July 10, on the stage of the Federal Building, Wednesday, July 15 at 8:30 p.m. All performances at 12:15 p.m. For information call 233-0411.

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(book and lyrics) and Harvey Schmidt (music), based on Edmund Ross and first play *Les Romanesques*. Its Pyramus-and-Thisbe plot is about a young man and a young woman separated by a wall. Their fathers want them to marry, but in order that they fully associate each other the fathers first provide several obstacles for the lovers to overcome. Like their later musical *Do! Do!*, this show by Jones and Schmidt tries to replace gumphing spectacle with intimacy, simplicity, and nuance. Some of the better-known songs from the score: "To Remember," "Much More," and "Soon It's Gonna Rain." Among the talented actors involved in the current production is Denise Donato, who was such fun recently in the title role of *The Riches Girl in the World* (Finch Happiness, C.S.)

Paragay Gallery Theater, opening Friday, July 11, through August 3, Thursday through Saturday at 8:00 p.m., Sunday at 6:00 p.m.

A FLA IN HER EAR Reviewed this issue. Coronado Playhouse, Sunday, July 13

Are you planning a PARTY? We have entertainers of every type from solo to big band. Reasonable rates. J.B. Talent Co. 272-3263

ACTING CLASSES David J. Partington Acting Studio Scene Study & Monologues Next session begins July 23—8 sessions 800 2 per week: Wed. 7-10: Sat. 2-5 560-9420 Clairmont

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ISABELLA'S TRICK A new show by the San Diego Street Theatre, which has, for the time being, split into two Isabella shows in comedies: *Isabella* tells the story of a young woman of easy virtue who must obtain from her lover a musical structure: the first, *Isabella*, the second, *Isabella*, and the third, a canon. (C.S.)

Seaford Street Theatre, 1355 Seaford Court, Del Mar, July 12 through August 10, Saturday and Sunday at 8:00 p.m. For information call 481-5042.

LOVES LABOURS LOST A buoyant early comedy of Shakespeare's known largely for the euphuistic swell of its florid language. Three young men swear off the pleasures of the world in order to study for a year of the King of

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Successfully Single Seminars present a full day workshop

"Successfully Single in San Diego"

featuring

Harold Bloomfield, M.D.

National known author of *The Holistic Way to Health and Happiness* and *How to Survive the Love of a Love and collector of the North County Holistic Health Center*, speaking on

"The Whole Single Person's Guide to Joy, Love and Successful Living"

Also: seminars, mini-presentations and resources for singles

Date: July 19, 1980
Time: 9:30 a.m. - 4:30 p.m.
Location: Plaza International Hotel, San Diego
Phone: 526
Registration info: 697-6518
Workshop coordinator: Dr. Ronald Humphrey
director of Successfully Single Seminars

The Fantasticks

Opens Friday, July 11

America's longest running musical

Thurs. Sat. 8pm
Sun. 8pm
through August 3

Paragay Gallery Theater
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For ticket info: 298-8111

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L'GHAIN

Vegetarian Cafe

134 W. Douglas (in alley)
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Open 11:30 a.m. - 10 p.m.

Coupon good for friends also
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Offer good through July 19th

APPE SAGNETTI & SCREEN-DOOR COMPANY

A Comedy Group

Performing Nightly
Wednesday, Thursday
& Friday

Beginning July 5th
Two Unique Shows
Each Night
8:45 & 10:30 PM

Thursday Nite Special

Ladies' Tickets
1/2 Price

READER'S GUIDE TO THE THEATER

Naime, only later to regret their impetuous catharsis. The current production, which is set among the decadent upper classes in the period just prior to World War I, displays the lost elegance — if not the innocence — of that faraway epoch. (C.S.)
Old Globe Theater, Festival Stage, through September 19. Friday, July 11 through Sunday, July 13 at 8:30 p.m.

LOVERS AND OTHER STRANGERS

A thoughtful comedy by Renee Taylor and Joseph Bologna investigating what is involved when one plays one's love to another. The play takes its examples from several couples of varying ages and states of society. (C.S.)
Heardland Community Theaters, Tierra del Sol Middle School, 9611 Petite Lane, Lakeside, Thursday, July 10 through Saturday, July 12, Tuesday, July 15 and Wednesday, July 16 in D'Onofrio's Restaurant, 735 El Capon Boulevard, El Capon. All performances at 8:00 p.m. For information call 444-3135.

ROMEO AND JULIET

A fresh, delicate, ancient Tovah Feldshuh and a rather somber and emphatic Benjamin Hendrickson star in this admirable production of Shakespeare's tragedy about young love, brutal society, and indifferent fate. Director Jack O'Brien has made the most of the vast Festival Stage, using the natural backdrop of Balboa Park trees, a simple, symmetrical set, and bold lighting effects to dramatize the play's central theme: the swift, pathetic slaying of the two lovers against a grand universe of darkness. Much of the acting is polished, with an outstanding performance by James Walker as Mercutio. (J.S.)
Old Globe Theater, Festival Stage, through September 21. Tuesday, July 15 at 8:30 p.m.

SPONTANEOUS COMBUSTION

Impromptu comedy under the direction of Spike Sarmento. (C.S.)
Second Avenue Theater, through August 1, Friday at noon.



Assorted Shorts

SPOON RIVER ANTHOLOGY

A dramatization of Edgar Lee Masters' cycle of poems about the little town of Spoon River. The circumstances of their lives are described with that marvellous verbal wit familiar to all who know Patrick's work, most recently on display in *Cherry Tree* at the Marquis.

T-SHIRTS AND ASSORTED SHORTS

Two one-act plays performed by Carpenter's Children, the company that last gave us *Dear Love* of *Conversations*. The first, *T-Shirts*, is an urban play by Robert Patrick about

alcoholism, anonymous sex, Christopher Street clones, and all the other pleasant diversions faced by three gay men living in the Soggy Apple. The circumstances of their lives are described with that marvellous verbal wit familiar to all who know Patrick's work, most recently on display in *Cherry Tree* at the Marquis. The second, *Assorted Shorts*, is the title of a new translation by William Morris of the Arthur Schnitzler play better known as *Reigen* or *La Ronde*. It shows the round dance of a series of anonymous conquests in the first of the century Vienna, most of which cut across social barriers. The difference in the production is that all

roles will be played by men. This doesn't mean that the actors will be in drag; it's a device of emphasizing gender in order to point out the power plays and class tensions inherent in all love relationships. Note: those who are disturbed by rudeness or naughtiness should consider themselves forewarned about this double bill. (C.S.)
Marquis Gallery Theater, July 11 through July 27, Tuesday through Sunday at 8:00 p.m.

TWO FOR THE SEESAW

One of those two-character, one-set mixtures of comedy and drama beloved by lovers of intimate shows such as Jan de Hartog's *The Fourposter*. This time it's about an affair between an Omaha lawyer, recently separated from his unloving wife, and a loose-living Bronx bonhomie with a blending ulcer. Sennau is written, however, by William Gibson (author of *The Cobweb* and *The Miracle Worker*), a writer sufficiently earnest and concerned about his characters to prevent the whole project from becoming distressingly glib. (C.S.)
Piazza D'Amore Theater, through August 10, Thursday through Saturday, dinner at 6:45 p.m., curtain at 8:30 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m. Matinee Sunday, lunch at noon, curtain at 1:15 p.m.

TWO GENTLEMEN OF VERONA

The second offering in this summer's Shakespeare Festival is a comedy about friendship, treachery, and honor, and the range of devious plots it has a complicated, artificial plot, filled with formal symmetries and parallelisms, tortuous convolutions, and unbelievable comic devices. At the same time it is a romantic play, with a good deal of passion and pathos, as well as substantial passages in the lush, enameled style of the early Shakespeare used to convey these emotions. Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, production of the play can go in either direction. Craig Noel's splendid production emphasizes the farcical, and the

classification of characters who might otherwise be played seriously and tediously makes for an amusing theater, while also giving a fine set of actors the chance to do some brilliantly broad comic acting. Mr. Noel has transferred the play to a circus world — the characters are circus performers and the two main settings of the action are a circus company in Verona and another such company in Milan — and in spite of the fact that this device has nothing whatever to do with Shakespeare's play about cultivated Renaissance aristocrats, everything is carried off with good taste, judicious imagination, and theatrical truth. The circus setting nowhere alters the basic action, characterization, or language of the play, rather, it surrounds it with a lively, witty, and occasionally even poignant atmosphere of vitality, camaraderie, playfulness, and color. There is a feeling of wonderful, extravagant alienness in this production — in Peggy Kellner's beautiful and clever scenic designs, in the expertly managed comic business devised by Mr. Noel, and in such sensationally acting as the utterly natural performance of Lupine Kinsella. A great romp. (J.S.)
Old Globe Theater, Festival Stage, through September 20, Wednesday, July 16 at 8:30 p.m.

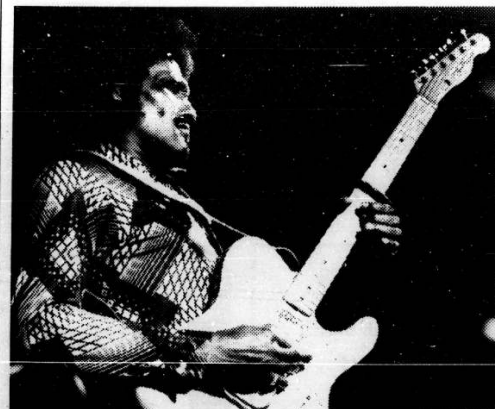
VERONICA'S ROOM
An ingenious, Chinese puzzle sort of thriller by Ira Levin (author of *Deathtrap*, *Compulsion*, and *Rosemary's Baby*). What is it that a strange older couple (who speak with a suspiciously thick Irish accent) have in common for the young man and woman whom they have brought home from a local restaurant? They say they want the young woman to impersonate the long-dead daughter of their former employer. Could such a bizarre request be honored by a girl? Most speak of a "marvelous showmanship." If a fraction of the recording personality is transmitted to the concert stage, then there is no doubt that his show of the *Belly Up* Town tonight, Thursday, and tomorrow, Friday, will be reasonably hair-raising.

The *Belly Up* Town, incidentally, deserves belated congratulations for its current policy of booking blues artists. The exponents of this vivid and staunchly individualistic genre may come across well on record, but they must be seen in

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Every devoted blues performer must maintain a sense of humor if he wants to survive. And survival, in this case, means something other than sitting back and watching roadies pour in from the side of millions of obituary. It means touring extensively, just to make a living. Usually that means ignoring whims, fancies, and fads, and keeping their wit scalped sharp. On Albert Collins' new album, "Frostbite," the singer/guitarist points his dedication to the blues in terms that are slightly folksy but witty. "I don't do no country/I don't do no jazz/I don't do no punk rock. None of that jazzmazz/I play my blues song/Only way I can. Some people really dig it. Some people just don't understand." That particular song, "Give Me My Blues," is just one of many gems to be culled from the album. I have always



ALBERT COLLINS

person to be fully appreciated. The stage is truly his world, and with the addition of the *Belly Up* to their endless circuit, they have a better chance of staying alive in it. The club will feature Big Mama Thornton on Sunday night (classical rock fans take note: this blistering shouter was Janis Joplin's and Grace Slick's main inspiration). Certain critics have expressed disappointment over fugleman Chuck Mangione's career. It is true that Mangione appears to be reaching the point of discovering his jazz connections completely, but who cares? Five shows long on identity as a broadcaster, Mangione's work has been plucky, ornate, effusive, decorated, and dispensable. But as he is the

only explanation for anyone feeling mortified or betrayed about Mangione's development (I use the word *loosely*) is that they mistakenly believed he was ever a jazzman at all. He has less, certainly, but if they ever mattered that much to him, they don't any longer. It would be more correct to refer to Mangione in the same breath as Percy Faith or Herb Alpert. He is a much needed, his stuff demands nothing, yields little, and evaporates from memory rapidly. It might be serviceable as an in-house support for attempted romantic interludes. I subscribe. He returns to BB's Amphitheatre tonight, Thursday. Of all the singles and EPs released by local bands in the last year, I have been most impressed

by DPK's "Where Are They Now" (even though they leave out the question mark). This twelve-inch 45 rpm disc is the best introduction to this very lively, prolific band. Its sparse design is outside but pleasing to the eye, and the four songs contained are smartly diverse. The two no-nonsense rockers, "October" and "Downfall," are easy crowd pleasers, but I prefer the funkified title track and especially "Need things," a saga of soured romance and resignation reminiscent of Roy McCarty (both in theme and in the Bryan Ferry style vocal that Douglas Frazer imitates during the chorus). DPK recaptures this Friday evening of the Spirit over the Puppies. Have seen the Puppies only once — at their

debut show of the lamented Zebra Club. On the basis of that fledgling public performance, the Puppies proved themselves to be a very good, cute (in the positive sense), pop-rock band. They play quite decently and sound enthusiastic. Those boring Penetration, who ruined the San Diego rock scene by becoming its most popular rock band, appear at the Old 70 Distillery East, tonight, Thursday. My regard for this band has been documented a few times in these pages, word has it, though, that they will soon depart to meet their fate in the City of Angels. If the Penetration work diligently enough, there is no reason they cannot achieve a modicum of genuine success elsewhere. The first order of business should be to release their long-promised album. The Penetration work diligently enough, there is no reason they cannot achieve a modicum of genuine success elsewhere. The first order of business should be to release their long-promised album. The Penetration work diligently enough, there is no reason they cannot achieve a modicum of genuine success elsewhere. The first order of business should be to release their long-promised album.

Phil Spector (formerly the Mamas & the Papas, formerly the Torkys, and formerly not-born yet) tonight, Thursday, at the North Park Lions Club. They now describe themselves as "sweat-soaked," which can mean anything from the pure to the filthy to the totally incomprehensible. Appearing with them will be the Nuttons and Peter 20. As a teaser, a conglomeration called Beatnik Love Angels will do something in intermission and include.

Other concerts this week include Even Bitch, a good blues guitarist and intermittently enjoyable showman, Tuesday night at the Bosphorus with Bozz; Monday night, the Marshall Tucker Band, a light but unexpected boogie band similar to but not equal to the Allman Brothers and Lynyrd Skynyrd; and a very good bunch of rock veterans who have appeared new-wave monstrosities in measured doses) split the bill on Saturday night with Freddy King, one of those daring musicians who took it upon himself to do what no man has ever done: imitate Eric Clapton (and I don't mean Costello). — Steve Emswold

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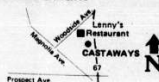
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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is a complete guide to the music scene in San Diego. It lists the names of the bands, the dates and times of their performances, and the names of the venues where they are performing. It is a must-read for anyone who is interested in the music scene in San Diego.

San Diego Concerts

Albert Collins: Belly Up Tavern, Thursday, July 10 and Friday, July 11, 9 p.m., 143 South Cedros, San Diego, 481-9022.

Chuck Mangione: SDSU Amphitheatre, Thursday, July 10, 8 p.m., 265-6947.

Private Sector: The Nations, Peter 20, 11-Beatrice Ave, Angeles, Thursday, July 10, 8 p.m., 262-7331.

The Penetration: 100 Ruckus, No. 7, 100 Ruckus, Thursday, July 10, 8 p.m., 1130 Buena Vista, 275-3993.

DFX2 and the Puppies: 9th St, Friday, July 11, 9 p.m., 1130 Buena Vista, 275-3993.

Marshall Tucker Band: SDSU Amphitheatre, Monday, July 14, 8 p.m., 265-6947.

Big Mama Thornton: Belly Up Tavern, Sunday, July 13, 9 p.m., 143 South Cedros, San Diego, 481-9022.

Elvin Bishop and Irotz: Boonchall, Tuesday, July 15, 8 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Condy Apple and Randy: California, Wednesday, July 9, 8 p.m., 265-6947.

Harry Chapin: SDSU Amphitheatre, Saturday, July 19, 8 p.m., 265-6947.

Rushington Collins Band: SDSU Amphitheatre, Sunday, July 20, 8 p.m., 265-6947.

John Denver: Sports Arena, Sunday, July 20, 8 p.m., Sports Arena Boulevard, 224-4171.

Charlie Daniels Band: SDSU Amphitheatre, Sunday, July 20, 8 p.m., 265-6947.

Rita Coolidge and Booker T. Jones: SDSU Amphitheatre, Sunday, July 27, 8 p.m., 265-6947.

Otis Rush: Belly Up Tavern, Sunday, July 27, 9 p.m., 143 South Cedros, San Diego, 481-9022.

Michael Frank: SDSU Amphitheatre, Monday, July 28, 8 p.m., 265-6947.

The Allman Brothers Band: SDSU Amphitheatre, Sunday, August 5, 8 p.m., 265-6947.

Jackson Browne: Sports Arena, Friday, August 8, 8 p.m., Sports Arena Boulevard, 224-4171.

George Benson: SDSU Amphitheatre, Wednesday, August 13, 8 and 10 p.m., 265-6947.

Clubs

The Aloha: 3093 Claremont Drive, Claremont, 276-2240. Ernie Wood and Boogie Band, country, Tuesday through Sunday.

Albie's Beef Inn: 1201 Hotel Circle South, Mission Valley, 291-1103.

John Wheeler: jazz pianist, Tuesday through Saturday.

Anchorage Fish Company: 3876 Camino Boulevard, Carlsbad, 724-9710. M8 and 5th, rock, Wednesday through Saturday. Katie Doran, Fran Lisak, and Scott Nease, contemporary, Sunday through Tuesday.

Anchor Inn: 7250 Claremont Mesa Boulevard, Claremont, 871-1531. Cowie and Bubba, contemporary, Thursday through Saturday.

Anthony's Harborside: 1355 North Harbor Drive, Sanborn, 232-6358. Colours Waterford Band, contemporary, Tuesday through Saturday.

Atlanta: 2595 Ingraham Street, Mission Bay, 224-3454. Robert Linn, contemporary, Tuesday through Saturday.



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Ron X Ranch House, 119 East Broadway, Vista 724-0810. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

Boy Lounge, Vacation Village Hotel, Mission Bay 274-4830. Salsa On, contemporary, Tuesday through Saturday. Pyramid, jazz and funk, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach 222-6822

Myrtle Drive, truck stop boogie, Friday and Saturday.

Sally Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Albert Collins and the Icebreakers, boogie blues, Thursday and Friday. New Spoons, rock and roll, Saturday. Big Mama Thornton and Cedros St. blues, Thursday and Saturday.

Sunday, East West Band, country rock, Wednesday.

Berkley's, 5500 Grossmont Center Drive, La Mesa 463-9825. Bogan, rock disco, Tuesday through Saturday.

Black Angus, 5267 Kearny Villa Road, Kearny Mesa 279-2702

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Pat Benatar August 10
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Bruce Stone—Bass, Guy Gonzalez—Guitar, Lyn Willard—Keyboards, John Guverich—Percussion

July 30, 31, August 1, 2 Wednesday-Saturday

The Steve O'Connor Quartet
Pat Fitzpatrick—Bass, Bob Holtz—Keyboards, Leon Petties—Percussion (Wed.—Fri.), Ron Ogden—Percussion (Sat.)

August 6 Wednesday

The Joe Marillo Quintet
Charlie Chadwick—Bass, Ron Satterfield—Keyboards, Duncan Moore—Percussion, featuring Moqui Ghan—Vocals

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Black Angus, 707 E. Street, Chula
Vista. 426-9200. Summerwine
contemporary. Monday through
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Black Frog Restaurant, 4672
Federal Boulevard, East San
Diego. 264-5797. Jazz. Thursday
through Sunday.

Blarney Stone Pub, 5617 Balboa
Avenue, Claremont. 279-2033.
Brian Connelly with and
international folk. Wednesday
through Sunday.

Blue Parrot, 1298 Prospect Street,
La Jolla. 454-9121. Improvisers
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Munich-Lower Quarter, jazz. Friday
and Saturday.

Bob LaBeau Music Center, 1450
Rosecrans Street, Loma Pointe.
222-6656. The Somewheres
bluegrass. Saturday.

Boon's, 2888 Pacific Highway,
downtown. 291-5555. Galy
Parker. 1980s contemporary
picks. Tuesday through Friday.
Scandinavian country. Sunday and
Monday.

Bourbon Street West, 315 South
Highway 101, Solana Beach.
755-5161. The Ira Cobb Dwelland
Band. disband. Friday and
Saturday.

Bunbury's, 9065 Mira Mesa
Boulevard, Mira Mesa. 578-8666.
Don Livingston. contemporary
country. Tuesday through
Saturday.

Buttercup Lounge, 2045 East
Village Parkway, Escondido.
743-6422. Horn, Paul and Mel
Vernon. variety. Thursday through
Sunday.

Cafe Del Rey Mesa, 1503 E.
Paco. Balboa Park. 234-8511.
Sharon Skaggs. piano bar. Friday
and Saturday. Carol MacFarland.
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Cafamaron, 3999 Mission
Boulevard, Mission Beach.
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Cask and Cleaver, 140 South
Serra Avenue, Solana Beach.
481-8238. Rick Fagan.
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Catalways, 10757 Woodside
Avenue, Scripps. 449-0700.
Station. rock. Tuesday through
Saturday.

Celtic Inn, 3889 Claremont Drive.
Claremont. 279-2879. Bar N.
country western. Friday and
Saturday.

Chateau, 3623 College Avenue.
College Grove. 582-5820.
Vestibell Trio. contemporary.
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Coast Club, 135 North Highway
101, Solana Beach. Jazz and Salsa.
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578-1216. Top Country. country
western. Tuesday. Red-eye.
country western. Wednesday
through Saturday.

Da Vinci's, 626 E. Street, Chula
Vista. 427-8880. Rex Paris.
contemporary. Tuesday through
Sunday.

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Scrimshaw
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12
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13
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14
BOB SASSE 7:30-11:30
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BLITZ BROS.
Tuesday, July 15-Friday, July 18 and
Tuesday, July 22-Friday, July 25

Strangers

Sunday, July 13
BRATZ

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140 S. Sierra, Solana Beach 756-6733

READER'S GUIDE TO THE MUSIC SCENE

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-6611. Terry Welch and One Plus One, contemporary, Tuesday through Saturday, Jim Donohue Trio, contemporary, Sunday and Monday.

Old Hungry's, 2547 San Diego Avenue, Old Town, 298-0333. Jim and Theresa Hinton, Irish folk, Tuesday through Saturday.

Old Bonito Stone Restaurant, 4014 Bonita Road, Bonita, 479-3537. Jackie Kendall, contemporary and folk, Friday, Saturday, and Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Clogging Shamus, old time foot stomping mountain music and clogging, Thursday, Guy and Candie Carawan, Irish-American fiddle tunes and ballads, Friday, the Richard Greene Band, folk and bluegrass, Saturday, Brent Millikan and Luiza Padilla, Brazilian jazz and South American music, Sunday, Old Time Hoot Nite, Tuesday, Bob Sasse, old time western songs, Wednesday.

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2146. Tom Cat, blues, Thursday, Merle Jones, contemporary, Friday, Rick Lyon, contemporary, open mike, Saturday, Dennis Wake, originals, Sunday, Whitey Johnson, blues, Monday, Featherwood, country, Tuesday, Paul Dine and guests, folk, Wednesday.

Orange Tree, La Jolla Village Square, La Jolla, 455-6064. Joyceann Damron, folk, Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-8481. The Bar Stars with Mitz Turner, country western, top 40, oldies, rock, and boogie, Friday and Saturday.

Pat Joey's, 5147 Waring Road, Allied Gardens, 285-7873. Dick Liberators, oldies and goodies, Thursday, the Brigham Preservation Band, rhythm and blues, Friday and Saturday, jam session, Sunday.

Palomino Cocktail Lounge, 5621 Mission Gorge Road, Mission Valley, 280-4698. Country, rock, and pop, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889. Lust, rock, Thursday through Sunday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Merle Moore, contemporary and swing, Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove, 454-9284. Ron Gornes, folk and country, Thursday, Jeff Bradley, contemporary and folk, Friday and Saturday, jam session, Sunday, Jim Pines, folk, Tuesday, Jeff Wise, country western, Wednesday.

Porthole Lounge, Holiday Inn, 1350 North Harbor Drive, Encinitas, 233-3841. Summerfest, top 40 dance and show, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego, 283-7448. Lori Bell and Pam Soper, melodic jazz, Lori Bell and Carl Crawford, classical flute duets, Thursday, Saturday, and every other Sunday, Melissa Morgan, harp, Tuesday, Orlon, guitar duo, Wednesday, Friday, and every other Sunday, Melissa Morgan, harp, Friday afternoon.

Quei Fromage, 523 University Avenue, Hillcrest, 295-1000. Phil Rockwood, classical guitar, Tuesday, Rick Lyon, contemporary rock, guitarist, Sunday afternoon.

Reuben E. Lee, 580 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 580 Harbor Island Drive, Harbor Island

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
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JULY 10, 1980 1

long-time enemies, a legendary law-
outlaw when it moves beyond a couple
Bette Midler, as the Joplinesque

The Last Hard Men — Some small effort is made to heat up the drama (the hero has to look on helplessly while his daughter is attacked in slow motion by a pair of skin-crawlingly reptilian rapists), but for the most part this hurried western shows no appreciation of the emotional meanings in the rubber match between two

The Rose — However much this movie owes to the particulars of Janis Joplin's life, it surely owes more to the generalities of the musical-biography

melting, humming up a mental breakdown, and mingling in the society of ghosts at a Gilded Age resort hotel. Stanley Kubrick dawdles so long in his deliberately banal, slice-of-life dialogue and so long in appreciating his capital assets (the ornate hotel, a garden maze styled after the one in Laurel and Hardy's

orn seem to occur in the normal course of things, but instead necessitate swerves, detours, and pit stops. Better than usual attention to low personal tastes (in music, in clothes, in home furnishings, in behavior) intrude into relationships, but still plenty of room for more work in that area. The tastes of only one of

An Unmarried Woman is more agrammatic than a case study of a woman on the loose. The movie is like a protracted version of one of those consciousness-raising trapeze unendingly fictional best-seller comedies, balanced, systematic, and solid, but at the same

— More a dramatic account of a rebound, this easily illustrated self-help con-manuals that rough the non-rats. It's overly graphic, and universal, at least in an

of latitude to
his schizo-
physical break-
jogger, he's
his in his hey-
pitching woo
that seems to
the heart in-
reminiscent

[illegible]

Drive-In, Midway Drive-In, New Valley just scraping by, and the industry big With Bud Cort and Samantha Eggar,

An Unmarried Woman — More a diagrammatic than a dramatic account of a woman on the rebound, this movie is like a profusely illustrated version of one of those self-help consciousness-raising manuals that traipse unendingly through the non-fiction best-seller charts. It's overly balanced, systematic, and universalized, but at the same time it makes

roles, and gives him a lot of latitude to show off his talent, or his schizophrenia. Miming the physical breakdown of a first-time jogger, he's reminiscent of Jerry Lewis in his heyday. Shortly thereafter, pitching woo in a low, alien voice that seems to emanate from deep in the heart instead of the mouth, he's reminiscent of Sergio Leone's outlaws as a counterpart



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ANDROGYNY CENTER wishes to thank the 24 individuals who so generously assisted the first international symposium, "Androgyny: The New Reality," for the Humanistic Studies, 1718 "Academy" Building, Suite 200, for their own support. Most of the symposium's attendees and exhibitors are being prepared for a complete report in the issue of "Androgyny Review," 1982, Vol. 12, No. 1, P. 147N, San Diego 92107.

FRENCH SPEAKING European adults, September 17-18, 1982, 9 courses, 18-24, 25-34, 35-44, 45-54, 55-64, 65-74, 75-84, 85-94, 95-104, 105-114, 115-124, 125-134, 135-144, 145-154, 155-164, 165-174, 175-184, 185-194, 195-204, 205-214, 215-224, 225-234, 235-244, 245-254, 255-264, 265-274, 275-284, 285-294, 295-304, 305-314, 315-324, 325-334, 335-344, 345-354, 355-364, 365-374, 375-384, 385-394, 395-404, 405-414, 415-424, 425-434, 435-444, 445-454, 455-464, 465-474, 475-484, 485-494, 495-504, 505-514, 515-524, 525-534, 535-544, 545-554, 555-564, 565-574, 575-584, 585-594, 595-604, 605-614, 615-624, 625-634, 635-644, 645-654, 655-664, 665-674, 675-684, 685-694, 695-704, 705-714, 715-724, 725-734, 735-744, 745-754, 755-764, 765-774, 775-784, 785-794, 795-804, 805-814, 815-824, 825-834, 835-844, 845-854, 855-864, 865-874, 875-884, 885-894, 895-904, 905-914, 915-924, 925-934, 935-944, 945-954, 955-964, 965-974, 975-984, 985-994, 995-1004, 1005-1014, 1015-1024, 1025-1034, 1035-1044, 1045-1054, 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