

City Lights

Paddle It Somewhere Else

Coming soon: yet more competition for space on the local surf. The newcomers call themselves wave-skiers, and they ride what looks like a cross between a kayak and an overgrown surfboard. They sit on the board surface, hooking their toes under plastic or foam foot straps. Then they use a paddle to stroke out through the breakers and to direct the craft on its rip-roaring ride to the beach. Enthusiasts say the experience is the closest thing to white-water paddling this side of the Colorado River.

One such booster is Pat Connors, a special activities coordinator at the Mission Bay Aquatic Center, jointly owned by San Diego State and UCSD. About six years ago Connors spotted a lone wave-skier (or surf kayaker, as they're also known) down at the Tournamine Surfing Park in Pacific Beach. Then chief kayaking instructor at the center, Connors managed about three years ago to incorporate the wave-skier



Pat Connors

into the center's canoeing and kayaking course. "We had always had trouble filling it because it was competing against things like water-skiing, scuba diving, and wind-surfing. But since we've added the wave-skier, the classes have all been full." He adds that two or three students out of each class have gone on

to buy their own wave-skis, which cost around \$300 (paddles run an additional forty or so dollars). He says increasing numbers of wave-skiers have been showing up at such beaches as Cardiff, Tournamine ("It's good for beginners because of the slow rollers"), Sunset Cliffs, the south Mission Beach

jetty, and Horseshoe at Windansea. The wave-skiers generally stick to the surfing areas, but their acceptance is far from total. "I hate the things," one Pacific Beach surfer grouched. "You get in the way of them and you can get killed."

- J.D.



Paul Thall

Man Has Fit Over Mouthpiece

You don't very often see this look in a man's eyes — this look of having been pushed . . . just . . . too . . . far; pushed to the point of taking lonely, individual responsibility for winning justice, tinged with revenge. And usually you see it even less in the eyes of men like Bud Thall, a nice-looking, mild-mannered young man who holds down a responsible job as a medical technologist at Scripps Hospital. However, for the past few weeks he's been parading around town with a picket sign denouncing a local attorney. Thall says he won't

rest until the attorney is disbanded. Not surprisingly, it took a lot to bring Thall to this. It all really started four years ago and, innocently, it began with another instance of picketing. A dispute over a "lemon" Volkswagen van had prompted Thall to picket San Diego Motor Imports, in the course of that, the automobile dealer sued Thall for disturbing his business. Thall decided to counter-sue and retained an attorney to handle his case. In time he began to suspect that his attorney was incompetent, a suspicion which turned to certainty one day in a settlement conference when Thall's attorney walked up to

the empty judge's chair, sat down and twiddled around in it, and announced, "I've always wanted to do that!" Shortly thereafter, Thall fired that attorney and flipped through the *Yellow Pages*. There he found the name of attorney Mike Walker.

Thall says at first Walker expressed great interest and enthusiasm for the case, so on April 23, 1979, Thall paid him a retainer of \$1125. Although Thall moved to Oregon five months later, he assumed

Walker was working on the case. He began to have his first reservations when the attorney failed to respond to a series of phone calls and a written request from Thall, who wanted to know what was happening. Still uninformed, Thall arranged to take time off work and to fly to San Diego in order to appear at his trial, scheduled for February 11, 1980. A half hour before he was to leave for the airport, Walker finally called Thall and told him that the trial had been rescheduled to May. So Thall shrugged off the lapse. On April 28 Thall did manage to meet with Walker, who advised Thall not to go to the courthouse the next day until Walker telephoned and sent for him. The next day

continued again until last September 15. According to Thall, as that date approached, the attorney seemed to be dodging his phone calls. Thall says finally, after trying unsuccessfully to reach Walker on August 26, September 3, and September 4, he told Walker's associate that he would fly down on September 12 unless Walker alerted him that he should cancel the flight. Yet when Thall arrived at Walker's office, the lawyer informed him that the case had been rescheduled to November 10. Thall says he returned to Oregon bitter and angry. "One would think that by now I would have learned a lesson, but I have never had any dealings with a lawsuit before, and I honestly did not believe that what had been happening in the past would happen again," he explains.

He prepared to return to San Diego again on Thursday, November 6, and once again, when no one told him not to come (despite numerous phone calls), he did so. He says Walker did call him the evening of his arrival and promised to deliver some important papers so that Thall could look them over and discuss them with Walker in a meeting at 5:00 p.m. Sunday evening, the night before the trial. But then no papers arrived, nor did any explanation from Walker. And Thall says Walker never showed up on Sunday night, even though Thall waited at the attorney's office for two frustrating and mortifying hours. To compound all that, when Thall showed up in court the next morning, the attorney once again met him with word of yet another delay, so Thall once again had to return home to Oregon. (Walker failed to return this reporter's calls and so could not confirm or deny Thall's account of these events.)

"At that point he had my money. I didn't think I could switch lawyers again. And I kept thinking that things had to end," Thall says today. Back in Oregon, he suffered yet another postponement. This time the attorney told Thall the trial would be in March, but he persistently failed to supply Thall with the exact dates. (Thall even sent the lawyer a self-addressed envelope and a note saying, "Bud, your trial date is . . . and still got no response.") By this time Thall had started a rabbit-raising business, and when it failed, he moved back to San Diego at the end of this past February. Tired of waiting for Walker, Thall called the Superior Court clerk and learned that his case was in fact scheduled for April 29, not March.

Yet even that wasn't the last straw. Thall says that incident came with the approach of that April 29 trial date. On April 28 Thall did manage to meet with Walker, who advised Thall not to go to the courthouse the next day until Walker telephoned and sent for him. The next day

passed, with no word from the lawyer. Thall pleaded with Walker's secretary to have the lawyer call him. He then called the lawyer's home and begged Walker's wife to have her husband get in touch with him. No call came. Thall says he lay awake all night, wondering and waiting. Finally he called Walker's home at six in the morning, only to have Walker hang up on him after telling him he'd call back later. When Thall immediately called back, he says Walker angrily warned that if Thall called again, he would "kick the shit out of" him. "I never knew what a nervous breakdown was until that moment," Thall has since written in a complaint to the state bar association. "I wrote down what he said to me, then started crying uncontrollably. . . . My

neighbor and my previous landlady finally calmed me down." That incident finally convinced Thall to dismiss Walker. But he says he still wouldn't be picking Walker now if the lawyer had returned Thall's files, substitution-of-attorney form, and money (as Thall three times in writing asked Walker to do). The attorney finally did return the files, but when neither the form nor the money appeared, Thall took to the street on May 26, armed with his sign. It reads, "In my opinion, attorney Mike Walker is Dishonest, Incompetent, Inconsiderate, Rude, Unethical, A Liar, A Con Man." Thall says he marched with it in front of Walker's Hillcrest office at 4036 Third

Avenue until Walker's associates told him that the attorney was being evicted because of the picketing. Thall then switched to marching on Broadway downtown, in front of the county courthouse, and last Saturday took up a position in front of Walker's Clairemont home. (He subsequently learned that the eviction notice posted on the lawyer's office was a phony one; Walker continues to practice at that location.) But Thall says he's drawn even more interesting reactions at the courthouse. He says many strangers walk by and applaud. Another former client of Walker's stopped and chatted with Thall and through him Thall learned that Walker has been suspended by the state bar association for not paying his state bar fees and thus isn't

supposed to be practicing law at all. Still another person who walked up to Thall was Robert Basley, secretary for the San Diego County Bar Association, who now says he will help Thall to get the state bar to investigate Walker's actions. On Monday Thall did win some compensation when Walker failed to show up in small claims court and Thall thus won an award of \$750 to cover part of the money he paid Walker (\$750 is the maximum amount the small claims court deals with). Thall also plans to sue the lawyer (again in small claims court) for the \$652 Thall spent on flights between Oregon and San Diego. However, he insists that his goal at this point is more than a financial one. "I cannot live with myself if I let him get by with this. I don't want one

person in San Diego County or any other county to engage this man as a lawyer and be treated the way I've been treated." Although Thall insists that he hates picketing ("There are a thousand other things I'd rather be doing"), he says he'll continue to carry the sign (usually from 9:00 a.m. to 1:00 p.m., since he works from three to eleven) until he sees Walker disbanded. Oh, yes, Thall's trial has now been rescheduled — again — for January 18, 1982. He says he'll represent himself then. "They say that he who represents himself has a fool for an attorney. But I've had two fools for attorneys. I figure I can't do too much worse by myself."

- J.D.



Ed Swoboda

Mr. Swoboda Claims He Can Dig It

For the last dozen years the Stewart Mine, located on the Pala Indian Reservation north of Escondido, has been producing profitable amounts of the gem tourmaline. But almost none of it has come from within the bounds of the twenty-acre mining claim; a series of tunnels has been blasted to the west of the claim, beneath Indian property. The Indians have been aware of the mining beneath their land for the last seven years. They're just now on the verge of filing suit against the mine's owner and will be claiming that perhaps hundreds of thousands of dollars worth of tourmaline and other gemstones taken out of the Stewart Mine rightfully belong to them.

The tourmaline crystals are

being found in scattered pockets, sometimes hundreds of feet apart, in what everyone agrees is a lot of pegmatite, or granite. The Stewart Mine was begun in the 1890s as a lithium mine. Lithium, which occurs in the granite as ore, is used as a treatment for manic depression and as a drying agent in the process of making steel. In the early part of this century, the Stewart was one of the most important lithium mines in the nation, but in the 1930s, after discovery of a process for extracting lithium from water, the Stewart was closed. It was worked infrequently until 1968, when the mining claim was sold. The Cupules tribe, currently numbering 600 members, took possession of the 11,000-acre Pala Reservation in 1902. At that time there were nearly thirty mining claims within the reservation boundaries.

Seventeen claims have since lapsed and reverted back to the Indians, and now there are nine claims being worked, of which the Stewart Mine is the most

active and productive. Wealthy Los Angeles jeweler Ed Swoboda, who owns the Stewart and one other twenty-acre claim on the



Tourmaline

reservation, the Tournamine Quartz, has never tried to deny that the four miners working the Stewart for him are under Indian property. He believes they have a protected right to mine there due to the "Apex Rule," an old mining law that states a miner can work a continuous vein, even if it crosses onto the property of others, as long as the vein's apex begins on the miner's claim. Lawyers who have now become involved in the case have raised a number of questions, including whether or not the gems are actually being found in a vein, as well as the question of the sovereignty of the Cupules Indian nation, and (because the apex-mining rule is so borders. The ultimate question to be answered, of course, is to whom do the gems really belong? Seven years ago King Freeman, the Pala tribal chairman, first wondered if anything could be done about the tunneling beyond the Stewart claim's boundaries. His inquiries to the Bureau of Indian Affairs generally led to the same justification, the Apex Rule, which was originally written to apply to gold and silver, which occur in veins. This rationale never did sit right with Freeman, who reasoned that if a landowner didn't sell off his mineral rights, he owned his property to a point at the center of the earth. But the mining continued while Freeman and everybody else in the area knew that a lot of gems were being taken from beneath Indian land. Several miners came to the six-member tribal council and tried to lease a piece of land to the Stewart, but the Indians declined. Then last fall one of the oldest and most respected elders in the tribe, Bill Magee, who has a claim on the reservation abutting the southern edge of the Stewart, asked the Indians if he and a partner could lease the tract just to the west of the Stewart claim. The Indians declined that but did agree to sign a contract with Magee stating that he could mine the area if he returned three

(continued on page 17)



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Jung By The Neck

By "The Long Green Line,"
Mon. 24 One is immediately
impressed with the fact that your
editors lack respect or care very
little for your readership. The chief
function of an editor is to edit. You
have failed miserably in that.
The author of the "Line" is also
a very confused person. He
depicted agonies suffered by the
Marines in their five-day, 100-mile
march, in a point of spurious
exaggeration. I know old guys in
their forties, fifties, and sixties
who can walk that distance in half
the time, in the heat, and not
exhibit excessive difficulties. The
writer scannoned his article with
wordage heard during the walk,
not realizing that the boys involved
are in a period of transition from
teen-ager to adult. Most of the
macho language was a façade in
fear of the unknown.
You selected the article.

probably thought it was cute, and
had it published for the world to
see. Your responsibility is to
remain cognizant of the fact that
the Reader is dropped off in
various locations, free to the
public, and very young people

Letters

have been exposed to the fifth you
have exposed. The First
Amendment does not give you that
right.
It's easy to postulate that many
people have had very poor home
lives and/or a prolonged abuse of
drug intake. Jung, in his clinical
observations, noted that parental
guidance has a devastating effect
upon the child. Either extreme of
supposed tutelage, stern dictatorial
bondage, or carefree liberal sloth,
cause the offspring to act irrational
in society. Today we have a

multitude of these malcontents.
Again, Jung stated that the libido
— pressure for sex — in this
atmosphere, festers and eventually
reaches a point of explosion.
During that activity the subject will
attack any standard of order. With
the event of the explosion the
individual experiences great
personal release. I'm sure that the
editor and the author accomplished
this climax.
Please allow me to invite you
out into the sunlight.
William B. Chavasse
San Diego

The Marines Are Looking For A Few Good Middle-Aged Women

I was entranced with the
Marines' one-hundred-mile
hike. If they had carried all their
own food and had
traveled cross-country using
maps and navigation
techniques, as any backpacker
could, then it would have been
interesting. Walking one
hundred miles on roads, with
portable toilets and meals flown
in, and completing all the way,
didn't sound very spectacular.
I've seen many middle-aged

women who have never hiked
before do just that with less
complaining, on introductory
backpacking trips in the
mountains.
Lisa Jolla

Under Their Skin

Matthew Alice, in his reply to
the question concerning pills
("Straight from the Hip," May
28), is both ill-informed and
irresponsible.
The use of psoralens and
ultraviolet light or sunlight for the
induction of a tan for cosmetic
purposes cannot be justified. This
type of treatment is used, with
considerable caution, when
treating potentially severe skin
diseases such as psoriasis, when
the risk-to-benefit ratio may be
acceptable. The risks, which are
still not fully evaluated, are
certainly unreasonable to take for
cosmetic purposes. It has now been
shown that this type of treatment
increases the risk of skin cancers in
patients with psoriasis. Premature
aging of the skin also occurs.
Ultraviolet light dosage given in
conjunction with oral psoralen
tablets needs to be carefully
adjusted; this is possible with
artificial sources but not when
sunlight is used. Overexposure can
lead to very severe burning and
blistering of the skin. The drug
also gets into the eye and unless
the eyes are completely shielded
from the appropriate wavelengths
of ultraviolet light, there is a risk
of eye damage. Other problems
may also exist, since this treatment
has only been used extensively
since 1973, not every complication
may yet have come to light.
Richard W. Gange, M.D.
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Staff Research Associate, UCSD

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
While having my car tuned the other day, a friend of my mechanic was telling me about his father-in-law, who is ninety-four years old and who used to be a cowboy in Oklahoma. One thing he said was hard to believe. He said that every cowboy had a string of horses called a ramuda, and that every time he needed a fresh horse, he took one from his personal string. Could this be true?

Dana Ferlinger
Chula Vista

Horses were so plentiful at one time in the West that they could not be given away. A horse that cost its owner to feed was turned loose on the range. When Richard Dana visited San Diego in 1836, he noted that the horse was the cheapest form of livestock, selling for about three dollars. To drive cattle, a cowboy used a string of seven to ten horses; ranches were known by the quality of their strings, and cowboys would take or leave a job depending on the mounts offered by the ranch. In the Southwest, a string was called a *remuda*, from the Spanish word for remainder (the horses that a cowboy wasn't riding were the remainder of his string). In the Northwest it was called a *carvy*, from the Spanish *caballada*, for herd. In Texas they were *horses*. Beginning the roundup season, the ranch hands took turns selecting their horses from the herd that had ranged during the winter. First the foreman had his pick, then the older hands, then the newcomers in order of their hiring. Throughout the journey from the ranch to the railroad, each cowboy was responsible for his string, which, if it was good, included several types. The top horses were the cutters and ropers. The



The public relations office at the zoo informed me, when I called back, that zoo architect and planner Charles Faust might know something about the origin of Wgasa. I reached him at the zoo's operations office, told him of your letter, and he said, "It's true. I made it up, and I'm the one who did it, personally." He explained that when the Wild Animal Park was being planned, he and other members of the zoo's permanent staff spent an extraordinary amount of time in meetings — "everybody with a clipboard, sitting around, all day long." One day, on hearing of yet another meeting to attend, Faust made a remark that Charles Shaw, then the curator of reptiles, condensed into the acronym Wgasa. In short time it became a byword among the zoo's staff, particularly those who disliked the planned meetings.

For a laugh, Faust wrote "Wgasa" on the plans for the tramline through the park; the tram designer included the name on the final drawings, and it wasn't until the name and the tram were in place that Dr. Charles Schroeder, then the zoo director, called Faust into his office to ask what Wgasa meant. "You really want to know?" said Faust. "He said he did, and so I told him. Man — he started moving in his seat — I thought he was going to have a coronary. . . . And that's when he got to the PR department and told them to make up a name that fit."

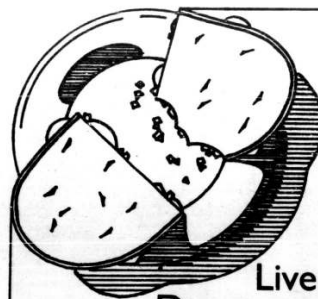
boss, who often sold them at the end of the trail along with the cattle.

Dear Matthew Alice:

Now that you've printed the official explanation of the Wild Animal Park's Wgasa Bushline — in which you said that "Wgasa" is an acronym standing for "World's greatest animal show ever" — you might be interested in the version I heard from a zoo employee. "Wgasa" is an old carny and zoo-slang acronym meaning "Who gives a sh— anyway?" It was put on the Wild Animal Park's preliminary plans as a joke and never came off. It sounds like a Swahili word, but definitely isn't.

Unfounded! Uffor
San Diego

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No Time

(continued from page 1)

However, she was somewhat dubious about their technique. "They put my whole body in a plastic bag with just my head sticking out the top and waited for me to sweat so they could collect and measure it." But it could have been worse, according to Ellen. "They used to wrap kids in wool blankets and make them run around the hospital."

She herself never doubted the outcome of the tests. "I knew I had all the symptoms. So I finally went back to University and paid to have it redone." Positive again. She had cystic fibrosis.

The disease first appeared in the scientific literature in 1936 as congenital cystic pancreatic fibromatosis and bronchiectasis syndrome, a mouthful of a name that basically meant doctors were finding some very sick babies with a puzzling combination of symptoms previously thought unrelated: chronic lung infection in patients who also developed fibrous and cyst-like scarring of the pancreas. By 1938 researchers were satisfied that the strange combination was caused by a single disease and they trimmed the name to fibrocystic disease of the pancreas, but still not a lot was known about it. Doctors were telling mothers, "We don't know why it is, but these babies all follow the same pattern, you can't find any food to agree with them and then they get pneumonia and die." When the accepted name became cystic fibrosis a few years later, the disease had become distinguished, said one textbook, "for the frequency with which it was correctly diagnosed for the first time at post mortem."

A more useful method of diagnosis was developed as a result of observations made during a New York City heat wave in 1948. As is common during a heat wave, hospital emergency rooms began filling up with victims of heat stroke brought on by excessive salt and fluid loss. A pair of doctors noted that a curiously high number of these persons seemed to have cystic fibrosis and they began wondering why. It was soon discovered that the sweat of these patients contained up to ten times the normal amount of salt — explaining the high incidence of heat stroke and also forming the basis for a diagnostic test.

Yet it is unfortunate that the sweat test Ellen Demer described is so often incorrectly done, because it is the only conclusive



The treatment/usually

sive test for an incurable and poorly understood disease. Cystic fibrosis (CF) occurs in one-fourth of the offspring of two parents who carry the genetic trait; it is the greatest genetic killer of young people in this country, with as many as one out of every twenty Caucasians believed to carry the gene. Such carriers are not affected by the disease, however, and since they show absolutely no symptoms, cannot be identified; despite the highly promising work of several researchers, at the moment the only sure way of identifying a carrier of CF is by working backward: the parents of a child with CF must carry the gene.

The basic genetic defect which is responsible for cystic fibrosis remains unknown, but it is known that this defect causes excessively thick and sticky secretions of mucus. This thick mucus brings on an almost unbelievable variety of problems, the most serious being chronic and progressive lung infections, and inefficient digestion resulting from clogged di-

gestive ducts. Mucus is produced by the lungs at their primary means of fighting infection (which is why people get congested when they have a cold), but CF patients cannot properly expel the thick secretions they produce and the mucus remains trapped in the lungs, where it fosters the growth of bacteria — which in turn promotes the secretion of more mucus, which then provides a home for more bacteria. It is this circular pattern of lung infections which eventually proves fatal.

In the Fifties a CF child could not be expected to reach school age. By the mid-Sixties the average life expectancy had grown to eleven. Now, with better treatment and earlier detection, the national Cystic Fibrosis Foundation projects that half of all CF patients born today will live past the age of twenty-one. But increased longevity has in many cases become something of a mixed blessing for long-lived patients who have become grumpy burdened with a disease perceived almost

as a curse. Like virtually anyone whose life has been touched by cystic fibrosis, Winnie Burke learned its lessons quickly. Doctors have called it "the great masquerader." It can be subtle, whimsical, menacing, and above all, arbitrary. For a CF patient, life is a misspelled path of sharp turns and detours about which nothing is predictable except that it always, leads downhill, sometimes gently, sometimes steeply. The disease is maddeningly erratic; what happens to one person is no indication of what will happen to another. Winnie, a single family one child might die at a few years of age while another makes it into his thirties to become one of CF's "old folks." But such reprieves are understood to be only temporary. Today's apparent good health, the brisk seven-mile run, the twenty-five-mile bike ride, the workout at the gym, all too frequently give way to next week's ten-day hospital stay. One minute's laughter becomes the next minute's wrenching cough, which, sometimes, leads to the burst arrest and coughed-up blood of hemoptysis. And if it doesn't, there is always the fear.

If these are extremes — the more common story of CF being one of frail, barrel-chested children, of frequently missed school and canceled family vacations — they are not atypical: it is a disease which defies neat description. It is a disease Camus or Sartre would have understood, for it teaches the meaning of existentialism as few things can. It is a disease which causes five- and six-year-olds to think deeply about sorrow and joy, the unfairness of fate, and why people are born to die.



Ellen Demer



Dr. Ivan Howard



Bob Bourquin

In 1967 cystic fibrosis became part of the life of an attractive, composed Colorado woman named Judy Longfellow. Her son, Mark, was fourteen months old at the time and she recognized, she says, "that something was wrong. He had diarrhea an awful lot and was eating me out of house and home — eighteen pancakes at one sitting, that sort of thing; it was incredible. It was some time before we came up with the diagnosis because after we had tried eliminating different foods (to check for allergies), we did a sweat test at Merry Hospital which came back negative. But our doctor was very suspicious that Mark had CF, so we took him up to Children's Hospital for more tests. They did several tests and they all came back positive."

"There was a panel of doctors, there were like three, and we went into this room — Ralph [her husband] wasn't with me. It was a very dark dismal kind of room, a room that would hold maybe thirty people, and we sat in this little nucleus and they basically told me Mark had CF and they didn't really elaborate much at all except to say that it was a very harsh disease. Then they sent me on my way."

But a few days later Mrs. Longfellow and her husband were provided with a few details by their specialist at Children's. "He came into the room and he said, 'Well, you might as well know right now that if your son coughs, that's just about the end; he will probably not last three months. He'll never be able to go to school.' The picture he painted for us was very, very black. So we were left with



Mark Longfellow

absolutely no hope that this child would live to be two years old. . . . His manner was very matter-of-fact, he was in the room maybe three minutes; they basically told me Mark had CF and they didn't really elaborate much at all except to say that it was a very harsh disease. Then they sent me on my way."

Mark first exhibited the deep, thick cough of CF when he got a lung infection about six months after this. The doctor's three-month time limit proved wrong, however, and Mark did go to school — where he excelled. He was tested at the age of six and found capable of doing college-level math. "He loved math," said his mother, "just loved it." He was also an avid baseball player and one year he became a Little League all-star. Not until last spring, when Mark was fourteen



Rita Bowers

years old, did he die. Mark was a child with a lot of friends, and in spite of his disease he led an active life, but it was a life punctuated by visits to the hospital. In contrast to some CF kids, who by the age of thirteen may have been in as many as thirty times, Mark, says his mother, "wasn't in really a lot. Maybe seven times. There was one period where he went for almost two years without a hospital stay."

Usually such hospitalizations are for what is referred to in CF jargon as a "tune-up." Tune-ups become necessary when a cold stirs up the bacteria in a CF patient's lungs; they usually last ten to fourteen days, and their main features are the administration of intravenous drugs

and intensive chest physical therapy. This procedure, dubbed a "treatment," involves physically beating on the patient's chest. This can be done with either a mechanical vibrator or by hand in a clapping manner which evokes the sound of a horse's clippy-clap; a few minutes spent observing this procedure can yield a keen perspective on the limitations of modern medicine. The purpose of this activity is to loosen and dislodge the thick, sticky mucus (termed "junk") which a person with CF can cough up in mind-boggling quantities after a treatment. One adult commented that he coughed up eight ounces a day when he felt well and twice that when he had an infection.

CF patients are advised to do treatments at home as well as in the hospital; they can be done by a child's parents, or, when old enough to use the special vibrators, children can do their own. The Longfellowes came to view the treatments as a part of life, a habit "like brushing your teeth every morning. It took an hour every time we did them and we routinely did them twice a day." But while some patients have no doubt about the value of treatments (one proclaiming, for instance, that "if I stopped doing my treatments today I would probably be in the hospital in two weeks, maybe not even that long"), others avoid them fanatically because they symbolize the unremitting grip CF maintains upon those it affects: two, three, sometimes up to four hours a day spent clearing one's lungs in a ceaseless effort simply to stay alive. One mother said, "It's just like pulling her teeth" to get her eleven-year-old son to take a treatment. "He hates" (continued on page 10)

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No Time

(continued from page 9)

it. He thinks if he works on himself he doesn't need that pounding. In the morning he goes in and he coughs and he coughs and he gets most of that stuff up himself. He'll cough for maybe five or ten minutes."

It is one of CF's more unnecessary tragedies that the type of callous (and often ignorant) welcome to the medical world which Judy Longfellow received is far from uncommon. And though families have had the amazing luck of having a child correctly diagnosed the very first time he got sick, the stories of wrong diagnoses, missed diagnoses, and refused diagnoses are legion among the CF community. One man told of having "pneumonia, or some problem, as an infant"; "repeated illnesses" all through his youth; "what was diagnosed as viral pneumonia three times" in his early teens; "mononucleosis during college"; "and other problems off and on." One physician was "convinced" he had tuberculosis and "kept running skin tests. He couldn't understand why they kept turning out negative." He spoke of being given forty different diagnoses — with any one as good as another — and of being treated for "allergies" until his midtwenties.

It was the ironic ill-fortune of this man, now thirty-five, to be too healthy and long-lived to be considered a candidate for cystic fibrosis. Nor is this sort of episode confined to the backwoods of medicine: as recently as two years ago, and based upon the erroneous results of a sweat test conducted by placing a plastic baggie over one hand, a pulmonary specialist at one of San Diego's most respected medical institutions persisted in treating for tuberculosis an adult patient who had been clearly diagnosed elsewhere as having CF — presumably because the patient was too old and too well to be "cystic."

Just as common as the litany of false diagnoses and incorrect treatments are the attendant tales of mental turmoil compounded by physicians who failed either to recognize the medical subtleties and variability of CF or to comprehend and appreciate the emotional difficulties generated by the disease, or both. When Ellen Derner was finally diagnosed, she was understandably relieved, as she put it, to "find out what it was, to learn that the symptoms were all related and that it had a name." But her doctors, she says, couldn't understand that. "One of them stood in my room and yelled at me that this was something that was going to kill me and that I had better start to take it seriously. They couldn't understand what a relief it was to have it all explained, to have it all make sense."

Few physicians are attracted to the care of the chronically ill. It subverts their image as healers; to say it can be disheartening is an understatement. One member of the hospital CF team estimates that they lose roughly one patient every six weeks. This often leads doctors to immerse themselves in the scientific aspects of medicine, specializing the patient

piratory and digestive disorders, and it can be found among blacks and Hispanics, though disproportionately a disease of whites. But what is harder to understand is that the predominant attitude within the medical community seems based on an image of CF drawn largely from the *Films*. The general medical community maintains a picture of CF similar to that put forth recently by the prestigious *New England Journal of Medicine*. In an editorial, they pronounced CF "a grim sentence, usually prolonged through an unhappy adolescence to a sad, inevitable end." This attitude, unfortunately, is often reflected in the medical care dispensed by physicians who hold it, and it is this situation which contributes to the unrestrained joy most CF patients and families feel when they finally do find a physician familiar with their disease.

The San Diego Cystic Fibrosis and Pediatric Pulmonary Disease Center at University Hospital is one of 125 specialized centers supported by the Cystic Fibrosis Foundation. The medical care of approximately 160 local CF patients is supervised here by Dr. Ivan Harwood, center director, and Dr. Nancy Olmsted, center co-director.

The center's administrative facilities and offices are located two blocks south of the hospital in a former residence on Front Street that has since been named "CF House." One of these offices is used by Dr. Harwood; its appearance tells a great deal about the man who, says one of his patients, "can't tell anybody they're going to get better. They can please and remain stable, but all of his patients are going to die." On the walls hang photographs of children he has cared for; in a corner sits an old wooden desk littered with papers and a wide assortment of items: a microscope which appears older than van Leuwenhoek's; a tall ceramic elephant; a rack of smoking pipes; and the disordered components of a unique filing system referred to by others in the office as the CFS — the Cystic Fibrosis Information Sink, in which correspondence and other printed matter often vanish for wondrously long periods of time.

Ivan Harwood came to San Diego in 1972 and joined the faculty at UCSD a year later. He came at a time when about half a dozen patients were being seen twice monthly at a clinic established through the efforts of the local CF chapter. He didn't come to San Diego intending to run the CF Center. "I didn't plan it," he says. "I sort of fell into this backward. There were a few people who needed care and there was a need that wasn't being met." There was also another appeal, something Harwood refers to as "the chemistry between a few patients and a doctor."

Few physicians are attracted to the care of the chronically ill. It subverts their image as healers; to say it can be disheartening is an understatement. One member of the hospital CF team estimates that they lose roughly one patient every six weeks. This often leads doctors to immerse themselves in the scientific aspects of medicine, specializing the patient

and his disease. Avoiding this form of self-protection has required Dr. Harwood to develop a perspective which takes into account the limitations of specializing in a disease without a cure. "If I approached CF as a disease where I always lost or where there was nothing to be done," he says, "it would be so dismal and so hopeless that I couldn't continue to be involved with it very long. So I think what I've done is to say well, okay, my role as a physician is not necessarily just to cure a disease — because I can't cure this one. I accept that from the start — but I can do an awful lot at some stages of the disease to prolong life, and I can do certain things in the end stages to make a very difficult part of one's journey through life a little better, a little easier. So I've gotten to the point where I say, well, that's part of the whole business. It's difficult, I accept that, but I also have the satisfaction of being competent with patients in that very difficult stage — patients that usually, because of the nature of the disease, we have gotten to know very well and to care about."

The San Diego CF Center utilizes a "team approach" in caring for its patients. In one sense the team is the group of pro-

fessionals responsible for ministering medical care in all its forms — the doctors, nurses, technicians, therapists, and social workers. But as an outgrowth of Dr. Harwood's belief that "the ultimate responsibility for somebody's care is in themselves or their parents," patients and families are also strongly encouraged to take part in decisions concerning their medical care. "It really works better for us to make the family and the patient partners in the whole process of trying to manage a disease that can't be cured."

A dual perspective on CF and its care is offered by one respiratory therapist at University Hospital. Bob Bourquin has CF in addition to being a member of the medical team. He is twenty-six (and still has his hair despite his objection to the "miracle elixir cure"); he says there are some absolutes in CF — and there's an absolute with me: I'm going to live another five years. It's not definite but I think that's reasonable.

Growing up in Maryland, he spent a sickly childhood with "asthma" and "allergies" until the day he "turned purple"

when he was nine. "I couldn't breathe at all. It was just like I was shut down." He recovered after a prolonged hospitalization during which doctors made the diagnosis of CF and told his parents "your child has cystic fibrosis and he's going to die."

He spent a lot of time after that trying to deny he had CF. "That's pretty much how I approached the thing when I was in my teens. Even when I was really sick, I'd never do treatments. I could be so sick I could climb a flight of steps and almost black out — in school the fifty-yard dash was more like the fifty-yard crawl — and still I wouldn't do anything for it."

"I knew so little about CF six or seven years ago. So, so, very little. And you have all these preconceived notions which you get from the newspaper articles. Like somewhere I'd read the average life span of somebody with CF was twenty-one. I figured I was nineteen, I had two years to live. I thought that was it — everybody died when they were twenty-one. I didn't realize at the time, because I was totally uneducated medically, that some people live a lot longer, some people live a lot shorter. I really thought that when I turned twenty-one that would be like the last sup-

per. I'd cut the birthday cake and I'd go in and lie down and die."

When he was nineteen an incident occurred which forced him to realize what CF would mean: he spent five weeks in the hospital as a result of air leakage from his lungs into his chest cavity — a pneumothorax. "That was the big turning point. I could not deny it anymore. I started doing treatments every day. I spent the entire fall of that year like a self-imposed cripple, paranoid of having to go back in the hospital. I was extremely depressed, did nothing except lay around the house in utter paranoia and despair."

Shortly after this Bourquin began obtaining medical care from a CF center in Cleveland. His spirits started to improve as he met other CF patients and grew to realize that he could take a direct hand in his medical care. "It's not sheer happiness that I'm where I am now. I work hard at it. And it is hard to get in an hour and a half, because that's how long my treatment takes me every day. It's hard to do that and still go to work and do everything else."

Remembering the reassurance that can (continued on page 12)

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No Time

(continued from page 11)
come from meeting other, especially older, CF patients. Houquin makes it a point to spend part of his time at University Hospital talking with the parents of CF children. It is a task he has learned to approach with delicacy. "If the children are fairly healthy, or even moderately

healthy, the parents are universally pleased, relieved, and delighted to see me there," he says. "They look at me and say, 'Wow, that's neat, maybe my kid is going to grow up.' It, on the other hand, their kid's really sick — when one of the CF kids is dying and I'm the therapist — that's when I really get the resentment, the jealousy, or the jealousy vibes. You know, when Bob walks in, is twenty-six, looks like a football player, I feel somewhat

guilty. Those parents have got to feel some resentment; at that point they know their kid's not going to make it and they can't help but be jealous that I have. That's just basic human nature."
"There's a whole lot of vibrations between CF patients. It's very awkward when you're healthier. Vibrations go out to you of jealousy and anger — I've been the recipient of those. When you see somebody who's sicker than you it's tough

because your heart really goes out to them. You know yourself when you've been sick how you feel, and when you see someone with CF who's dying, who's close to death, it's hard to look at them because you know what it's like and you know what it's like to be like, you just sort of are insensitive about it. On the other hand, it's the old animal instinct: thank God it isn't me."
Other reactions can also mark the

relationship formed between people with CF: comfort and relief can come in learning that others share the same plight; the same experiences, the same worries. Spontaneity can result from watching friends fall like so many dominoes, from thinking, "Here are X number of young adults and Monica died, and so-and-so died, everybody around me is dying — when's it going to be my turn?"
The difficulties of these relationships affect parents as well as their children. Judy Longfellow's son was in the hospital at one time with another boy close to Mark's age. The other boy, says Judy, "left the hospital and he died the night he left. It was the feeling of everybody — everybody knew — that he was going home to die. That really bothered Mark. I

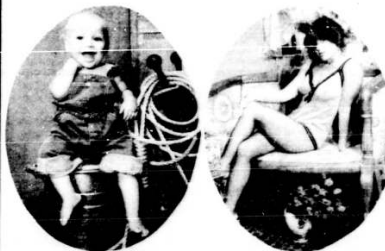
think from that time on he really began to think about his disease a little more than he might have, had that not happened. And he was good buddies with another little boy who died too." Yet she made no attempt to shield her son from such occurrences. "He liked those people, he had a good time with them. And even though it ended up to be a sad moment in his life, I don't think you can protect people from life and expect them to be well-rounded individuals, you just can't do it. Life is life, you know, you take the good and the bad."
The advisability of having CF patients associate with one another is an issue which has been widely debated within the CF medical community. The position of the San Diego CF Center is quite clear, however. An annual summer camp for CF

kids, periodic meetings at the CF House for adolescents, adults, and CF parents, along with the fostering of a recognizable "CF family" in San Diego, are evidence of Dr. Harwood's belief that as a physician he has "no role in protecting people from knowledge."
There are some aspects of this disease that patients know a hell of a lot more about than I do because they live with the disease every day. So if a family or children — which they frequently do — choose to get involved with another patient with this disease who may be severely involved or even dying, that is their business. And I don't feel any need to prevent it from happening. In fact I would say people with the disease teach each other an awful lot about how to live with the disease, or even how to die with the disease, if

that be something they want to know about."
They have taught Dr. Harwood, too, about dying with the disease. His experience with CF has led him to adopt the role of advisor rather than prescriber when someone is near death, with the patient and family making the ethical and moral decisions which must be made at that time — such as whether to cease or continue giving medical care, and whether to die at home or in the hospital (with the home being favored by nearly eighty percent of the center's patients). His evolving attitude about the role of the physician at the time of death has been forced on him, he says, by a couple of patients in his past "who were smart enough and brave enough to

(continued on page 14)

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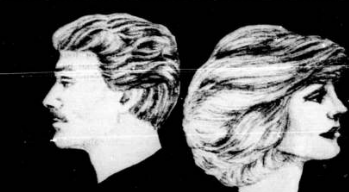
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Spirulina contains phenylalanine, an amino acid—which scientists believe acts directly on the appetite center of the brain," says Larry Switzer, the president of a California company which plans to grow it commercially in the U.S.

The supplement also suppresses your appetite because its protein is far easier for the body to digest than most proteins. This means spirulina is absorbed faster and the body becomes convinced it has all the nutrients it needs, say doctors.

"It is one of the quickest and most easily assimilated forms of protein," explained Dr. Robert Packer, M.D., a Berkeley, Calif., specialist in orthomolecular medicine.

Adds Dr. Dolph Ornstein, president and medical director of the San Francisco Medical Research Center:

"The thing about spirulina is that it readily gets into the bloodstream and the body says, 'We're getting the nutrients we need.'"

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"It's an appetite suppressant."

Spirulina is a type of vegetable plankton, a blue-green algae that grows in freshwater lakes in Africa and Central America. Its incredible value as a source of concentrated nutrients was discovered by scientists only recently—but in reality, the ancient Aztec and African tribes have been using spirulina as food for centuries.

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No Time

(continued from page 12)

tell me and the other caregivers here what it's really all about when it's clear that my science isn't going to extend a person's life beyond a certain point." So called "extraordinary" medical measures and hospitalization up until the very moment of death are rarely practiced, says Harwood, because "our patients have told us very clearly there's a limit. There is a limit and we're defining it, not you the physician but me, the patient."

One such patient was a Carlsbad woman named Rita Bowers, who died last September at the age of thirty-five. "She had been in the hospital in May," said her husband, Rick. "She was in there for three weeks and it was a very bad time for her. It was the worst time she had ever spent in there, and when she left they weren't optimistic at all about her chances. I talked to Ivan about it and he said, 'If she keeps going the way she is, probably two weeks.' And Rita said, 'No, I'm not ready to die. I've still got too much to do. I'm leaving the hospital and I'm going home... that's where I'm going to die, where I can be with the people I love.'"

Her doctors visited her at home throughout the summer, while family members changed intravenous medicines, gave treatments, and virtually duplicated the medical care she would have received in the hospital — until the last week. "The

last week," Rick recalls, "she refused to take anything — no medications, no IVs, no treatments, no anything. And that really hurt — hurt me. I felt it hard because of all the years and trouble we'd gone to. For so long we'd had to do treatments three times a day, the meds and everything else, and when she stopped that last week, it really hurt."

Rita's last months were spent preparing, preparing her two children, spending time with them, talking with them — "I'm going to be leaving you, I don't know when. But even though I'm not here physically anymore, I'll be with you all of your life," ordering the details of her life, and preparing herself. When she died, says Rick, "She said she was ready."

Being ready to die, being prepared, is extremely important, says Bob Bourquin. "Dying before you're ready is one of the toughest ways to go, it's one of the most painful. When the kids are in the hospital and they're going to fight it and they've gotta keep going, they're frantic and they're dying, that's what's so hard to see, because you just know there's nothing you can say or do, they are just so full of anxiety and fear. If people have died and they were somewhat willing to accept death, it's not as hard for us who are left."

The Cystic Fibrosis Foundation calls CF a "hidden handicap" — you can't really see it affects a person the way you can with, say, the loss of a limb. But the label refers also to the way the disease can gnaw at a person's spirit as well as his health. One CF adult who found himself unable to

work after having done so for many years commented, "You can go for long periods of time and forget that you have a serious illness. And then suddenly you get sick and you get very depressed and think, 'Oh, I'm sick again, here I have to face this.' And it's always going to be that way. It's a gradual deterioration and you have to keep adjusting to that deterioration — that's what's so difficult to do, you have to keep lowering your expectations, lowering your degree of involvement in activities and living less and less. Trying to live as fully as you can but being able to do less and less all the time."

Yet for at least one San Diego couple this development has created unexpected possibilities. Michael and Lisa (not their real names) are in their thirties, live in La Jolla, and have a daughter in spite of Michael's having CF (the vast majority of CF males being sterile). Michael is tall, has a good physical build, and looks as if he spends most of his time on a tennis court when not in his office. In short, he looks the successful Southern California professional, which he is. But after a three-week hospital stay in December and years of thinking about it "ad nauseum," he recently decided to quit his job.

As his health had worsened over the years, the strain of managing both disease and career had proven increasingly difficult. His employers showed something of a chronic inability to understand this even after their trim young executive's "allergies" and "colds" were explained to them, and when he informed them he was quitting, they asked, "What is it? Has there been some change in your health?"

There had, following CF's inexorable downhill path, but his attitude had changed. Upon returning to work after the December hospitalization, he had realized that he "just didn't have a great interest in picking up the accumulated piles of stuff, clearing them out, and pushing onward and upward." I asked myself, "What good does it do me to make this kind of money?"

We went on a vacation to Yellowstone for two weeks last summer, and the day before we left I started feeling lousy and having some hemoptysis. For the next six days either in the middle of the night or next morning I'd get up and cough up a bucket of blood. I said, "By God, I'm going to enjoy this vacation," so we continued on and got to everywhere we were going to go, but it was not like we had planned. I had these great visions of taking my daughter horseback riding, and we were going river rafting, and we were going to take hikes in the woods. We took one hike in the woods and I started coughing up blood. And so I asked, "What good is all this money?"

"I had fought as long as I felt I could fight. I was just tired of fighting. I had always put myself in a position of saying the work comes first, if I got sick and needed a tune-up, I'd say, 'No, I can't afford to take two weeks off.' So everything else suffered. I'd go home at night and collapse and weekends I'd lie around collapsed and kind of recuperate for Monday morning, when I'd go back into the office and drag through the week. I'd go to the office feeling lousy and I'd go on trips feeling lousy, it was a real problem as far

as doing anything other than the duties from nine to five. Sometimes if I was real sick I'd go home at lunch for an extra treatment."

Difficulties developed at work because his associates could not comprehend the narrowing limitations of this child's disease with the innocuous symptoms — coughing and fatigue. He who was once the favored, fair-haired boy, solver of tough problems, was now "dogging it or wasn't motivated."

"I'd always been success, achievement oriented," says Michael, "and I had to resolve whether I was a quitter. Was I a failure? But I've come to the point where I don't want to be looking back a year from now, or five years from now, or whatever, and saying I wasted the last year or five years. I want to feel I've gotten something out of life, done something I want to do other than grind out an earning. . . . It's an opportunity for a new beginning."

"Most people could put up with a shitty job," says his wife, "and say, 'I'm going to retire in thirty years.' Well, that's out for him, for us. So you have to refocus your life, you have to do something different, find new values." And in a peculiar sort of paradox, reaching the point of this decision has removed a great deal of the burden of uncertainty as to how CF will affect their lives. "We are at this point looking ahead," says Lisa, "we really are. For the first time we are looking ahead and I feel good about it."

Few people Michael and Lisa associate with seem able to understand their decision. The comments they have met with — "He doesn't seem that sick," "What job are you going to have Monday morning?" "How are you going to bring in the money?" — seem to underscore an almost irreconcilable schism between a person with a concrete perception that his life is finite, and a society vitally concerned, as

Lisa says, with how people "are going to arrange their houses and what room they're going to add on and whether the maid should come every Tuesday or Thursday." The person with CF can't help but see things differently.

Not only is work viewed differently — as more than a means of "grinding out an earning" — but, according to Bob Bourquin, so are social relationships. He says the person with a shortened life span subjects the ordinary social niceties to greater scrutiny. "If, for example, I feel like a friendship is unsatisfactory, I will totally write it off, and other people can't understand that. I think it's people coming from the fact that people with CF have a feeling that time is more precious, more fleeting, and why spend your time with somebody that you don't really like, that you don't really have something with? I think there is more of a tendency just to walk away from people like that, and I don't think that's

bad. I don't believe in maintaining a friendship just for the sake of maintaining a friendship. It sounds trite, but the quality of time that you spend with someone is so much more important than the quantity." The feeling that time is fleeting, that experience must be maximized, work made valuable, and life lived from day to day, comes in virtually every conversation with a member of the CF community. There is an awareness that a shortened life span requires not holding back but giving more, and it comes through both in Rick Bowers's comment that "Rita's outlook was, let's cut through all the crap and get to the meat," and in Judy Longfellow's saying, "We never avoided doing something with Mark because he had cystic fibrosis. We took Mark places a lot of times where I know he really didn't feel good, he maybe shouldn't have been there, he would be tired or something, but he wanted to go." (continued on page 16)

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No Time

(Continued from page 1)

The young father of a CF baby recently expressed a wish to take his son camping and fishing. "I'd like him to play baseball. I'd like him to do whatever he wants to do, because I'm going to enjoy him, we're going to enjoy each other." But a moment later he exposed the dilemma of CF by adding, "I'm a realist. We want things to be as normal as they can, but there might be... there will be... some unpleasant things occurring." His wife, though, had no doubts on how to face this future. "A full life," she said, "can be three years, six years, whatever we have. But we have to work as hard as we can to provide him with what we are able to give him so he can live a good, full life to the best of his ability and our ability."

The mother of a child dead many years confirmed that this is the only workable approach. "There is a great deal of satisfaction," she said, "when you feel that a child has been happy and had the best of care and you've done everything that you could do."

Cystic fibrosis, like many diseases, affects the mind as much as it does the body. The ever-present cough and the accompanying sputum serve as continual reminders of the temporal and fragile qualities of life. The pool of one's own blood hypothetically fixes the gaze after a hemoptysis, and its presence has a peculiarly powerful ability to make other things—tomorrow's appointment with a client, the upcoming calculus final—miraculously dwindle in significance.

Every night the person with CF runs through the regimen, reviews the litany. "Did I take all my pills today? The enzymes before every meal and snack, the antibiotics, bronchodilators, vitamins, the profusion of gelatinous shapes and colors. Did I take them all? Did I get enough exercise? Did I do the treatments that were necessary? Was everything loosened and expelled that was there to be loosened and expelled?" And unavoidably the question arises: "Does it matter? In the morning it will all be there again."

It does matter. And tomorrow you'll do it all again. You'll wonder again, "Am I as healthy today as I was the day before? And will I be this healthy again tomorrow?" Add you'll worry again, "Am I doing everything, everything that can be done?" Not to beat it, because you can't, but at least to hold your own.

But much as it demands and takes, cystic fibrosis also gives. Throughout it all—amongst the survivors, the families, the "victims" them-selves—inevitably intertwined with the sadness, the grief, and the anguished projections into the future, in among all these threads of sorrow runs also one of deep beauty. It comes from facing with dignity what has been dictated by fate, from preserving in the face of encroaching debilitation; from knowing what the end will bring, yet living each day, and the day after, and the day after that, as if each were of vintage quality; it comes from a gleeful anticipation of each day's newly opened blossoms and from the song of the mockingbird that wakes you in the night. It comes from the satisfaction in learning what is and what is not important. And it comes from fighting the best you can.

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City Lights

(Continued from page 1)

percent of the take to the tribe. A percentage of that kind is almost unheard of in mining, the going rate being more like ten percent, but the sixty-six-year-old Magee, whose family has mined the area for generations, was certain that the area to be mined was rich in tourmaline.

Last October, with sanction from the Indians, Magee began excavating above the granite on Indian property. Using heavy equipment, he dug a long trough about ten feet below ground level, exposing a portion of the granite ledge. Though Magee says he was not close to the tunneling from the Stewart, which is about twenty feet below the top of the granite formation, Ed Swoboda claims otherwise, and within days the owner of the Stewart sued Magee and the Indians in order to halt the excavation on Indian land. Swoboda obtained a temporary injunction.

November. A trial to determine if the injunction should be made permanent was scheduled for this month, but has been postponed. The Indians, who as sovereigns possess the right to claim immunity from many lawsuits, have been dismissed from the case, and the remaining defendants are Magee and his partner, Ed Link, a well-to-do Palm Springs gem dealer.

It's coming down to a battle of the experts. Magee, Link, and the Indians say that after they surveyed the Stewart claim boundaries last fall, they discovered that a second entrance to the mine is actually on reservation land. Swoboda and his group had it surveyed and say the entrance is eight feet within the bounds of the mining claim. Magee and the Indians contend that the Stewart is a "pocket mine," wherein the gems are discovered in sparse and unpredictable locations within the granite. Swoboda has an expert geologist who will testify in court that the granite constitutes a vein and is covered by the Apex Rule.

Tribal chairman Freeman, bolstered by the discovery that the facts in the case are contestable, says that the Cupesans are definitely going to file suit against Swoboda, but he won't say exactly when, and neither will the tribe's attorney. The Indians will be paying for the litigation with income from a lease of reservation land to Comstock, a concrete supplier which quarries gravel near the Pala Mission.

Bill Magee, who lives on the reservation, says that some of the finger-size pieces of tourmaline mined in the Stewart have brought \$1500. He says his grandfather discovered the mine in the late 1800s, and he's worked in it himself. "It's a pocket mine, it isn't a vein mine," he says. "I've never heard of a pocket mine being protected by the Apex Rule. The thing that burns my butt is they always put the Indians on the worst goddamn land, but if anything of value is ever found on it, the wealthy people from the city come out and exploit 'em."

— N. M.

— Jeannette DeWyse and Neal Matthews

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A FEW KIDS FROM ROSARY



Cheryl Shaw

Maureen O'Connor stopped sending them Christmas cards two years ago, about the time she left the city council. They were the girls attending Rosary High School in 1971, where O'Connor taught them physical education and presided over their home room. They were the ones behind the miracle "Kiddy Campaign," the twenty-odd Catholic high school seniors, flushed with the ideals of youth, the heritage of the Sixties, and positive that what local government needed was a good dose of ingenueness. Their door-to-door precinct walking in Ocean Beach, Mission Hills, Loma Portal, and Hillcrest was seminal in the launching of O'Connor's career, who at twenty-five rode the youth ticket onto the San Diego City Council, becoming the youngest person ever elected to that body.

But that was a decade ago. Now Rosary High School is defunct and its buildings, soon to be demolished, presently comprise Sacred Heart Elementary School at Forty-second and Polk in East San Diego. Maureen O'Connor has served two terms on the city council, beginning as a naive apostle of openness and trust between people and government, and emerging as one of San Diego's shrewdest professional politicians. She is now chairman of the Metropolitan Transit Development Board (MTDB), and was appointed last December to represent San Diego on the seven-member Port Commission. She is often mentioned as a prospective candidate for mayor. As for the girls who fueled her first campaign, well, they aren't girls anymore.



Theresa Cauchon

While working as an O'Connor volunteer, Cheryl's last name was Iaco, now it's Shaw, and most of her time is taken up caring for her two small sons, ages two and four. Cheryl is twenty six and the lives with her husband in an immaculate house in a plush section of Kensington. Like her father, Frank Iaco, Cheryl and her husband Mike are in the real estate business, and they own "income property" in the form of apartments and condos all over the city. Looking up from her high school yearbooks lying open on her glossy hardwood dining room table, Cheryl assesses herself as she stares out the window at the green lawns and serene jacarandas. "I guess I've changed my views politically since high school," she says reflectively. Like O'Connor, Cheryl was once a fiery



Linda Stewart

estate broker, went into business. They purchased their first house in 1974 in Golden Hill, paying \$20,000 for it, and sold it a year later for \$30,000. Since then they've lived in six other dwellings around town, staying in them long enough to make improvements, then vacating for tenants or new owners. "We were both working full time and then coming home at night and working on different houses for so long... now that this place is finished I'm getting kind of bored," says Cheryl. Now she has her husband and her children and her properties and her bowling league, but she'd like to get more involved in Susan Golding's campaign for city council. The taste of politics she was exposed to in high school has turned into an appetite. "We worked a lot for Maureen," she says, letting her eyes roam over the pictures of the victorious, miniskirted teacher and her young volunteers in *De Colores*, her high school annual. "But I can never imagine working that hard again on another campaign."

A couple of years ago Cheryl and Mike sold a house on Louisiana Street in North Park to one of Cheryl's old classmates and fellow volunteers, Linda Stewart, nee Hecker. Linda and her husband, Dallas, sit in the small living room of their compact,

two-bedroom cottage, listening to KPRI and talking with a visitor. "Sometimes we wonder how we got so middle class," says twenty-six-year-old Linda from the depths of a thick cushioned, shellacked wood frame couch. She gestures around the room, taking in the color TV, the other post-hippie era furniture, the expensive sound system, the stained glass. Last January Linda participated in a quintessential middle-class rite of the Eighties, a six kilometer run — but this was organized to register opposition to the draft. "I thought the cause was kinda neat," she says, "and I got a T-shirt and everything."

Though Linda and Dallas aren't that politically active anymore, Linda describes herself as "politically interested." And her life since high school has been a continual enactment and distillation of the politics that characterized the Seventies. She recalls that her father, a conservative accountant, "hit the roof" when he discovered that Linda had agreed to survey one hundred people for Maureen O'Connor in the spring of 1972. Councilwoman O'Connor was trying to plumb the feelings of her constituents in order to vote on a city resolution calling for total U.S. withdrawal from Vietnam. Her parents didn't like her working for the liberal O'Connor anyway, but to become embroiled in the whole Vietnam mess was just too much. Ironically, O'Connor voted against the resolution.

Linda enrolled at San Diego State University later that year and majored in art. She took up with Dallas, seven years her senior, who was running a small Indian



Maureen O'Connor (center)

jewelry shop at the War Path Trading Post, on the corner of Monroe and Euclid. Dallas was a self-described hippie radical who had secured conscientious objector status from the local draft board in 1971. He was required to give "alternative duty" to the community, and ended up as one of the founders of Alpha Project, a successful social service organization still operating in East San Diego. He had hair dangling below his shoulders and wore three rings on each hand, and he loved to "blow people away" with his appearance. This he succeeded in doing when Linda introduced him to her parents.

Dallas was doing well as a jeweler and Linda was enjoying school until January of 1974, when about \$3000 worth of diamonds and colored gems were stolen from Dallas's cache. They suspected it was the neighborhood junkie. Linda had to go to work. She quit school a semester break and took a job as a cashier and hostess at the Aspen Mine Co., and eventually found a better job as an estimator for a concrete contractor. In July she and Dallas were married in Balboa Park behind the Cafe del Rey. Two months later the economy fell all to hell and people stopped buying jewelry. According to Dallas, his income dropped from about a thousand dollars a week to about eight hundred dollars a month. The next summer a construction industry strike cost Linda her job, and she went back to work at the Aspen Mine Co. In late '75 she took the job she still holds as

an estimator for a reinforcing steel (re-bar) contractor. Dallas works at the same place as a truck driver.

Although there's a lot of pressure and it's not the kind of work she envisioned for herself when she grew up (architecture was her stated interest), Linda admits that "it's kind of good for my ego — being one of these women in town that do re-bar estimating." Her outfit has the contract for the new parking structure going up at the Fashion Valley shopping center. She's her own boss, the work is varied, and she has a plenitude of responsibilities. Still, she makes about half as much money as men who do the same kind of work. It's frustrating, and too late to start on the bottom somewhere in another business. She figures to be staying with it another five years or so, then maybe move to Wyoming with Dallas and any children they may produce between now and then, to a town named Buffalo, up against the majestic Big Horn Mountains in hole in the wall country. A nice, comforting dream freed by a lifetime of watching San Diego expand exponentially. They've been so busy making a living that they've barely had time to notice how much the city's changed, how much they've changed. They would have voted against the convention center, but they forgot to mail in the ballots on the way to work.

Linda and Cheryl and some of the other girls at Rosary High gathered into a different clique than did Theresa Cauchon, who at twenty-seven is still outside the mainstream. Cauchon is now a serious and inveterately active member of Tom (continued on page 20)

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ROSARY

(Continued from page 19)

Hayden's Campaign for Economic Democracy (CED), and these evenings and weekends she can be found at the doors of one grocery store or another collecting signatures to place the issue of district elections on the local ballot.

The first days of her political activism were not nearly so ideological. While walking precincts for O'Connor's campaign, There she says she "didn't have strong ideas regarding issues. I wasn't close to the Vietnam war. I knew there was a war going on (my brother was a quiet draft resister — he didn't register), but I didn't have strong feelings about it." After graduating, she attended college in Quebec for a year and studied French. Though she had a few female friends who were up there with draft dodgers, in 1973 she and her sister and a couple of friends from Rosary High School went to Germany, where they got jobs in restaurants and tried to learn German.

In a gigantic restaurant in Stuttgart, There and her sister became waitresses. People from varying countries worked there in a hierarchy of tasks, depending on their nationalities. The African blacks, who were really the studious college types in Europe for education, were the ones who mopped the floors. The Malaysians washed the pots and pans. The Slavs and

career-bound Germans gravitated toward cooking. The Moroccans, Algerians, and Italians worked at the salad bar and as waiters. There and her sister stayed two months, then departed for Africa, where they had an uncle teaching at a Catholic school in Zaire.

They began the journey by hitchhiking to East Berlin, then flying down to Sudan, just below Egypt. They boarded a slow boat down the Nile and reached the town of Juba after several days. From there they hitchhiked on trucks down to Zaire. The whole trip took more than a month. The political strife in Sudan was evident daily, and the missionaries in Zaire told them their hitchhiking rides on trucks down to Zaire were part of the human suffering resulting from the factionalism there. They stayed with their uncle for a little more than two months, then went on to Kenya, where There parted ways with her sister in Nairobi. Idi Amin's Uganda was also in turmoil then, so she had to avoid it, but she was able to travel through Ethiopia, then back up through Egypt to Israel, where she worked in a kibbutz. Her uncle was among the chickens, gathering eggs. She noticed there were no young Israelis there; they were all soldiers. A few months later she was back in San Diego attending Grossmont College.

There concentrated on political science and progressive economics, and she ended up walking picket lines against Gulfco in front of liquor stores with the United Farm Workers. "I wanted to do work that would make the world a better

place," she says now. "I wanted to somehow change things." When the Tom Hayden for U.S. Senate campaign rolled onto the campus in 1975, There immediately volunteered her help. "I got the sense that Hayden wasn't running as an individual; it was like he represented a movement of people. It was a lot different from the feeling with O'Connor. Back then it was just her, as an individual. Hayden spoke for a whole group of people." After Hayden's defeat There transferred to San Diego State and continued her studies in political science, political literature, Third World literature, and economics. She fell in with the foreign students, the Iranians and Latin Americans. When she graduated in 1978 she became a full-fledged activist with CED, and worked as a Vista volunteer doing tenant organizing. There was instrumental in getting Proposition C, the district election question, on the ballot in 1980. It was defeated by only a handful of votes. She is now working on her master's degree in city planning, and is employed half time at MITDB, headed by O'Connor, who does not favor district elections. They run into each other now and then.

"It's not a hobby," explains There, referring to her political activities. "I don't particularly enjoy giving up my personal time to go to meetings and collect signatures. I wish the world was a better place so I wouldn't have to do this, but I have a responsibility... It's my duty to make the world a better place."

That was a common sentiment among

the girls in Maureen O'Connor's home room at Rosary High in 1971. As women, the notion of changing the world for the better has become for them a task that may or may not square with the demands of family, education, work. Carol Casas, nee McCrea, who formed the nondriving O'Connor to various neighborhoods and functions in an old blue '57 Chevy, is now a landlord and a management trainee at California First Bank in North Park. Her long-term goal is still "the betterment of society, making people happier." "Can she do that while working at a bank?" "Of course," she says assuredly. "Anyplace you deal with people you can do it." Dolores Ordonez, who got her brothers and sisters to pitch in and help on the original O'Connor campaign, says now that she's not interested in politics and never was. After five years of studying art at San Diego State, a marriage, a divorce, and various jobs, Ordonez is heading back to school to study drafting at City College. Adella Chavez was an enthusiastic campaigner who worked in O'Connor's council offices for a while; she's now a waitress at Carlos Murphy's in La Jolla and is also going back to school. Marlene Terhaar migrated to Minneapolis, where she's raising two children. Maureen Stiles has worked her way into the buying office of J.C. Penney's in Los Angeles. None of the movers behind the Kiddle Campaign sees each other on purpose anymore, and their only contact with O'Connor is what they read in the papers.

A Little Da Will Do Ya



John Siner, James Byrne

JEFF SMITH

Outside of the Puppet Theatre in Balboa Park last Thursday night, police vehicles were stationed at every entranceway in the area, and many officers — including fifteen to twenty at a command post set up near the entrance to the theater — were highly visible throughout the park. Their attention was focused on an estimated crowd of more than 500 members of the Armenian community in Southern California who had come to protest the appearance of a Turkish folk-dance troupe. The folk dancers were touring California to celebrate the centennial birthday of Mustafa Kemal (1881-1938), who founded modern Turkey. As the police looked on in readiness, the Armenian protesters burned a Turkish flag — to symbolize, they said, their anger that anyone would celebrate a man who had resorted to genocide in an

effort to destroy their race. The bumpy June evening was filled with tension.

Inside the theater, according to the program notes, was a "heart-warming and beguiling comedy" by Hugh Leonard, entitled *Da*. By 8:00 p.m., a certain time for the opening of the production by the Mission Playhouse, the Turkish folk dancers had failed to appear at the Organ Pavilion, and the members of the Armenian community sitting bunched quietly in small groups, their aim having been accomplished. Inside the Puppet Theatre, the show went on.

In the play, an Irish playwright named Charlie returns to the home of Da, his foster father, after the man has passed away. As Charlie rummages through Da's few, lowly belongings, they evoke for him not only memories of his youth but also the ghosts of his foster father and foster mother, and other phantoms from his past (including his younger self), most of

whom seem abundant then, specific like na- tures and become more real than Charlie. The result is a highly original sentimental comedy, like a mixture of sentimentalism and the latter, however, was frequently obscured, in the Mission Playhouse production, by problems both on and off stage.

The play does have some funny, and potentially provocative, material. At one point, for example, Charlie at age forty confronts himself at age eighteen. Rather than emphasize the backward look at one's roots, which the rest of the play does in abundance, Hugh Leonard reverses the perspective and has the younger Charlie look forward, at the man he will become in twenty-two years. Needless to say, Charlie "Then" isn't all that impressed with Charlie "Now." "You're a bit of a disappointment," he says. "Too ordinary." The eighteen-year-old's own consolation in the brief scene is that at least he'll live to age forty.

The brevity of this scene typifies the play's general reluctance to follow its own cues and venture into fresh terrain. (In another instance, Charlie asks his father what dying was like. "I didn't care for it," is Da's curt reply.) Instead, the comedy prefers the backward look at an Irish writer's past — upon which subject any number of other playwrights have gazed with keener eyes. And though it has moments of genuine humor, and even some elements of pathos, *Da* offers few revelations about the subjects it considers. Overall the comedy is tinged more with the light of sentiment than with the heat of insight.

A good production of *Da* could make the play go, on its own terms, and the Mission Playhouse may get there yet. On opening night, however, the individual performances in this comedy of character were uneven at best. The timing — crucial in a play of this nature — was alternately sluggish and speedy; there were both lapses and lines stepped on. Some of the performers appeared to have little sense of how funny the play could be. Thus a piece of wit would be delivered without effect, or another member of the cast would resume the dialogue before the audience had a chance to savor the previous line — that is, if the audience was able to hear it in the first place.

A fair percentage of the speeches in the play — delivered in half-and-half Irish accents themselves able to blur intended meanings — appeared to emanate not from the stage itself but rather from, say, a location about twenty-five feet behind the backdrop. By the time they would reach the audience, even in the relatively small Puppet Theatre, many of the speeches were either distorted or actually incomprehensible. This phenomenon, true especially of the men's voices in the lower ranges, kept the audience at the edge of its seat throughout the evening, though for the

wrong reasons. The effect was a continuing nuisance, like eavesdropping on conversations, barely within one's auditory range, that are spoken into the bell of a seashell.

When one could understand what they were saying, the characters were likable enough, even though the playwright rarely allows them to venture too far beyond the limits of being merely stock types. Director Elythe Pirazmini has chosen her cast well, but one has the sense that all the performers are capable of better efforts. Veteran actor John Siner, for example, does a competent, journeyman's job as Da, Charlie's sheepish, old coot of a father who, according to Charlie, never had a "half-wise thought" in his life. Siner carries a degree of sympathy for his creation, but his performance lacks the vitality, the spark, and the precision — albeit ghostlike — that could make the part really play. And in the other important role, James Byrne is almost too distant, too ethereal as Charlie, the middle-aged play- wright who returns to the drama of his youth. Byrne neither projects his voice well — he is swallowing some of the play's funniest, most acerbic lines — nor injects much feeling into his characterization. The result is an almost neutral being, as if the elder Charlie were the ghost and his resurrected family were in fact the living entities.

In less prominent roles, Michael Ball and Terry Brengle are one bright spot of the evening. As the young Charlie, the only character who actually grows during the course of the play, Michael Ball is successful for the most part in tracing the evolution of his character's creative impulses. And Ball's restless and youthful — though dramatically well-controlled — energy is a much-needed, and thus much appreciated, feature of the show. As is Terry Brengle's quietly compelling performance as Charlie's foster mother, a buggard, sturdy woman who favors the old ways even if they mean repressing the poetical flights of the young Charlie. Brengle gives the mother a stern front but also suggests the depth of the woman and hints at the fragility beneath her surface. Her characterization is the most fully realized in the production.

At the opening night performance of *Da*, frequent problems with timing, acoustics, lighting, and underdeveloped characters kept the impression that the show was at least a good work's worth of intense rehearsal away from the exactitude necessary to make the play work effectively. The production should have taken its cue from the Turkish folk dancers who, though for very different reasons — failed to appear in Balboa Park that same evening. It should have postponed its opening until it was ready. As things turned out, the real drama last Thursday night was outside the Puppet Theatre.

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In the heyday of my fitness program, I would walk around with a little "fitness wheel" that would describe the cholesterol, the calories, and the number of minutes it would take to burn off the calories of each item of food I ate. For example, for one piece of whole wheat bread, which contains a mere seventy-two calories, you would have to walk fourteen minutes, bicycle nine minutes, swim six minutes, or run four minutes to rid yourself of the calories. To void your system of one slice of cheesecake (250 calories) you have to run thirteen minutes, swim twenty-five minutes, bicycle thirty-two minutes, or walk fifty minutes. According to my little wheel, if I consumed one full cup of cabbage, I could be free of it by running one minute, swimming two, bicycling three, or walking five. Well, after a while I became very neurotic, jumping up and pacing back and forth in my living room, jogging in place, walking up and down stairs backward, and living on cauliflower and cabbage, each of which I could burn up with a few minutes of running. Virtue may be its own reward, but who ever said life should be so rewarding?

In any event, if we live by charts and numbers and guilt all the time, we lose the zest for sinning-in-the-day-life, which means not only lobster on occasion, but then cheesecake for dessert. Last week I found a new restaurant where you can find both of these: they should be pleasing to your palate, not require a bank loan at twenty percent, nor should they involve too much guilt.

The new restaurant is called Tony's Sea Landing and it's located in the Vineyard shopping center in Escondido. The ride as well as the shopping center is pleasant — my friend and I left here about 4:30 p.m., took a leisurely drive, strolled about, and then went to Tony's at about 6:15 p.m.

There's a special elevator that will take you up to Tony's, and once inside you will be gratified by the surroundings. Some

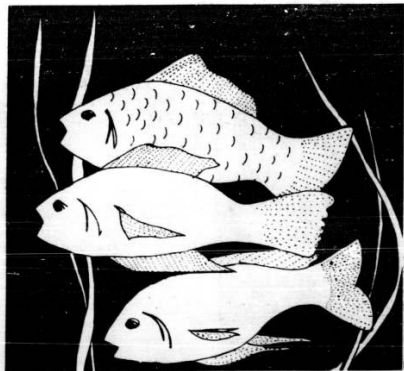


Illustration by Elizabeth Matthews

tables and a counter that sells fresh fish are located in the inner room, but try to obtain a table in the covered outside patio or in the outer room, which is bordered by a shelf of bubbling water — very relaxing. There is also a variety of tanks which contain either fresh lobsters or decorative fish. The service is attentive though by no means speedy — on the night my friends and I were there, the entire patio had been reserved by a large party, which may have accounted for the somewhat languid service.

The menu is extensive — twenty-one appetizers, including fresh oysters from Long Island, New York, little neck clams, sashimi (raw fish). One could make a meal, for example, of the clam chowder, the stuffed crab and bay shrimp, or the oysters Rockefeller.

The wide range of fried items (\$4.25 to \$7.50) includes freshwater smelts, Idaho trout — even catfish — as well as squid steak and frog legs. And there's an equal number of broiled fish (\$4.95 to \$8.25). I haven't seen a fish-and-seafood menu as extensive as this in a family restaurant — I exclude Pappas and Anthony's Star of the Sea because the social ambience of these two relegates them to another dining experience. My friends and I had the fol-

lowing: broiled Malaysian giant shrimp (\$11.95), whole Maine lobster (\$15.95), cioppino (\$12.95), and soft-shell crabs (\$6.95). The crab was fried, the lobster steamed, the shrimp broiled, and the cioppino was a stew, or fish soup. Hence we did have a great deal of variety.

Entrees are served with either creamed spinach, salad, potatoes, or rice, plus garlic bread. None of these is distinguished. The salad, with bottled dressing, is commonplace; the rice, such as you've had in a dozen places; the garlic bread soft and squishy. While these items could bear improvement, they are in a sense irrelevant. I wish Tony's had a superb salad and a marvelous sourdough bread. The latter would have been especially nice, since I ordered the cioppino, which requires a crusty bread for dunking in the sauce. But the fish and seafood products are worth the trip to Tony's. I was especially impressed with the soft-shell crabs, a rarity in these parts.

Many people have some difficulty eating soft-shell crabs because you have to eat the shell. This is no problem because the shells are tender and crunchy — like eating granola. The butter in which they are fried is light, the portion generous, and for \$6.95, it's an excellent value. I would go there again just for this dish.

The whole Maine lobster was also fine, though a bit tough — why, I am hard pressed to say. One expert informed me that female lobsters are more tender than male lobsters, but how one distinguishes the sexes in lobsters still manages to elude me. I've eaten tender lobsters than the one I had at Tony's, but I would still recommend it.

The broiled Malaysian giant shrimp had fine flavor, but you receive only two in number and they are not a good buy at \$11.95; moreover, they would not be filling for someone with a large appetite.

That brings me to the cioppino, listed as "Tony's Acclaimed Masterpiece." A masterpiece it's not, but surely it's one of the best values. The large dish was brimming with large pieces of fish, shrimp, lobster, scallops, and clams. It is one of my favorite dishes and I invariably order it if it's available. The one drawback of this cioppino is the broth. It is simply too thin, too watery. There are many ways of preparing cioppino. One of them is to prepare the sauce first (tomatoes, onions, celery, parsley, oregano) and then to add the fish and seafood for a brief fifteen minutes.

The second method is to cook the sauce and the other ingredients together. But in either case the broth must be cooked down; it can't just be red water. The stock of the cioppino at Tony's almost sloshed over the plate and you didn't want to sop it up with bread, because it was too watery. The stock should cook until it's moderately thick, even thickened with grated carrots or a puree of onions and celery. The other ingredients of the cioppino could not be faulted; indeed they rate very high marks for both variety and quantity. But if Tony would like to create a true masterpiece, he has to remember that in a good cioppino di pesce, there's virtually no water save from the juice of tomatoes and the wine, and the natural juices of the vegetables. The inadequate broth aside, one order of cioppino will feed at least two people and the freshness of the fish and seafood makes this dish very worthy.

We had one slice of cheesecake for dessert and shared it. I advise you to try it without the cherries, which taste as if they came from a can of cherry-pie filling.

Tony's Sea Landing is a welcome addition to this area. In fact, I wish it were closer. The accompaniments to the dinners are lackluster, but the wide range of choices, the freshness of the seafood and fish, the large number of dishes that are hard to come by in other fish restaurants, and the reasonable prices, make Tony's Sea Landing worth remembering. □

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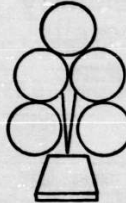
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The Orange Parade



David Hall, Joseph Evans

JONATHAN SAVILLE

At the climactic moment in Tito Capobianco's justly celebrated production of *The Love For Three Oranges*, the cheerful comedy seems suddenly on the verge of turning tragic. The prince and his zany servant Truffaldino find themselves in the midst of a desert, along with three gigantic oranges they have arduously sought and finally acquired. While the prince takes a nap, the foolish Truffaldino cuts open two of the oranges, liberating two beautiful princesses who, racked with thirst and unable to get anything to drink, promptly expire. Truffaldino runs away; the prince awakes, cuts open the third orange, and discovers a third princess, even more beautiful than the others; she too begs for water, threatening to die if he is not given any; and it looks as though the prince's romantic quest for the oranges—and thus for a bride—is about to end in total disaster.

The prince looks around for water. There is none. A portion of the "audience," dressed in tuxedos, has been sitting

at the sides of the stage from the beginning of the show, occasionally commenting on the action. Now they too begin searching frantically for water, hoping to rescue the princess (and the opera) from such a gloomy ending. But to no avail: the princess sinks to the ground, her voice grows weaker, she is on the point of succumbing. At that moment, who should appear from the wings but Tito Capobianco, general director of the San Diego Opera and mastermind of this production, in a business suit, and carrying a styrofoam cup filled with water. He puts it down somewhat diffidently, center stage, and scurries off; and after some brief comic postponements, the dying princess gets her drink, immediately revives, and declares her love for the prince. We are back in the world of comedy—and how we have gotten there makes a fascinating story.

It begins with a fairy tale recounted by the Neapolitan librettist Basile in his collection *The Pentameron*, first published in 1637. In this story, a "wild, cold, exotic" prince resolutely refuses to marry, much to his father's chagrin, until one day he cuts his finger while eating curdled milk

and conceives a compulsive longing for a damsel as white and red as the mixture of milk and blood. He seeks far and wide, and finally finds her in a gigantic orange: "a fair, tender damsel, white like curdled milk, mixed with red that seemed a hain from the Abruzzi, or a sausage from Nola." He has allowed two previous orange maidens to die of thirst, but this one he saves by giving her water from a nearby fountain. There are some further vicissitudes, involving a wicked servant girl, an impostor, and transformations into pigeons and orange trees, but eventually everything is straightened out and the prince consummates his quest by marrying the damsel and succeeding to the kingship.

The chief points in this artful retelling of a popular tale are the peculiar character of the prince, which is transformed by his love-longing; the motif of the oranges; and the extravagant, self-mocking tone of the narrative, for Basile does not believe a word he is saying but is merely using his love-longing; the motif of the oranges; and the extravagant, self-mocking tone of the narrative, for Basile does not believe a word he is saying but is merely using his

aristocratic Venetian man of letters who in 1701 composed a play entitled *The Love For Three Oranges* for the theatrical company of Antonio Sacchi. While adhering to the main lines of the old story, Gozzi elaborates and extends the plot. There are now a powerful witch and a powerful magician whose conflict engineers many of the chief events. The witch is allied with forces in the royal court desirous of eliminating the prince. It is the witch, Fata Morgana (Morgan the Fairy), who sets the formerly bedridden and hypochondriacal prince on his romantic quest, by curing him, so that he conceives an overpowering love for the three oranges (which are located in the distant castle of Cronota, a monster). It is the magician, Celio, who provides the prince and his companion with the means to abduct the oranges. The prince saves the third orange-princess by procuring water from a nearby lake in his iron shoe. There are other alterations of detail.

But the really significant changes in the Gozzi version are of a different order. First of all, he composed the play for a company adept in the *commedia dell'arte*, the popular improvisational theater with its stock characters, spontaneous wit, slapstick, and elaborate artifices. In addition, he changed the members of the royal court into a pack of playing cards, further enhancing the artificiality and illogicality of the world created on the stage. (Fata Morgana is herself a character of illusion, for her name has come to stand for the notion of "mirage.") Finally, he treated the entire play as a devastating satire directed against rival playwrights and current theatrical styles he detested. The prince's initial melancholy and hypochondria is attributed to poisoning by his enemies at court; they have been feeding him a particularly awful kind of rhymed couplet in his food. The magician Celio and which Fata Morgana represent the eighteenth-century Venetian playwrights Goldoni and Chiari, and in their conversations Gozzi travesties their literary styles with hilarious viciousness. At one point, several of the characters engage in a dispute about the current theatrical styles. One character wants tragedies, "with people jumping out of tower windows, as in the dramas of Chiari; another wants comedies of character, no doubt with a realistic presentation of the ordinary life of the middling classes; this is the theater of Goldoni. And the third—who clearly wishes Gozzi's own sentiments—wants the improvisations and familiar clowns of

the *commedia dell'arte*, an innocent entertainment for the people.

Most of all, it is clear that Gozzi abhors the middle-class realism of Goldoni, which, as an aristocrat and a political reactionary, he sees as a first step toward undermining the old social hierarchy and its values. In a fundamental way, his *Love For Three Oranges*—with its firm adherence to popular tradition, its rejection of anything that may seem like the real life of real people, its delight in the magical and the fantastic, its literary satire, and its insistence on the theatricality of the theater as being more important than its reflection of reality—constitutes a full-fledged attack on the whole realistic tradition (then in its infancy), including the open declaration that Gozzi's own kind of theater is far superior.

We now skip to the early decades of the Twentieth Century, and to the great Russian theatrical director, Vsevolod Meyerhold, who would create on the stage the realistic tradition that he felt was thwarting the freedom and imagination of theatrical art: the photographic depiction of social reality, the complex psychological naturalness of characters, the treatment of the stage as though it were a peephole into the day-to-day life of individuals as members of the audience knew it, thoroughly as they knew themselves. He added Gozzi, from 1914 to 1916 he even edited a journal devoted to the new theater and bearing the title *Love For Three Oranges*. It was not, or course, that the revolutionary Meyerhold shared the reactionary Gozzi's political views. What united them was their contempt—for from

two ends of the spectrum—for the middle classes, and for the realistic theatrical conventions through which those classes were learning or had learned to see their own lives. What was needed was fantasy, the old social hierarchy and its values. In a fundamental way, his *Love For Three Oranges*—with its firm adherence to popular tradition, its rejection of anything that may seem like the real life of real people, its delight in the magical and the fantastic, its literary satire, and its insistence on the theatricality of the theater as being more important than its reflection of reality—constitutes a full-fledged attack on the whole realistic tradition (then in its infancy), including the open declaration that Gozzi's own kind of theater is far superior.

Prokofiev wrote his own libretto, and while he followed Gozzi's scenario explicitly directed against Goldoni and Chiari, is, of course, eliminated what point there would be, in 1921, of parodying the styles of playwrights most members of the audience had scarcely heard of! But the basic attack on theatrical realism is maintained and magnified. Any sentimental feelings that might be evoked by the action are deride undermined by the music, with its acerbic harmonies, its propulsive rhythms, its parodies of Romantic operatic styles, its orchestration well seasoned with vinegar and pepper so vividly brought out last week in Calvin Simon's quip (and conducting). And any notion that the adventures of those playing cards and *commedia dell'arte* clowns on stage might be

related to reality rather than to art is scotched right away by the device of having several choruses, representing different factions of the audience, watching the action, reacting to it, and sometimes even intervening in it.

It is with this device, in fact, that Prokofiev handles the dramatic dilemma of the third princess and her near-fatal lack of water. In Prokofiev's version, there is no fountain or lake nearby; the action takes place in the middle of a desert; the prince is helpless; and if everything were left up to the characters in the drama, the princess would be doomed. It is the misdoers who intervene at this point: they bring a pail of water from the wings, and the princess is saved. The point being made here with immense theatrical witness is that this absolutely crucial turn of the plot—can the rescuing of the princess from death—can be later when the onstage audience captures and disables the wicked Fata Morgana, who is about to make sure that the romance of the prince and princess will not have the happy ending the audience expects. Both onstage and off—is longing for it. It is a bold—and wonderfully effective—manifesto of Meyerholdian theater, in action, telling us that artifice, the play of distinctions, is the very heart of the theater, the magic power that can rescue the dying and bring about the triumph of life. Tito Capobianco's production of the Prokofiev opera is deeply Meyerholdian in

spirit and in technique. The splendidly garish sets of Maria Vassell, with their lofty, stylized, machicolated towers, their vast swatches of fluttering, spinning aluminum foil, their children's-book pageantry, their boldly naive devices of indicating mood or weather (a large playing card with a smiling sun face creeps its way out from behind a screen); the fabulously self-indulgent use of the turntable (like an unrestrained child playing wildly with a new toy); the spinning lights projected on the cyclorama, the intense, disordered visual excitement in the scene changes, to match the motoric modernist vitality of the music; the mechanical, stilted gestures of many of the characters, as though they were depersonalized marionettes jerking from pose to pose (nimble David Hall—Truffaldino—is especially adept at this style); the similarly depersonalized and mechanized choreography of Gigi Denda, the masks, emphasizing the typical and traditional nature of the characters and minimizing the expression of individual personality and feelings; the huge, menacing, absurd, awkward figure of the cook, like a gigantic grotesque statue carried in a Carnival parade—in all this the energies come exclusively from the world of artifice that was Meyerhold's concept of the theater, never from the conflicts of society or the tensions of the psyche.

Gozzi would have been astonished at some of the technical devices, but he would have understood perfectly—and fully valued—the focus on spectacle as the most efficacious means for freeing the

(Continued on page 26)

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The Orange Parade

(continued from page 25)

imagination from the oppressive details of the quotidian. He also would have appreciated Mr. Capobianco's efforts to revive the atmosphere of *commedia dell'arte* (one of Meyerhold's favorite aims as well). The repeated visual jokes, with their hint of extended vulgarity — the characterization of the magician Celso as an inept noodle, for example, constantly tripping over himself — amusingly reproduce the lezz, the physical tricks and ties, that provided so much fun for the *commedia* public.

And Gozzi might well have recognized his own aesthetic, or at least its grandchild, in Mr. Capobianco's appearance with the styrofoam cup of water; as to Meyerhold, he certainly would have recognized what was going on. The prince, the princess, Truffaldino, the oranges — these belong to the world of pure imagination. The onstage chorus of observers represents the world of reality, whose presence underlines the artificiality of the fairy-tale adventures and their staging. But we know that these onlookers are not quiet real either; they are members of the San Diego Opera chorus, they are wearing their tuxedos as costumes, and they are part of the show, at times as much of a

theatrical artifice as Truffaldino. So Tito Capobianco brings himself on to provide the needed water; himself as himself, dressed as himself, acting like himself, as though the stage director had noticed something going wrong on stage and had been forced to go out himself and set things right. Mr. Capobianco makes himself into the reality that shows up the artificiality of everything that happens on stage; he is more real than the prince and princess, more real than the chorus observing the prince and princess; and it is he, the director, who with his presence and styrofoam punctures any residual suspicions his production may have left us with that the characters on stage are anything more than puppets.

At the same time, beyond this clever declaration of fealty to Meyerhold, Mr. Capobianco is reaffirming the tradition of the *commedia dell'arte* troupes, which were known by the name of their organizer (who was often the principal actor), as the troupe Gozzi wrote for was known as the Sacchi company. Sacchi made his company it was known for him; its reputation was intimately allied with his name, his face, his person. So Mr. Capobianco has made the San Diego Opera an extension of himself, using his own attractive personality as a way to garner support for his company, and for the cause of opera in San Diego. What could be more appropriate, in

a production of a thoroughly modern opera that brings a centuries-old history of theatrical tradition back to life, than for Mr. Capobianco to indicate by his moment in the footlights his affinity with his antique predecessors in the art?

If you do not feel by this time that I have drained that wretched styrofoam cup to the dregs, I do have one more thing to say about it and about *The Love For Three Oranges*. All these matters of theatrical style, *commedia dell'arte*, Gozzian satire, Meyerholdian anti-realism, and Capobianco business suits have to do with the form of Basile's tale, Gozzi's play, and Prokofiev's opera. From a formal point of view, any fairy tale would have done for Gozzi's purpose, for Meyerhold's, or for Prokofiev's. Yet, isn't there something special about this particular tale that helps to account for the perdurable excellence of *The Love For Three Oranges*? There is. It is a story about a weak, withdrawn, infantilized young man who discovers his powers of action when he dissociates himself by laughter from a hateful mother figure (he awakens from his melancholy by laughing at Fata Morgana, who has tumbled head over heels); he is overcome by an undifferentiated longing for an absurd object, a trio of oranges, and impelled by that erotic he undertakes great adventures, even to the point of confronting the dreadful male-

female cook (a woman sung by a bass) and her threats of boiling and eating him; he finally finds the true object of his desire, the Princess Ninetta, who emerges as a unique beloved female from the desired but featureless fantasy of the orange; and the story ends with the prince demonstrating his independent, adult status as he takes his own wife and contemplates his own kingship. It is, in other words, a universal story about growing up, and both Gozzi and Prokofiev must have recognized — if only unconsciously — its profound human appeal.

As to the matter of the water that saves the princess from death and the prince from a return to dependence and childishness, what this story tells us is that one way or another we are going to grow up, we are going to survive, we are going to triumph. When it looks as though comedy is about to turn into tragedy and our hopes for living a full and mature life are about to be thwarted, a saving power steps in. It might be our own ingenuity, it might be members of a sympathetic audience, it might be Tito Capobianco. Whatever the means, however playful, unrealistic, ironic, and self-mocking it may be, the water of life is there for us to drink. Believe it or not, *The Love For Three Oranges* is the Gospel of the Spirit of Comedy, and the delivery of that styrofoam cup is the administration of a sacrament.

Off the Cuff

Do you get any peculiar requests at work?



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Locksmith
San Diego



Jane Brown
Engraver and Trophy
Merchant
La Mesa



Low Ann Wallace
Pet Store Manager
North Park



Michelle Colbert
Convenience Store Manager
Hillcrest



Gordon Shaver
Florist
San Carlos

Just this morning an older woman flew down from Seattle to visit her daughter. She lost the keys to her suitcase so they came right here. She had a suitcase full of frozen salmon. There was a young boy who came in crying. He was in handcuffs. He had swimming lessons in half an hour. There was one woman — a big heavyset lady. She and her husband had been out late the night before, dinner, imbibing. . . . Around midnight she got tired and decided to go rest in the lounge talking. She locked the doors. Someone broke into the car, stole the ring off her finger, her wristwatch, and a briefcase which contained all the house and office keys. She slept through it all. We had to make her a whole new set of keys. One fellow came in and asked to borrow a coat hanger.

We've been in the business eleven years. You get all kinds. I had one lady come in with some bull ears. Guess a matador gave them to her. For their second anniversary, she mounted them on a pen set for her husband. She had been listening to his bull for two years and she said she was giving him another pair of ears to listen. Girlfriends, wives, daughters, have more things engraved for men than the other way around. They find cards with just about any sentiment and want that engraved on a plaque. Although we do get some men, I think in general the guys just don't think of it. I think everyone would like their names engraved on something. Here's a trophy a woman is giving to her doctor. It says, "You're the Greatest. Only you could make mountains out of molehills."

Your local pet store is your fish doctor, your pet doctor, your jack-of-all-trades. People come in and say, "My fish isn't doing too well." They describe the symptoms — irregular swimming, chewed fins, loss of color, not eating. . . . Often it's caused by overfeeding or heat fluctuation. The tank — that's the little world. You get some people who'd rather spend fifty dollars on over-the-counter products for their dogs when they should be going to a good vet. Flea irritation and allergy can cause terrible ulcerated skin conditions. Unfortunately, it happens a lot. Most people are warm and loving. They have a little extra affection for something else. I'd say the number-one request is for mice and rats, but they're not legal within the city limits.

Basically you have regulars. I had one senior customer who'd always show up at 6:30 a.m. to buy some fresh lowfat milk. She knew the delivery was made at seven a.m., twice a week. She'd come in, go to the milk cooler and say, "Where the hell is my milk, damn it!" As soon as the delivery truck pulled in she'd run outside and yell at the driver. "Where in the hell have you been?" Then she'd buy her milk and leave. Twice a week! Just a gas. Some people come in and ask you to float them a pack of cigarettes. They don't realize any loans come out of your pocket. Adults do it a lot more than kids. Kids know how to budget their money. If they have a quarter, they know exactly how much candy they can buy. Most customers look out for you. They're sort of part of the family, too.

There's one steady customer who comes in. He always wants the ugliest, practically dead flowers that we have. We wrap them in brown paper or newspaper. He takes them to his bartender. Some people ask for black flowers. There are no black flowers. One service station attendant came in for a dozen roses. He wanted to know what happened to the \$10.95 variety. I told him we sold the last of those in 1960. When oil prices go up, too, our prices have to go up, too. It takes oil and gas to heat and cool the greenhouses. It takes a lot of technology. They don't just bloom naturally. Roses that you buy from a florist are developed so they last two to three times longer than a rose grown in your backyard. Most people don't understand what goes into growing flowers.

— Lin Luker

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Last October, Laura and Geoff Smith-Moritz, traveled in France for three weeks. Their daily expenses averaged \$30 per day each. At current exchange rates, they would get the same day food and services for \$23 per day.

At June 5, 1981 exchange rates, for one dollar you get: 5.73 French francs; 1207 Italian lira; 96 Spanish pesetas; 2.13 Swiss francs; or 2.41 German marks. One British pound costs \$1.93.

How about a trip to Europe this fall? Start by visiting Le TRAVEL BUREAU. We will help you out together the elements of a great trip, including the least expensive flight, railroads, train tickets, car rental, plus lots of thoughtful information and advice. We are open 10am to 6pm, Monday thru Saturday.

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Section 2

Events, Theater, Music, Film

Danza En Aztlan

The program, "Danza en Aztlan," will consist of a series of dances by each of the four groups. Ballet Folklórico en Aztlan will perform a song on Janochos, the native Veracruzans of mixed Indian, Spanish, Caribbean, and African blood; and seven dances from the region of Veracruz. As is characteristic of the area, the dances will incorporate a lot of zapateado, or footwork from Spain, in a flamenco style. The costumes, all of which are made by Hermenia Enrique, reflect both history and culture: the apron is the symbol of a good cook, glass jewelry and beads represent what was left after the Spanish conquerors took away the gold, silver, and turquoise; and the fan was used for both modesty and flirtation.

Danza Mexicana will present several Aztec dances that have been part of the Indian tradition in Mexico for at least 600 years. While the teaching of Aztec dance in Mexico is rigorously disciplined, there is also a tolerance for individual interpretation and variation. The most common dances evolve in countless ways, but always to the same rhythms. Danza Mexicana will perform indigenous, pre-Hispanic dances and mestizo dances, including a

Around Downtown

Four years ago, I spent the week before Christmas in a flophouse on the upstairs floor of the old Backdoor Building, downtown at Fifth and Market. My room cost eighteen dollars for seven days. The dresser and the end tables on either side of the wine, iron-frame bed were covered with fresh sheets of newspaper — a touch of cleanliness — and the room was lit by a bulb that hung from the tent-shaped skylight that bisected the lofty ceiling. Pigeons collected on the top of the skylight, and in the morning, before ordinary noises had risen from the street, I could hear the birds flapping and scrapping against the glass. Since then the Backdoor Building has been refurbished. Offices have replaced the lodgings upstairs, and the pawnshop on the ground floor has moved to make way for a travel agency and other upscale businesses which will open July 1. Along with many other buildings south of Broadway between Fourth and Sixth avenues, the Backdoor has been restored to its original looks, and is being returned to its original purpose, that of drawing fashionable businesses from other parts of the city. New Town was the collective name for the buildings at the turn of the century, when the owners wanted to draw commerce away from Old Town. Now it's been renamed the Gaslamp Quarter,

Somewhere In The Cello Section

He is four feet eight inches tall and weighs 104 pounds. A spirit of profound and agonized scale work peers out from his wide, dark eyes. He clutches his cello as though it were the only thing left for him to hang on to in a sea of adversity, other than home, parents, siblings, school, and the beach.

Mstislav Aronuk (not his real name) plays in Orchestra II of the Civic Youth Orchestra, which this week will be celebrating its twenty-fifth anniversary with a concert at Mandeville Auditorium. I have been subjected to tremendous pressure to reveal this victimized youngster's true name and address, so that police and social workers can rescue him from the endless terms of the Youth Orchestra, the weekly rehearsals, the practicing, the concerts (sometimes carried out by conductor Martin Owen this

The Cello

real name) to those out musicians who do not practice or do not show up for rehearsals or concerts. Yet for this hapless child's own sake, and for the sake of journalistic integrity, I must keep his identity secret.

Suppose the members of Orchestra I, older by a few years (mainly high school students), bigger, stronger, were to find out that this young cello had called them all scatterbrains and had asserted that they were in Orchestra I because of their size rather than their musicianship? Suppose conductor Martin Owen were to learn of Mstislav's role in the incident of the chalk inserted in the blackboard eraser, or the part he played in the notorious ice fight during the rehearsal break. What would the conductor do if he found out that while Mstislav enjoys playing the Mozart Divertimento K. 138, which will be performed at the upcoming concert, he detests Hibel's Koncertino, which will also be performed (though not as much as he detests last year's Elvies Dance)? Above all, in spite of the fact that Mstislav continues playing in the orchestra "in his

After the old-style street lamps

(which, incidentally, the state has outlawed for reasons of energy conservation). Electric lights that look like gaslamps have been erected here and there along Fifth Avenue; the street is beginning to look new again.

Tonight and Saturday night, the Gaslamp Quarter Association will lead what it calls a "cultural excursion" on Fifth Avenue and its side streets. (Friday night's tour is already booked.) The tour begins at six o'clock with wine and entertainment by a barbershop quartet on the roof of the Jeweler's Exchange, the gold and silver building on the corner of Fifth Avenue and E Street, which was noted in 1913 for being the city's first skyscraper.

I, which in the concert this week will be performing

Beethoven's First Symphony and the Lier Piano Concerto No. 1, with soloist Gregory Allen. Above all, he will not be able to

tertiary dance and a warrior dance. The dancing will be accompanied by drums, flutes, rattles, conch shells, and the mandolin — an instrument introduced by the Spaniards. The costumes, based on traditional Aztec vestments, are made by the individual dancers themselves, as a spiritual and ritualistic aspect of the dance. True colorful skirts are no longer practicable, but there are still feathers and rattles worn as bracelets on wrists and ankles.

Grupo Folklórico Chicano de ESD (East San Diego) will perform revolutionary dances inspired from the 1910 upheaval, through which the indigenous and mestizo peoples of Mexico overthrew the dominant bourgeois dances that emanated from France and Spain. The cultural pride and a sense of collective history that emerged during this period form the spirit of these dances.

Grupo Folklórico Navar, a group recently in the public eye of TV through their appearance in a United California Bank commercial, will perform six traditional dances from Jalisco. The dances of Jalisco, associated with mariachi music, are strenuous, with elaborate footwork and skirtwork. One of

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sources requires that — against my will — I must leave Mstislav to his horrible fate. For if he does not practice, eventually Martin Owen may indeed throw him out of the orchestra. Or he may not graduate into Orchestra

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Dance

"Civiletti" will be presented by California Ballet Company, with guest soloists Laurel Benedict and Frances Sincere of the Dutch National Ballet Company, Friday, June 12, 8 p.m., and Saturday, June 13, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 562-5676.

"An Afternoon of Dances" will feature choreography of Wendy Cochran to music of Billie Holiday, and guest appearances by Anne

Cox and Ellen Segal. Saturday, June 13 and 20, 2 p.m.; Sunday, 8:30 a.m., downtown. 298-6224 or 434-1441.

"Danza en Arlan" a program of dances from Veracruz by Ballet Folklórico en Arlan. Arlan, dances by Dina Mercariotti, revolutionary dances by Grupo Folklórico Chicano de ESD, and dances from Jalisco by Grupo Folklórico Navaro, will be presented Saturday, June 13, 2 p.m., Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, San Diego. Free. 235-6135.

Film

"With Babies and Banners," an award-winning film about the Women's Emergency Brigade in the 1917 General Motors strike, will be shown along with A Minor Altercation, a film about racial conflict in a Boston high school, and Umas: Tiger and the Big Wind, an animated cartoon version of an Afro-American Brer Rabbit

folk tale. Thursday, June 11, 7:30 p.m.; Chacoan Federation, 920 E. Street, downtown. 232-2841.

"Amateur Film Festival," the sixth annual sponsored by Carlsbad Friends of the Library, for 16mm or Super-8mm films made by residents of San Diego County, will award prizes and showcase the films, Thursday, June 11, 8 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614.

"Song of Youth," a Chinese film made in 1959 about the patriotic student movement of the Thirties, will be shown with English subtitles, Friday, June 12, 6:30 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. 298-0880.

"The Farm Midwives — 1,000 Births," a video program on spiritual midwifery, will be shown Friday, June 12, 7:45, and 8:30 p.m., Crown Beach Recreation Center, 4726 Santa Monica

Boulevard, Ocean Beach. 222-1546.

"Reptiles and Amphibians," a National Geographic film, with chameleons in combat and news covering underwater, will be shown Saturday, June 13 and Sunday, June 14, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Magic & Catholicism," a film about the Ayumara Indians of Bolivia, will be shown Sunday, June 14, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2021.

New Age Film Festival will screen nine short films on such topics as yoga, holistic health, biofeedback, therapeutic touch, and psychic awareness, Sunday, June 14, 1 to 6:30 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

"Dudes 'Ka-den," a film about life in Tokyo's slums that is a mixture of reality and fantasy, and director

Akira Kurosawa's first motion picture in color, will be screened with English subtitles, Wednesday, June 17, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Music

In Concert, Merit Rimon of the Israeli Philharmonic Orchestra will play Israeli music for horn, as guest soloist with the Jewish Community Center Symphony Orchestra, who will play music by William Walton and Tchaikovsky's Symphony No. 5, Thursday, June 11, 8 p.m., Tifereth Israel Synagogue, 6660 Cowles Mountain Boulevard, San Carlos. 583-3300.

Spring Concert of the San Diego Boys' Choir will be presented under the direction of Edward Billips, Friday, June 12, 7:30 p.m., Point Loma Assembly, 3035 Talbot Street, Point Loma. 226-9500.

Brass Music, including works of Paul Dukas, Shostakovich, Charles Ives, and Henry Kolar, will be performed by the Brass Winds Quartet, Friday, June 12, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3228.

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An Evening of Pop Music will be played by Gary Komar at the Mighty Wurlitzer theater pipe organ, Saturday, June 13, 7:35 p.m., California Theatre, Fourth Avenue and C Street, downtown. 278-2867 or 442-4660.

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To Local Events

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Star-Gazing in the desert of Mt. Laguna will be sponsored by Resonance H. Fleet Space Theater and Science Center, Friday, June 12, 8 p.m., Crown Beach Recreation Center, 4726 Santa Monica Boulevard, Pacific Beach. 483-3330.

Two-Act Circus will feature the Chipperfield Lions, the largest lion act touring the world today, Delilah Wallenda and the Zairanos on the high wire, and the Stanek, a flexible bear, daily from Sunday, June 11 through September 13, Sea World. 222-6363.

Ceramic Show and Sale, the twenty-third semiannual, will take place, Saturday, June 13, 10 a.m. to 5 p.m., Clar Dimensions, 1735 Adams Avenue, San Diego. 291-6194.

"Touch!," a tactile sculpture exhibition by David Allen, will be on display for the blind and the blindfolded, Saturday, June 13 and Sunday, June 14, 2 to 5 p.m.; and Monday, June 15, 9 to 11 a.m., Blind Recreation Center, 1905 Upas Street, Hillcrest. 296-5021.

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Bicycle Races at the San Diego Velodrome will start and finish through June 16, 7 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

"Auction 15," the eighth annual fundraising event of public broadcasting station KPBS-TV/7PM, will bring foreign travel, dog food, and almost everything else under the

gavel of celebrities and authentic auctioneers, nightly through Saturday, June 13, 6 p.m. to midnight, with Collection 15's fifteen top-of-the-line items on Thursday, 140 East 12th Street, National City and Sports Night Friday, Channel 15.

"New Music America Festival '81" will feature seven evenings of contemporary music broadcast live from Japan Center Theatre in San Francisco, through Saturday, June 15, 8 p.m., KPBC 90.7 FM.

Boxing, WBC heavyweight champion Larry Holmes will defend his title against the former WBA champion Len Spinks, in fifteen rounds, select live from Denset after Michael Dukakis takes on European heavyweight champion John Gaudier, Friday, June 12, 6 p.m., Channel 10.

"A Perfect Couple," a comic treatise on computer dating, directed by Robert Altman and starring Paul Dooley and Maria Heflin, will be televised Friday, June 12, 11 p.m., Channel 6.

"Roman Holiday," the 1953 William Wyler film starring Audrey Hepburn as a princess who escapes the palace and finds reporter Gregory Peck, will be televised Saturday, June 13, 8 p.m., Channel 6.

"The Magic Flute" of Mozart, in a production of the Houston Grand Opera, will be broadcast Sunday, June 14, 1 p.m., KPBS-FM 94.1.

"The Winter's Tale," a fairy tale about a jealous king, a lost prince, a disguised prince, a bear, a fool, and a magic, will close the third of six seasons of the BBC/Time-Life series of Shakespeare plays, Sunday, June 14, 1 p.m.; repeating Wednesday, June 17, 8 p.m., Channel 15.

"14th Poets Air Show," a Sunday, every-other-yearly event since 1959, featuring aerial music and technological marvels, will be high-lighted Sunday, June 14, 7 p.m., repeating Thursday, June 16, 10 a.m., and Saturday, June 20, 10 p.m., Channel 15.

"Cosmo Bette," a five-part dramatization of Honore de Balzac's social satire from his series The

Human Comedy, starring Margaret Thyne as the poor relation who seeks revenge against her rich family, will be revived on Masterpiece Theatre, Sunday, June 14, 9 p.m., repeating Monday, June 15, 2 p.m.; and Sunday, June 21, 11 a.m., Channel 16.

"Old Men and Men," the 1939 movie version of John Steinbeck's novel, starring Lon Chaney, Jr., as Lenny, with music by Aaron Copland, will be aired Monday, June 15, 11 p.m., Channel 6.

"World Gathering of Jewish Holocaust Survivors," coverage of the highlights in Jerusalem of a historic gathering of about 5000 survivors of the Holocaust, will be televised Tuesday, June 16 and Wednesday, June 17, and Thursday, June 18, 5:30 p.m., Channel 15.

"A Concert of Ancient Persian Music" will be broadcast live from Los Angeles, Tuesday, June 16, 8:30 p.m., KPBC 90.7 FM.

Opera Preview of Verdi's *Un Giorno a Regno* will be presented by Gerni Wolf, Monday, June 15, 8 p.m., Athenaeum Music & Arts Library, 1031 Wall Street, La Jolla (454-5872); and Tuesday, June 16, 2:30 p.m., and Wednesday, June 17, 2:30 p.m., San Diego Public Library, 820 E Street, downtown (232-5800). Free.

Opera Town Hall Lecture Series will feature New York critic Andrew Porter discussing Verdi's *Un Giorno a Regno*, which has been translated into English for the San Diego Opera's 1981 Verdi Festival, following lunch, Tuesday, June 16, lunch at 12:15 and lecture at 1:30 p.m., Kora Ka Club, 1551 Shaler Island Drive, San Diego. Reservations: 232-7636.

Lectures

Dramatic Presentation of the poetry of Allen Ginsberg, Nikk Giovanni, and William Butler Yeats will be offered by Pato Playhouse, Readers Repertory Company, Thursday, June 11, 7:30 p.m., BookWorks, 1521 East Valley Parkway, Escondido. 741-8079.

"Buddhism — A Perspective" will be the topic of a lecture presented by L.M. Odeberg, Saturday, June 13, 10:30 a.m., room 103, Casa del

Prado, Balboa Park. Free. 298-6784.

Poetry Reading by David Bragg Stelson will be given Saturday, June 13, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Hillcrest. 299-7598.

Poets Arthur Frick, who is also a musician and maker of instruments, and Fred Moramarco, who is also a literary critic, actor, and professor of literature, will team up theatrically, Sunday, June 14, 2 p.m., Villa Montemore, 1925 K Street, San Diego. 299-2211.

Poetry Reading, Charlene Baldrige will read from her work, Monday, June 15, 7:30 p.m., D.O. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

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NEW AGE FILM FESTIVAL

9 short films including RAM DASE Evolution of a Yogi, ALAM WATTA Art of Meditation

Plus 7 others on holistic health, consciousness, New Age communities, bio-feedback, meditation, therapeutic touch, etc.

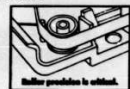
In the Old Town Mercato 2707 Congress St. San Diego 11 a.m. — 6 p.m. daily, closed Tuesdays 294-9497

Five Sunday, June 14 ONLY 11 a.m. — 6 p.m. daily, closed Tuesdays 294-9497



If you think "pads and rollers" are just a California craze, you're not ready for New Memorex.

Pads and rollers are key components of a cassette's tape transport system. This system guides the tape past your deck's tape head. It must do so with unerring accuracy. And no cassette does it more accurately than totally new Memorex.



The new Memorex tape transport system is precision engineered to exacting tolerances. Flanged, seamless rollers guide the tape effortlessly and exactly. An oversized pad hugs the tape to the tape head with critical pressure, firm enough for precise alignment, gentle enough to

drastically reduce wear. Our unique ultra-low-friction polyolefin rollers help precision-molded hubs disperse and uniformly play after play. Even after 1,000 plays.

In fact, our new Memorex cassette will always deliver true sound reproduction, or we'll replace it. Free. Of course, reproduction that true and that enduring owes a lot to Permaplast, our extraordinary new binding process. It even owes a little to our unique new turnable-free storage album.

But when you record on new Memorex, whether it's HIGH BIAS I, normal bias MRX or

METAL IV, don't forget the importance of those pads and rollers. Enjoy the music as the tapes unerringly across the head. And remember: getting it right is half the fun.



SO WHY TAKE OVER YOUR LIFE? IS IT TIME? MEMOREX

Contributors 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 call all materials. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. Box 92863, San Diego, CA 92168.

Dance

"Gladie" will be presented by California Ballet Company, with guest soloists Laurel Benedict and Francis Sincere of the Dutch National Ballet Company, Friday, June 12, 8 p.m.; and Saturday, June 13, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 560-5676.

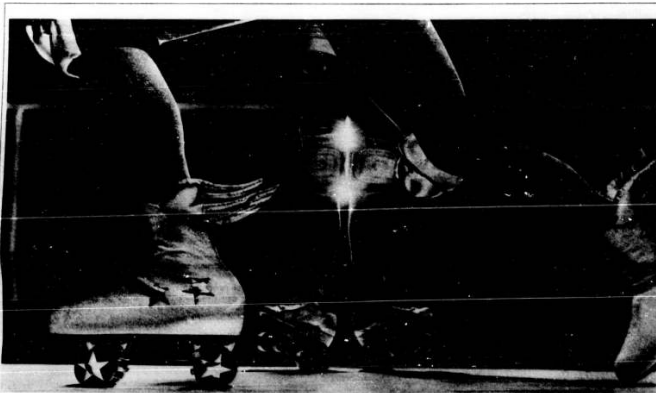
"An Afternoon of Dances" will feature choreography of Wendy Cochran to music of Billie Holiday, and guest appearances by Anne

Cox and Ellen Segal, Saturday, June 14 and 20, 2 p.m.; Suki, 852 Eighth Avenue, downtown. 296-6124 or 455-4341.

"Danza en Aztlan," a program of dances from Veracruz by Ballet Folklórico en Aztlan, Aztec dances by Danza Mexicana, revolutionary dances by Grupo Folklórico Chicano de ESD, and dances from Jalisco by Grupo Folklórico Nayar, will be presented Saturday, June 13, 2 p.m., Educational Cultural Complex Performing Arts Theatre, 4143 Ocean View Boulevard, San Diego. Free. 235-6135.

Film

"With Babies and Banners," an award-winning film about the Women's Emergency Brigade in the 1937 General Motors strike, will be shown along with *A Minor Adjustment*, a film about racial conflict in a Boston high school, and *Unzipped*, a film about the Bay Area. The film will be shown at the East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 560-5676.



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HOW MORE THAN EVER WE ARE: IT'S LIFE, OR IS IT? MEMOREX

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Pianist Ayne Underhill will present a program of works by Scarlatti, Beethoven, Chopin, Albeniz, and Bartok, Saturday, June 13, 8 p.m., Starfield Gallery, 211 15th Street, Del Mar. 481-0033.

Summer Sunday Concert Series will get the jump on summer with a performance by Bert Turley and Friends, Sunday, June 14, noon. The series will continue with the Novella Ensemble, Sunday, June 14, 2 p.m., San Diego Art Institute, Gallery, Balboa Park. Free. 234-5946.

Music in the Gallery, new music and jazz will be performed by the Novella Ensemble, Sunday, June 14, 2 p.m., San Diego Art Institute, Gallery, Balboa Park. Free. 234-5946.

Spring Folk Concert Series of the Old Time Cafe will feature Tom Paxton, America's foremost topical songwriter, and Peter Alopec, Southern California's topical songwriter, Sunday, June 14, 6:30 and 9:30 p.m., La Paloma Theatre, First and D streets, Encinitas. 436-4030.

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folklore, Thursday, June 11, 2:30 p.m., Chicano Federation, 920 E. Street, downtown. 232-2841.

Amateur Film Festival, the sixth annual sponsored by Carlsbad Friends of the Library, for 16mm or Super-8mm films made by residents of San Diego County, will award prizes and showcase the films, Thursday, June 11, 8 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614.

"Song of Youth," a Chinese film made in 1959 about the patriotic student movement of the Thirties, will be shown with English subtitles, Friday, June 12, 6:30 p.m., North Park Recreation Center, 6044 Idaho Street, North Park. 298-0880.

"The Farm Midwives - 1,000 Births," a video program on spiritual midwifery, will be shown Friday, June 11, 7:45, and 8:30 p.m., Ocean Beach Recreation Center, 4726 Santa Monica

Boulevard, Ocean Beach. 222-3546.

"Reptiles and Amphibians," a National Geographic film, with chameleons in combat and news coverage underwater, will be shown Saturday, June 13, and Sunday, June 14, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Magic & Catholicism," a film about the Aymara Indians of Bolivia, will be shown Sunday, June 14, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2001.

New Age Film Festival will screen nine short films on such topics as yoga, holistic health, biofeedback, therapeutic touch, and psychic awareness, Sunday, June 14, 1 to 6:30 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 459-4343.

"Dudes 'n' Kadsen," a film about life in Tokyo's yakuza that is a mixture of reality and fantasy, and director

Akira Kurosawa's first motion picture in color, will be screened with English subtitles, Wednesday, June 17, 8 p.m., Sherwood Auditorium, La Jolla Suburb of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Music

In Concert, Merit Rimon of the Israeli Philharmonic Orchestra will play Israeli music for horn, as guest soloist with the Jewish Community Center Symphony Orchestra, which will play music by William Walton and Tchaikovsky's Symphony No. 5, Thursday, June 11, 8 p.m., Tifereth Israel Synagogue, 6660 Covles Mountain Boulevard, San Carlos. 583-3300.

Concert of the San Diego Boy Choir will be presented under the direction of Edward Billips, Friday, June 12, 7:30 p.m., Point Loma Assembly, 1035 Talbot Street, Point Loma. 226-9500.

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"Bars, Boredoms, and Other Bedazzlements" will be covered on a historical walk into San Diego's colorful past, Sunday, June 14, 2 p.m., from Fifth Avenue and K Street, downtown. Reservations: 222-2224.

"A Special Festival of the Arts" for special education students during the International Year of the Disabled Person, will include visual arts exhibition of work in all media, continuing through Sunday, June 14, Casa del Prado, Balboa Park. 296-2135.

gavels of celebrities and authentic auctioneers, nightly through Saturday, June 13, 6 p.m. to midnight, with Collection 13's fifteen top-of-the-line items on Thursday and Sports Night Friday, Channel 15.

"New Music America Festival '81" will feature seven evenings of contemporary music broadcast live from Japan Center Theatre in San Francisco, through Saturday, June 13, 8 p.m., KPFF 90.7 FM.

Boxing, WBC heavyweight champion Larry Holmes will defend his title against the former WBA champion Leon Spinks, in fifteen rounds, televise live from Detroit after Michael Dukakis takes on European heavyweight champion John Gaudner, Friday, June 12, 6 p.m., Channel 10.

"A Perfect Couple," a comic treatise on computer dating, directed by Robert Altman and starring Paul Dooley and Maria Heflin, will be televised Friday, June 12, 11 p.m., Channel 6.

"Roman Holiday," the 1951 William Wyler film starring Audrey Hepburn as a princess who escapes the palace and finds reporter Gregory Peck, will be televised Saturday, June 13, 8 p.m., Channel 6.

"The Magic Flute" of Mozart, in a production of the Houston Grand Opera, will be broadcast Sunday, June 14, 1 p.m., KPFD-FM 94.1.

"The Winner's Tale," a fairy tale about a jealous king, a lost princess, a disguised prince, a bear, a fool, and a rope, will close the third of six seasons of the BIC/Ten-Life series of Shakespeare plays, Sunday, June 14, 1 p.m.; repeating Wednesday, June 17, 8 p.m., Channel 15.

"34th Poets At Show," a ten-day, every-other-yearly event since 1959, featuring aerial gyo, astrological night, will be highlighted Sunday, June 14, 7 p.m., repeating Thursday, June 18, 10 a.m., and Saturday, June 20, 10 p.m., Channel 15.

"Cousin Bette," a five-part dramatization of Honore de Balzac's social satire from his series *The*

Human Comedy, starring Margaret Tuck as the poor relation who seeks revenge against her family, will be revived on Masterpiece Theatre, Sunday, June 14, 9 p.m.; repeating Monday, June 15, 2 p.m.; and Sunday, June 21, 11 a.m., Channel 15.

"Old Music and Men," the 1939 movie version of John Steinbeck's novel, starring Lon Chaney, Jr., as Lenny, with music by Aaron Copland, will be aired Monday, June 15, 11 p.m., Channel 6.

"World Gathering of Jewish Holocaust Survivors," coverage of the highlights in Jerusalem of a historic gathering of about 5000 survivors of the Holocaust, will be televised Tuesday, June 16 and Wednesday, June 17, and Thursday, June 18, 5:30 p.m., Channel 15.

"A Concert of Ancient Persian Music" will be broadcast live from Los Angeles, Tuesday, June 16, 8:30 p.m., KPFF 90.7 FM.

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"Cousin Bette," a five-part dramatization of Honore de Balzac's social satire from his series *The*

Prado, Balboa Park. Free. 298-6784.

Poetry Reading by David Bragg Sideron will be given Sunday, June 13, 7:30 p.m., Plum's Books, 1615 West Lewis Street, Hillcrest. 299-5298.

Poets Arthur Frick, who is also a musician and maker of instruments, and Fred Moramarco, who is also a literary critic, actor, and professor of literature, will team up theatrically, Sunday, June 14, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. 239-2211.

Poetry Reading, Charlene Baldwin will read from her work, Monday, June 15, 7:30 p.m., D.G. Williams Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Opera Preview of Verdi's *Un Giorno di Regno* will be presented by Vere Wolf, Monday, June 15, 8 p.m., Ashcroft Music & Arts Library, 1001 Wall Street, La Jolla (454-5872); and Tuesday, June 16, 8:30 p.m., and Wednesday, June 17, 7:30 p.m., San Diego Public Library, 820 E Street, downtown (236-5800). Free.

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READER'S GUIDE TO LOCAL EVENTS

Galleries

"Theatre of Images," an exhibition by set designer Stephen Street, incorporating text and music, will open with a reception, Friday, June 12, 5 to 9 p.m., and continue through July 17, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego, 234-2151.

"Architectural Imagery in Metal," an exhibition of jewelry and metalwork by Deborah Jenmott will open with a reception, Friday, June 12, 7 to 9 p.m., and continue through June 17, Maarten Gallery, SDSU, 265-6511.

"A Circle of Four," an exhibition of paintings and drawings by Ruth Landay, Marian Sanderson, Cynthia Reeves Snow, and Irene Buamaci Soravia, will be on view at an opening reception, Saturday, June 13, 4 to 8 p.m., and through June 21, Inscape Gallery, 3421 Tripp Court, Sorrento Valley, 481-0703.

"The Room 12," an installation by Gary Chiraldi, will be on view through June 13, Pwn Shop Gallery, 745 Fifth Avenue, downtown.

"Attitudes to Walk," an exhibition of new work consisting of eighteen photographs that document acts done to, by, and for Russell Baldwin, will be on view through June 14, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"India - Village Tribal Rural Arts," an exhibition of approximately 500 objects - textiles, wood carvings, brass, bronze, stone, silver, jewelry, and clothing - will be on view through June 14, Mingei International Museum of World Folk Art, University Towne Centre, 453-5300.

Photography Awards Exhibition, the fourth annual sponsored by the Center for Photographic Arts and the Reader, will be on view with new classic photographs by Andre Kertess, through June 17, Gallery Graphics, 3847 Fifth Avenue, Hillcrest, 293-3538.

Bird Lithographs from Birds of Australia and Birds of Europe by John Gould will be on view through June 20, J. Dewers, 413 Market Street, downtown.

"Magical Thoughts," artwork of the Huichol Indians and Huichol-inspired works of Roberto Espinosa, will be on view through June 20, Gallery of the Museum of Contemporary Art, 425 Market Street, downtown, 236-1521.

New Paintings by Mexican artist Francisco Miró, a founder of the Salon de la Plástica Mexicana, will be exhibited through June 20, New Visions Gallery, 2454 Heritage Park Road, Old Town, 692-4100.

Award Winners of the 1979 Art-Art's Guild All-Media Membership Exhibition, Michael Whelden paintings, Brian Bertles pencil drawings, and a Thomas Cordona architectural installation, I Am an

Architecture, will be exhibited through June 21, San Diego Museum of Art, Balboa Park, 232-7931.

Color Photographs by Olivia Parker will be on exhibit through June 24, Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Cello Section

(continued from page 1)

go on to a professional career in music, as an orchestra member or a soloist, as so many alumni of the Civic Youth Orchestra - including pianist Gregory Allen himself (CYO 1964-66 and 1980 winner of the Arar Rubinstein Competition) - have done.

Under present conductor Martin Owen (who is on the music faculty of Mesa College), under former conductor Lawrence Christianson (now on the faculty at Cal State Northridge, but who will return for this anniversary celebration to conduct the Last Concerto), and under Arar Rubinstein (member of the music faculty of the San Diego School of Creative and Performing Arts, and present conductor of the CYO's Symphonic Wind Ensemble, which will also perform at the upcoming concert with works by Strauss, Vivaldi, Nethelbel, and Reed) - under

all these conductors, the Civic Youth Orchestra has served as a training ground for future musicians, as well as giving pleasure through the excellent performances of the young musicians as they are being trained. But in a society like modern America, unearthing, cruel, selfish, it is possible to imagine such a happy fate befalling him, pale, football-playing Marilav Atankir (as I have chosen to call him!).

Those not totally dissolved in tears by this story may get a glimpse of the tragic child himself, somewhere in the cello section, at the concert of the Civic Youth Orchestra, Sunday, June 14, at 7:00 p.m., in UCSD's Mandeville Auditorium. Tickets will be available at the door, or phone Far Guest at 270-0586 or 232-2818.

For reservations and further information about the tour, call the Galsky Quarter Association at 233-5227.

— Violet Rosenbloom

Downtown

(continued from page 1)

— ten stories — and then it continues to the Galsky Quarter Theatre for a performance of Noel Coward's one-act comedy, *Red Peppers*, then to the studio of the San Diego Ballet Company for a dance performance, and on to other buildings for art exhibitions, singing, fiddling, and poetry — the latter taking place at the Backstage, in the upstairs hallway where the residents used to gather to drink and keep warm.

The tour will be on foot and will last nearly five hours. "It's going to be long," said Nancy Johnston, the fit young woman in charge of the excursions. "It's not for somebody who wants to sit around. If you're looking for a quiet evening at the theater, this is not for you."

Nonetheless, the tour will include the quiet pleasures of

history. The last stop, for example, is the George J. Keating Building at Fifth and F. Keating was one of many rich newcomers who moved to San Diego for their health, and who made themselves known in their new surroundings by erecting buildings and having their names carved into them.

Keating, however, died before his namesake was complete, and the work was seen through by his wife. Though she didn't put her name on the building, her photograph is probably the one that was recently hung in the elevator. "At least we think it's Fanny Keating's picture," said Johnston. "It might be Ida Bailey, one of the madams in the old district. We don't know for sure, but we're working on that."

For reservations and further information about the tour, call the Galsky Quarter Association at 233-5227.

— Robert Paul

Danza

(continued from page 1)

the dances will be Janis Johansen, a hat dancer; another will be Macken, a men's dance with real machetes.

All of these groups appear frequently in the community, and among them have created a tradition of dance in this part of Aztlan that, as Herminia Enrique says, "is not just dancing; it is also an outlook, and a philosophy." "Danza en Aztlan" will be the first concert in which all four of these groups will perform, and it will be presented Sunday, June 13 from 2:00 to 4:30 p.m., in the Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, San Diego. There is no admission charge. For further information, call the Centro Cultural de la Raza at 232-6135.

— Amy Chu

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jonathan Sawille and Jeff Smith. 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.

BICKET
The good production of Jean Anouilh's intriguing drama *Bicket* by the Lamb's Players Theatre has been elected to ignore many of the medieval historical trappings of the play about the rise of Thomas à Becket to sainthood. Trepp Madoff's lovely costumes, for example, are a mixture of medieval finery and modern dress. And Gary McDonald's minimalist set design suggests the period, around 1170 A.D., but they demonstrate no soul-consuming obsession with historical accuracy, no matter. History, for Anouilh, is as useful as last year's calendar. *Bicket*, in effect, is like a dance, performed by two archetypal beings. King Henry II of England is a real thing in a world of governance and glory. And Thomas Becket is everything Henry is not. My reservation about the Lamb's production is that it tends to emphasize the saintliness of the historical Becket as opposed to the more abundant, later 1950s being created by Jean Anouilh. Although his religious play at the end of the play seems unlikely to be in spots, Daniel Wilson's performance as Becket effectively captures the detached, elusive nature of the enigmatic figure. As Becket's wife, Doreen, Doug Hissman's Henry is a broad, stout, selfish, condescending, and at times sympathetic being. On a few occasions Hissman almost goes overboard with his character's many extremes of emotion, but his overall performance as Henry II, the foil to a saint, is that rare, Robert Smith, David Cohen, Nicholas Greenstein, and Fowles' moments are effective: minor roles, but they do the job of the citizens of Anouilh, a small

negative value at best. Katherine Faulstich gives a brief, stately reading as the daughter who must marry — and her son Henry throws her out of the room. Even with all of Anouilh's medieval intricacies — and with its own de-emphasizing of a portion of the play's message — this production is a good one. The cast is competent, the direction by Richard Parker is sound, and the performances of Wilson and Hissman, especially when they are playing together, are sharp, dynamic, and often very moving. (Sm.)

Lamb's Players Theatre, through June 13, Wednesday through Friday, 8:00 p.m. Saturday at 2:00 p.m. Patronage \$20.00.

A FREEDOM OF FOREKNOWING
All the action in the comedy by Dave Tremper occurs in the bedroom of an old French hotel. A production of the Pine Hills Players, a contains such elements as a starkly naked lady being lowered from the window, confrontations, figures dressed as nuns and monks walking in and out — all the result of an English couple's checking in the hotel on the eve of a local festival. Trude Beckett directs the all-local cast of Howard Emmett, Barbara Kersant, Jim Langham, Jim Nelson, Mike Porter, Loretta Russo, and Barbara Wells. The play is produced by a baroque and buffed-out outdoors in the mountain air of Julian.

Pine Hills Lodge, through July 11; Friday and Saturday, through 6:30 p.m., curtain at 8:00 p.m.

DA
Reviewed this issue: Puppet Theatre (Balboa Park), through June 27, Thursday through Saturday at 8:00 p.m. For information call 237-0653 or 459-5293.

FIDELIO ON THE ROOF
The Lyric Dancer Theatre's production of the Joseph Stein musical is a completely done show, for the most part, but it does not bring out the joy and fear and love and awe and courage of the citizens of Anouilh, a small

Jewish community in Casart Russia of 1905, to experience the forces in the face of the latter that are so intense in the script and that infuse its lyrics with a degree of depth and feeling rarely found in musicals. The cast is competent, if at times unimpaired. Gordon Howard's work as Tony, the chief character, is on the wooden side, a likable though not very compelling version of the original. With a full beard and study stage presence, Howard looks the part. He also sings reasonably well in a deep, baritone voice. Yet he does not communicate all the complexities at the heart of his seemingly simple character. Tony is both a fairly happy and a man who experiences — in an almost Job-like fashion — a gradual stripping away of the values he has sought to uphold. Howard is only partially successful in showing the cumulative effect of this process. And this lack of a detailed expression of the pain he has felt serves only to diminish our sense of Tony's remarkable ability to endure. Of the other members of the large cast, a few merit special mention: the Porch, as Goldie, gives her character a staid, almost underplayed tenacity that suggests strength in reserve. Wendy Sheridan and Leslie Gold as Tamiel and Hilda, Tony's eldest daughters, display a variety of talents, the most noteworthy being capable singing voices. They also supply the show with some much needed energy. Scott Chamberlain, as Porch, and Gregory Linus Weiss, as Maudie the tailor, do the same. As Salim's Rabbi, however, is a disarming old man. Salim's repeated furnishings and cancellable arrangements seem on an insensitive parody of the Rabbi's calling. The Lyric's *Fidelio* on the Roof, its most ambitious project to date, is not without its moments of musical and dramatic power. But those moments are fewer than one would have expected both from the Lyric, whose last two shows — *Dancin' at Sea* and *The Sound of Music* — have been less- and from this great musical. (Sm.)

Lyric Dancer Theatre, through July 19; Wednesday through Saturday, through 6:30 p.m., curtain at 8:30 p.m.

Mature Sunday, brunch at 11:30 a.m., curtain at 1:15 p.m.

GENIE
The Marquis Public Theatre's production, which has just November returns, with only two cast changes — Scott Kaler as replaced by Dan Walsh, and Robert Larson by Joe Trombadori. Albert Invernizzi's play about adolescent social and sexual problems is funny, touching, true to life, and brilliantly theatrical. The plot centers on the visit to the young hero's lower-class brother neighborhood in Philadelphia of some friends of his from Harvard, a brother and sister of upper-class Eastern prep-school characters in the emotional conflict centers on the hero's feelings about this visit, for although he has had a romance with the girl, he has also been sexually attracted to the boy. Though Genie uses some of the methods of farce, it is fundamentally a comedy of character, and Invernizzi's insight into what people are is a deep and rich. Every one of the seven cast, a few merit special mention: a mixture of comic, ridiculousness and poignant seriousness — a challenge to the actors that the original Marquis cast met with wonderful success. As Tamiel and Hilda, Tony's eldest daughters, display a variety of talents, the most noteworthy being capable singing voices. They also supply the show with some much needed energy. Scott Chamberlain, as Porch, and Gregory Linus Weiss, as Maudie the tailor, do the same. As Salim's Rabbi, however, is a disarming old man. Salim's repeated furnishings and cancellable arrangements seem on an insensitive parody of the Rabbi's calling. The Lyric's *Fidelio* on the Roof, its most ambitious project to date, is not without its moments of musical and dramatic power. But those moments are fewer than one would have expected both from the Lyric, whose last two shows — *Dancin' at Sea* and *The Sound of Music* — have been less- and from this great musical. (Sm.)

Lyric Dancer Theatre, through July 19; Wednesday through Saturday, through 6:30 p.m., curtain at 8:30 p.m.

loud-mouthed, self-dramatizing, generous, useful, fallacious, blowy, magnificence that make it an effort to appreciate how much skill, experience, talent, and intelligence had gone into her creation of the role. Director James C. Marley staged the play to first time round with a flawless sense of character and timing, and with full, rich, detailed realism. He also used the Marquis intimate stage with exceptional effectiveness. A very good play and it is to be hoped that the new staging will reproduce the virtues of the earlier one. (Sm.)

Marquis Public Theatre, through July 5; Thursday through Saturday at 8:00 p.m., Sunday at 6:00 p.m.

THE IMPORTANCE OF BEING EARNEST
The Coronado Playhouse is offering a delightful production of Oscar Wilde's most enduring creation. This is a rather amiable Earnest, in which the characters are so charming and stylish that it is impossible to detect any of them, in spite of their inherent naivete. Excellent costumes and sets by Rolly Weaver's team, in their mastery of style, character, and mood, sustain the play. Miss Lady Bracknell is magnificent in her scoldery, and this actress is also a master of the minute expression

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11:00	BALLET II RECORD	11:00	BALLET II RECORD	11:00	BALLET II RECORD
12:00	ADV BALLET RECORD	12:00	BALLET I RECORD	12:00	BALLET I RECORD
1:00	PT/PRINCE DE DEUX RECORD	1:00	ADV BALLET RECORD	1:00	ADV BALLET RECORD
2:00	MIME CLASS RECORD	2:00	PT/PRINCE DE DEUX RECORD	2:00	PT/PRINCE DE DEUX RECORD
3:00	BALLET III RECORD	3:00	JAZZ I RECORD	3:00	JAZZ I RECORD
4:00	BALLET III RECORD	4:00	JAZZ I RECORD	4:00	JAZZ I RECORD
5:00	CHARACTER RECORD	5:00	BALLET I RECORD	5:00	BALLET I RECORD
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READER'S GUIDE TO THE THEATER

hutch in a deadpan face, a device she uses to great effect. There are similarly impressive performances from Larry Steinkamp, as the languid effete, narcissistically aristocratic Algernon; Samantha St. Clair, as the exquisitely artificial Gwendolen; Marian Hutton, as an insistent, fretting, wifely Cecily; Gillian Hailes, as the softly but amorously Miss Prism; George Devereux, as the pompous director Dr. Chasuble; and, as the central figure, Jack Worthing, actor Kent Miller, an artist of remarkable ability, who manages the role with such naturalness, self-possession, seeming spontaneity, and technical skill that he compels us to identify with this otherwise quite empty personage and take a genuine interest in his vicissitudes. Tom McCrory is the admirable director of

is this funny and highly pleasing production (154).
Coronado Playhouse: through June 18.
Thursdays through Saturday at 8:00 p.m.

KING LEAR
Critics have haggled for centuries over this play's allegedly underwritten structure — while others have defended its construction to the hilt — but no one will deny the resounding power of this great Shakespearean tragedy about a foolish, doting old king who abandons his crown, foregoes his lands, and, in the end, loses everything else. When Doctor Samuel Johnson was writing his "Prefaces" to the works of Shakespeare for an edition of the

plays Johnson was compiling, he renned each drama. Lear he simply could not finish. The tragic catastrophe of the play's conclusion — when Lear returns to the stage with his daughter Cordelia (Isela Fisher) — overwhelmed him, and he had to put the playbook down. Jack O'Brien, Old Globe Theatre artistic director, directs this presentation of the Thirty-Seventh San Diego National Shakespeare Festival. David Ogden Stiers is Lear, Leslie Geraci is Cordelia, Katherine McGrath and Lisa Banes are Regan and Goneril (Lear's other daughters), G. Wood is Gloucester, Jonathan McCurty is the Fool, John Glover, Edgar, and Kevin Connolly are Edmund and his brothers. The production's lighting is by Gilbert Hemsley, sound is by Roger Gans, and the

costumes are by Robert Morgan (S.M.)

Old Globe Theatre, Festival Stage, through October 4. Thursday, June 11, Sunday, June 14 and Tuesday, June 16 at 8:30 p.m.

THE MARRIAGE-GO-ROUND

The comedy by Leslie Stevens about the "battle of the sexes." A happily married couple are both instructors at a university—happily, that is, until a young, intelligent, and attractive coed decides she wants the professor to father her child. Frank Wayne directs this production by the Pasadena Playhouse. The Pasadena Playhouse, which starred in the *Fiesta*'s 1980 production of *Cactus Flower*, are the wife and husband, K. Edward Borden is a friend of the family, and

FIESTA DINNER THEATRE
The Fiesta Dinner Theatre will offer a nonsmoking evening on Sunday, June 14. (\$m.)
Fiesta Dinner Theatre, through June 21: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m. Matinee Wednesday and Sunday, brunch at noon, curtain at 1:15 p.m.

John, his bastard
earthly enemy
of Aragon, arrive
his friend Leonato
young Claudio,
Florence, falls in
daughter Hero. A
ways to bring the
also attempts to
man verging on
Beatrice, Leonat
point, Don John
the efforts of his
Berkeley directs
Pedro, Michael L.
Kevin Connors as
Geraci as Hero, I
Beatrice, John G
G. Wood as Leon
as Constable Don
costumes are de
Kirkpatrick, (Sm

the director and especially succeeds in the swift rhythm that makes a play like *Ret Talibor's* coasts of themselves (what colors in the scene comment pertinent characters. As a probable production, the best thing I've ever done to date) reminded of *Marlow's* *Perversity*: the same theater, same ensembles, shifting relationships, friendships, a dialogue. But of a serious stuff — an elegant, *A Perfect* lightest of light

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these are the qualities demanded by 700 three-evening, no-show, no-refund, no-surprise to die production at the Theatre does no harm to some of the plays, including *Domestic* by Eilean Sjöström, *Adam's*, with Byrd an exceptional play. *Turned Out*. *Clock* is clever, and *Will* is deft except for insistence on making stand with the audience, talking about it at extreme length from the end of the most wonderful plays.

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Stephen Schwarz-
made out of St.
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CUT, CONDITIONED

&
STYLED
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PERMS
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Fi-Fi
Wonder
Wench
Skating
Hussy
or Belly
Dancer



if it's worth saying
it's worth singing

Monkey Business

Singing Telegram

[illegible]

through October
Saturday, June 16
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**THE OLD MAN
AND THE SEA**
**THEY'RE THE MAIN
BEARSKIN RUG**

Two one-act con-
tributed by the
by the Pacific Lyric
Maid and the The
Menotti, recounts
attempts of an old
spinster niece to
young dither, who
theat. *The Man on*
by Paul Harniss,
numerous misad-
a bearskin rug is
to his apartment.
directs Anna Björk
Christine Lianchay
David Handcock.
Gladie Strang, at
Paul Horton. *The*
Bene Physics, (5m)
San Diego City Opera
through June 14;
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Sunday at 2:30 p.m.
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Diric Wilson's play
performed by Cal
guy theatrical com-
Greg and Ward, on
their relationship
ultimately improv-
of a causal pick-up

[illegible]

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TWO
MONEY
ONE**

PEARL ST. *a full* ★

PROBATION
 promotional
 takes
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 very funny
 Marquis
 as at noon
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productions
I recommend


Water, through Saturday
Sunday, June 12, Part II,
San Diego
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the very best of
San Diego has
miss it. (S+)

Lycem Theatre
Thursday, June
p. Matinee Se
June 20 at 2:30
Sunday, June
at 2:30 p.m. Fr
235-9025.

Aggie DINNER THEATRE
THAT'S THE WAY THINGS MOSTLY GO
464-1196
817 Cajon Blvd., La Mesa

Singer on the Road



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Sunday at 8:00
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Sunday, July 5
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Theater Directory

LAMPLIGHTERS THEATRE
1700 North Broadway, San Diego
236-2220

CAJALON PACIFIC THEATRE
236-1738

CARTER CENTRE STAGE
Balboa Park
236-2220

LYRIC THEATRE
2012 C Street, downtown
236-4010

CORONADO PLAYHOUSE
500 Coronado Ave., Coronado
435-4806

C.A.J. THEATRE
9113 Clearmont Mesa Boulevard, San Diego
277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
440-3277

EDUCATIONAL CULTURAL COMPLEX THEATRE
1000 University West Boulevard, Southeast San Diego
253-2804

FESTA DINNER THEATRE
9925 Camino Road, Spring Valley
697-8877

FOR THEATRE
70 S. Brook, downtown
233-6331

GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-9583

GROSBOTTOM COMPANY THEATRE
8801 Grossmont College Drive, El Cajon
440-1700

JEWISH COMMUNITY CENTER
First and Center Theatres
4070 Filby Fourth Street, San Diego
565-3390 x34

LA JOLLA STAGE COMPANY
Palmer Auditorium, La Jolla High School
790 Twickenham Lane, La Jolla
259-3819

LAMPS PLAYERS' THEATRE
5081 E. Plaza Boulevard, National City
474-4542

SAN DIEGO MESA COLLEGE
7290 Mesa College Drive, San Diego
276-2220 x236

LEONOR GONZALEZ PLAYERS
Lemon Grove Junior High School
3146 Schuchman Lane, Lemon Grove
466-5579, 466-1445

LYCEUM THEATRE
2114 F Street, downtown
235-6862

LYRIC DINNER THEATRE
505 Second Ave., Coronado
435-4806

MARQUESS PUBLIC THEATRE
MARQUESS GALLERY THEATRE
2117 Julia Street, San Diego
238-8171

MIACOSTA COLLEGE
Julia Theater
One Bernard Drive, Oceanside
767-2127 x236

NORTH COUNTY COMMUNITY THEATRE
Vista
4343 Owens West Boulevard, Southeast San Diego
253-2804

OLD GLOBE THEATRE
Fountain Stage, Balboa Park
239-2225

OLD TOWN OPERA HOUSE
4040 Taylor Street, Old Town
697-8877

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-6960

PIRE HILLS LODGE
2960 La Presa Drive, San Diego
440-1700

PORT LUNA COLLEGE
Salmon Theatre
3900 Lombard Drive, Point Loma
222-6614 x236

SAN DIEGO CITY THEATRE
Thurston and 31st, downtown
236-7584

SAN DIEGO JUNIOR THEATRE
Cave at Plaza Theatre, Balboa Park
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SECONO AVENUE THEATRE
893 Second Avenue, downtown
233-2601

SCRIPPS RANCH COMMUNITY THEATRE
Kangerbreen Junior High School
Auditorium
9230 Quail Crest Drive, Mira Mesa
266-7300 x236

SOUTHWESTERN COLLEGE
North Theatre, "Heaven Hall"
600 City Lakes Road, Chula Vista
421-1180

SPRINKLES THEATRE
121 Broadway, downtown
233-6941

STARLIGHT
Starlight Bowl, Balboa Park
233-3040 or 234-5708

UNITO SINES INTERNATIONAL UNIVERSITY
Sally Theatre
74205 Torrey Road, Scripps Ranch
277-4000

UNIVERSITY OF CALIFORNIA SAN DIEGO
KSCJ Theatre, John Muir Theatre, Studio Theatre
402-2380

UNIVERSITY OF SAN DIEGO
James Theatre, Acme Play House
Linda Vista Road, San Diego
259-5480

THE CALIFORNIA BALLET COMPANY
Maxine Mahon, Director

THE Poseidon
A Del Mar Tradition
Thurs., June 11 9:30-1:30
Fri., June 12 & Sat., June 13 9:30-1:30

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Cave at Plaza Theatre, Balboa Park
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"SPLENDO"
Bob & Laurence, S.D. Union

"GENERATIONAL DON'T MISS IT"
Josephine Saville, Theater

THE CALIFORNIA BALLET COMPANY
Maxine Mahon, Director

EMERGENCY EXIT
Thurs., June 11 9:30-1:30
Fri., June 12 & Sat., June 13 9:30-1:30

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Thurs., June 11 9:30-1:30
Fri., June 12 & Sat., June 13 9:30-1:30

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

When cancer took the thirty-six-year-old life of Bob Marley a month ago today, it carried much more than a reggae musician. The fact that reggae and the propagation of Rastafarianism are intertwined like the strongest strands of hemp meant that as Marley's reputation as a singer, songwriter and concert attraction grew, so did his importance in the eyes of the vast Rastafarian community, the Third World peoples of Africa, Asia and Europe and the hopelessly downtrodden of any religious or racial stripe. More than any other contemporary reggae artist, Marley was a visionary whose bold poetry, inextinguishable optimism, and undeviating charisma made him a hero to millions.

These same qualities also made Marley a darling of the media, and by the time of his death his name alone had become synonymous with reggae music. His face and dreadlocks the symbolic map of the "new Jamaica," his most popular songs the only ones to be played on the radio for the Dan Aykroyd and Tom Snyder and Gene Shott. While no one can really expect to replace Marley, there are, of course, many vital reggae artists to continue in his stead. While the media needs, however, is someone with the same easy, tough, good nature and apparent lack of hostility toward whites that made Marley the ideal (i.e., safe, unpolitical) subject. The most promising new candidate for ambassador to the non-Rastafarian world may be someone unfamiliar to all but the most devoted reggae addicts: Dennis Brown.



DENNIS BROWN

Brown has been singing professionally in Jamaica since the age of nine, and, like Marley, followed the usual reggae course of graduating from yard parties to clubs, theaters, and eventually other West Indian arenas. But their similar musical backgrounds, cultural heritage and personal congeniality are about all Brown and Marley had in common. Where Marley delivered serious political discourses, anguished religious pleas, and spiritual admonitions to his listeners, Brown has a more subdued, confident way of expressing himself that

places more of the emphasis on his singing and performance than on a particular Rastafarian message. He offers no startling truths, no bold assertions, no clubs, theaters, and eventually other West Indian arenas. But their similar musical backgrounds, cultural heritage and personal congeniality are about all Brown and Marley had in common. Where Marley delivered serious political discourses, anguished religious pleas, and spiritual admonitions to his listeners, Brown has a more subdued, confident way of expressing himself that

Setter, whose records influenced the Jamaican mind that eventually became reggae (Sam Cooke, Ben E. King, The Drifters, the Impressions).

Boasting several international hits ("No Man is an Island," "Silhouettes," "Baby, Don't Do It," "Things in Life," and "Money in My Pocket"), the offstage Brown has performed for enthusiastic audiences in Europe as well as in the West Indies (he upstaged Peter Tosh at the 1979 Montserrat Jazz Festival), and was recently voted the top vocalist in Jamaica. And yet, he has not until now made a serious move on the States. His appearances this Sunday and Monday at the Adams Avenue Theatre with the Friends Band are part of a tour designed to change all that.

Until a safe method of reversing or at least retarding the aging process becomes readily available, there will be professions in which it is difficult for a person to remain effective past a certain age. Modeling is definitely one such profession. Most major league sports fall into this category as well. But there are few careers wherein a participant leaves himself so vulnerable to age-related decline as in pop music, where he needs to recede to a youthful audience can turn a stud into a gelding quicker than one can say "relevant." Take Eric Burdon, for instance.

Burdon, one of the soulful architects of the first wave of the British invasion of the States as leader of the Animals, cut quite a figure in those days, with his stubby little body, unkempt hair, tear drop shades, and denim jacket. If you didn't want your daughter to date one of the Rolling Stones, you wouldn't have wanted your son to be seen with Eric Burdon. That was his image, and it made sense when the Animals were riding high

and Burdon's voice still cut with the rough edge of rebellion and exuberance. Unfortunately, Burdon never grew up, and, worse, he never grew as a performer (I can't bring myself to call him an artist).

Years after he had left the Animals to pursue the time-honored solo career, Burdon was still trying desperately to be identified with some sort of "youth movement" and no friend, foe, or bandwagon of the late Sixties and early Seventies was too stupid-lived or insignificant for him to hop aboard with both feet. (One of Burdon's biggest hits during this time was the incoherent "Monterey," a song in which we were treated to a retrospective Burdon's view of the eponymous Monterey Pop Festival of 1967, complete with the reproduced trademark sounds of each artist mentioned in the song. "Reverend Cleveland"?)

But Burdon's slide into oblivion was made all the more reprehensible by his glibly propensity to align himself with major rock stars who had met tragic ends. I wish I had a dollar for every Burdon-penned "My Times with Janis" or "Jim, My Friend" article that appeared with such sickening regularity after the deaths of Janis and Hendrix. It suddenly made sense that Burdon's own productivity had lagged for years; he was too occupied with being every dead superstar's "closest and most intimate friend" that there was just no time left to devote to music. (As of this writing, I have yet to see a "John Lennon and Me" story in a major trade publication.)

Since leaving the group, Burdon has popped up for the occasional recording and even tried a comeback. But he's never been the same. (Continued on page 10)

Climax Productions Presents

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Featuring Wendy O. Williams

Monday, June 15 at 8p.m.

Performing hits like:
"Sometimes I Feel It When
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PARTY THURS. JUNE 25 7:30 & 10:30 WITH THE AVERAGE WHITE BAND at LITTLE BAVARIA
Must be 21 yrs. old. Tickets at Ticketron & Little Bavaria

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Entertainment from 8:00
Tues. thru Sat.
Directly across from Anthony's Fish Canteen, on Harbor Drive
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Bobby G's

Thursday, Friday and Saturday
June 11, 12 & 13 and Wednesday, June 17

Jerry McCann
and the
Gigolos

Sunday, Monday and Tuesday
June 14, 15 & 16

Mark Lessman
and Johnny
Almond Band

Kamikaze \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas
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485 First St. 436-7397

The Prophet PRESENTS Reggae: Sound of the Eighties

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DENNIS BROWN

WITH HIS DANCE CONCERT
9 PIECE
REGGAE BAND
AND
THE FRIENDS BAND

SUNDAY & MONDAY
JUNE 14 & 15
8:30 PM
JAMAICAN FOOD, TOO

This year voted #1 male vocalist in Jamaica

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«A special memorial concert to Ras Bob Marley»

This Week's Concerts

Continued from page 1

one of the original 4000s but he had had enough of a comeback. "I've been out of the game for a while and I'm not sure I can come back," he said.

Belly Up Tavern

Every Wednesday in June 9 PM
Rock & Roll with
THE FORKS

Thursday, June 11 9 PM it's the
DIRK DEBONAIRE AND THE BOAT PEOPLE Show

Friday June 12 9 PM
Dance concert: one cover for the entire evening. Tickets available thru Ticketron and at Belly Up. Rock & Roll reveal with

THE COASTERS
performing their hits from the 50s & 60s such as "Charlie Brown," "Yakety Yak," "Along Came Jones" and others with guests
THE FORKS

Saturday June 13 9 PM
Rock & Reggae with
MELTING POT
and
THE FORKS

Sunday June 14 9 PM
DIRK DEBONAIRE AND THE BOAT PEOPLE Show
and
THE ROLLERS

June 18-20 **MOVING TARGETS**

Sunday June 21 9 PM
THE PRETENSIONS
Dance concert (one cover for the entire evening).
Father's Day / First Day of Summer Concert.
L.A. NO. 1 50s & 60s
REVIVAL BAND
with guests

DIRK DEBONAIRE AND THE BOAT PEOPLE

Coming:
June 25-27 **Jerry McCann & the Gipsies**
June 28-30 **Clarence "Coke" Brown**
July 1-3 **Buddy Guy & Dr. Wells**
July 4-6 **Jerry Blagovest**
July 7-9 **Melting Pot**
July 10-12 **Paul & the Kossick Mass Band**

Every Friday afternoon 5-7 PM
DEKILLER JAZZ with the CHICAGO SIX & 50° KREW, TOO! (no cover)

Serve lunch daily
Visit the Belly Up for the best sandwich you'll ever eat (one of the best, anyway)
143 S. Cedros, Solana Beach 481-9022

Swinging Madisons, the Puppies, and the Four Eyes. Spirit tonight, Thursday 9 PM, 1130 Buena Vista, 276-3993.

Thursday 9-11, Friday & Saturday 9:30-11:30
ZZAJ IS BACK!
THE CROSSROADS
San Diego's Oldest Jazz Club
340 Market Street, "Downtown in the Gaslamp Quarter"
on the corner of 4th and Market 233-7866

BURGER DEAL
Thursday nights will now be our 75¢ off burger special. You get a 1/2 lb. char-broiled burger with all the fixin's and a generous portion of home style french fries for only \$1.50 (1/2 lb. only \$1) Thursday nights from 4:30 to 9:30.
Enjoy our wide screen cable sports.

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ACE DAGGER
Sunday afternoon 4-7 p.m.
Litres of Margaritas \$3.00

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The Music Scene is completed every Friday and Saturday night with club entertainment. Call 234-2508 for details. Send your resume and photo to: JAMES M. O'NEILL, P.O. Box 10000, San Diego, CA 92110 or call 234-2508 before 6 p.m.

San Diego Concerts

Swinging Madisons, the Puppies, and the Four Eyes. Spirit tonight, Thursday 9 PM, 1130 Buena Vista, 276-3993.

Coasters and the Forke. Spirit tonight, Friday, June 12, 9 PM, 143 South Cedros, Solana Beach, 481-9022.

Townes. Second Avenue Theatre, Friday, June 12, 8:30 PM, 863 Second Avenue, downtown, 232-6472.

Beachie and the Beachnuts, Becky and the B-Tones, and the Monkeys. Spirit, Friday, June 12, 9 PM, 1130 Buena Vista, 276-3993.

Rock. Spirit, Saturday, June 13, 9 PM, 1130 Buena Vista, 276-3993.

Tom Paxton and Peter Alsop. La Paloma Theatre, Sunday, June 14, 8:30 and 9 PM, First and D streets, Encinitas, 436-4030.

John Cale. Bacchanal, Sunday, June 14, 7:30 and 10:30 PM, 8022 Claremont Mesa Boulevard, 560-8200.

Dennis Brown and the Friends. Second Avenue Theatre, Sunday and Monday, June 14 and 15, 8:30 PM, 863 Second Avenue, downtown, 232-6472.

Phonatics. Golden Hall, Monday, June 15, 8 PM.

I'm a Boy and Dirk Debonaire and the Boat People. Spirit, Tuesday, June 16, 9 PM, 1130 Buena Vista, 276-3993.

Eric Burdon. Bacchanal, Wednesday, June 17, 7:30 and 10:30 PM, 8022 Claremont Mesa Boulevard, 560-8200.

Townes and the Hoovers. Spirit, Wednesday, June 17, 9 PM, 1130 Buena Vista, 276-3993.

Bert Jansch. Old Time Cafe, Sunday, June 19, 7:30 and 9 PM, 1404 North Highway 101, La Jolla, 436-4030.

Moody Blues. Sports Arena, Monday, June 22, 8 PM, Sports Arena Boulevard, 224-4771.

Ortiz Obispo and Motherhead. Fox Theatre, Friday, June 6, 8 PM, 720 B Street, 226-6070.

Clubs

The Alamo, 2040 Harbor Island Drive, Harbor Island, 279-2040. Country, California, country western, Tuesday through Saturday.

Albinoes, 1309 Camino Del Mar, Del Mar, 735-5148. Key-lit Group, jazz, Tuesday through Saturday; Rob Schneiderman Trio, jazz, Tuesday and Wednesday.

Allen's Band, 1201 Hotel Circle South, Mission Valley, 291-1103. Merle Moore, contemporary, Tuesday through Saturday.

Anchorage Fish Company, 3873 Camino del Rio, San Diego, 232-3333. Rock and roll, Tuesday through Saturday.

Anchor Inn, 7260 Claremont Mesa Boulevard, Kearny Mesa, 575-5522. Jazzy, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6333. Ballroom, contemporary, country, Tuesday through Saturday.

Aspen Mine Co., 5880 El Cajon Boulevard, East San Diego, 595-1811. Rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Specials, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200. Top 40, call club for information.

Black Angus, 10370 Friar Road, San Diego, 561-5862. Secateurs, contemporary, Monday through Saturday.

Black Angus, 1000 Groves Avenue, El Cajon, 440-5055. Fantasia, contemporary, Monday through Saturday.

Black Angus, 4672 Federal Boulevard, East San Diego, 264-5197. Jazz featuring Paul Brunson, jazz, Thursday, Friday and Saturday; Mike and the Coasters, 50s rock and roll, Friday; the Forke, country rock, Saturday; Dirk Debonaire and the Boat People, new wave and variety, Sunday; the Forke, country rock, Wednesday.

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Black Angus, 1000 Groves Avenue, El Cajon, 440-5055. Fantasia, contemporary, Monday through Saturday.

Black Angus, 4672 Federal Boulevard, East San Diego, 264-5197. Jazz featuring Paul Brunson, jazz, Thursday, Friday and Saturday; Mike and the Coasters, 50s rock and roll, Friday; the Forke, country rock, Saturday; Dirk Debonaire and the Boat People, new wave and variety, Sunday; the Forke, country rock, Wednesday.

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580 1813, Stearns, rock and roll, Thursday, Emergency, call 234-2508 for details. Send your resume and photo to: JAMES M. O'NEILL, P.O. Box 10000, San Diego, CA 92110 or call 234-2508 before 6 p.m.

Atlanta, 2595 Ingraham Street, Mission Valley, 224-2444. Barbara Lynn and the Gaborites, country pop, Tuesday through Saturday.

Bacchanal, 8022 Claremont Mesa Boulevard, Claremont, 560-8202. Beat, rock and roll, Thursday through Saturday; John Cale, Sunday, Walker, rock and roll, Monday, Paton, rock and roll, Tuesday, Eric Burdon, Wednesday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0058. Summer Breeze, contemporary, Tuesday through Saturday.

Bar X Ranch House, 110 El Camino, Vista, 724-0000. Many, country western and contemporary, Wednesday through Sunday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Stomach, high-energy rock and roll, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Dirk Debonaire and the Boat People, new wave and variety, Thursday, the Chicago Six, Dismal, Friday afternoon, the Coasters, 50s rock and roll, Friday; the Forke, country rock, Saturday; Dirk Debonaire and the Boat People, new wave and variety, Sunday; the Forke, country rock, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Specials, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200. Top 40, call club for information.

Black Angus, 10370 Friar Road, San Diego, 561-5862. Secateurs, contemporary, Monday through Saturday.

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THURSDAY, JUNE 29
PAT METHENY
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RAY CHARLES & HIS ORCHESTRA
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THURSDAY, JUNE 30
TONY KAMPMANN

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VAN HALEN IN LOS ANGELES
JUNE 19, 20, 21

★ RUSH ANAHEIM THIS FRI. JUNE 12
LONG BEACH THIS SUN., JUNE 14

EARL KLUGH/JOHN KLEMMER 24
MOODY BLUES ★ PLASMATICS
JUNE 22 JUNE 15

TOM PETTY ★ OZZY OSBOURNE
IN L.A. JUNE 29, 30 FRI. JUNE 26

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PAT BENATAR - ELO - CHRISTOPHER CROSS - GEO. BENSON
ROD STEWART - WHO - HEART - PRETENDERS - BELAFONTE
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OF MOTO-CROSS JUNE 21
MOODY BLUES JUNE 22
EARL KLUGH JUNE 24
JOHN KLEMMER JUNE 24
WILSON'S SMITH BAND JUNE 24
OSZIE OSBOURNE JUNE 28
WIMOTHEAD JUNE 28
TOM PETTY JUNE 29, 29 & 30
HEART ★ HEART JULY 5
ZZ TOP JULY 9
POSTPONED
CHUCK MANGIONE JULY 12
HARRY BELAFONTE JULY 14
RAY CHARLES JULY 31-AUG. 1

Clairemont Chula Vista El Cajon
268-3838 420-8747 442-5553

San Diego Ticket Service

Cafe del Rey, 1549 E.
Hwy. 163, San Marcos, 92069. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Cafe in the Valley, 911 Camino
del Rio, San Marcos, 92069. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

The Carriage House, 7925
Hwy. 163, San Marcos, 92069. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Cash and Cleaver, 140 South
Avenue, San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Costaway, 10757 Woodside
Avenue, San Diego, 92121. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Catalan, 3999 Mission
Boulevard, Mission Beach, 92038. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Country Bumpkin/Dance
Machine, 1802 Palm Avenue,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Charlie's Little Bit of Country,
San Marcos Boulevard at Highway
78, San Marcos, 92069. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Chateau Lounge, 3023 College
Avenue, College Grove, 92003. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 92037. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Cosmo's and All That Jazz,
4204 Voltaire Street, Point Loma,
92061. Wed. 10:00-11:00. Thurs. 10:00-11:00.
Fri. 10:00-11:00. Sat. 10:00-11:00.
Sun. 10:00-11:00. Contemporary.
Thurs. through Sunday.

Country Bumpkin/Dance
Machine, 1802 Palm Avenue,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Imperial Beach, 4201 16th, Quick,
San Diego, 92161. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Crossroads, 305 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Cunningham's, 7001 Mission
Road, Mira Mesa, 92036. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Country Bumpkin/Dance
Machine, 1802 Palm Avenue,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Country Bumpkin/Dance
Machine, 1802 Palm Avenue,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Distillery East, 750 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Distillery East, 750 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Distillery East, 750 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

Distillery East, 750 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
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Contemporary. Thurs. through
Sunday.

Distillery East, 750 Market Street,
San Diego, 92101. Wed.
Thurs. 10:00-11:00. Fri. 10:00-11:00.
Sat. 10:00-11:00. Sun. 10:00-11:00.
Contemporary. Thurs. through
Sunday.

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High Energy Jazz
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They'll take you on a musical
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Serving light (and interesting)
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June 22

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June 21 June 26

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Doc Masters, 2881 Shelter Island Drive, Shelter Island 223-2512. The best Brothers rock and roll. Tuesday through Saturday. Bill Blackwell, "Rocked around, Sunday and Monday.

Drifwood, 5286 Baltimore Drive, La Mesa 462-5533. Dan Gies and Quartet, contemporary. Wednesday and Thursday. Jimmy Nason, country, Friday through Tuesday.

Elia's, 7955 La Jolla Shores Drive, La Jolla 450-0541. Joe Morris, contemporary. Wednesday and Thursday. Jimmy Nason, country, Friday through Tuesday.

El Moro Restaurant, 1845 Quivira Road, Mission Bay 222-2883. Juanita Fagan and her group, flamenco music and dance. Thursday through Saturday.

Fat City/China Camp, 2157 Pacific Highway, downtown 233-0686. Tommy Rize, contemporary. Tuesday through Thursday. Sheila Harris, contemporary and pop. Friday and Saturday.

Freddie Restaurant and Lounge, 7353 El Cajon Boulevard, La Mesa 460-1000. Forward Motion, top 40. Monday through Wednesday.

Fish House West, 2633 South Highway 101, Cardiff 753-6438. Full, jazz, Thursday through Saturday. Tony Ortega, jazz, Sunday.

Finigan's, 5373 Mission Center Road, Mission Valley 298-8835. New Douglas, top 40. Thursday through Monday. Joint front top 40. Wednesday.

Finn Springs Inn, 15505 Highway 80, El Cajon 463-9568. Crosswinds, country rock. Friday and Saturday. Frank Dixon in Country, Nightlife, country, Sunday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad 729-3189. Station, rock and roll. Wednesday through Saturday. Incognito, new wave. Sunday through Tuesday.

Francine's, 939 North Hill Street, Coronado 722-7123. Wood, top 40. Thursday through Sunday.

Galeseper, 2600 Via de la Valle, Del Mar 481-8861. Michael Barrio, Las Vegas style, mellow. Friday and Saturday.

Haley's, 4258 West Point Loma Boulevard, La Jolla 225-9509. Silver Shadow, rock and roll. Tuesday through Saturday. Poson Ivy, rock and roll. Sunday and Monday.

Holligan's, 4325 Ocean Boulevard, Pacific Beach 274-3474. Steve Vaux, soft rock. Tuesday through Saturday. Sheila Harris, soft rock. Sunday and Monday.

Humburgues, 4016 Wallace Street, Old Town 295-0584. Danny

Rose, contemporary. Friday and Saturday.

Hanalei Hotel, Islands Lounge, 2270 Hotel Circle North, Mission Valley 297-1809. Elements, contemporary and dance music. Tuesday through Saturday. Jimmie Williams, mellow music. Sunday and Monday. Polynesian music and dance. Tuesday through Sunday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island 224-5242. West Hill, mellow rock. Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-5640. Colorado Cool-Aid, country western. Tuesday through Saturday. Bone Cunningham, rock-a-billy, country rock. Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4070. People Movers, contemporary. Tuesday through Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1350 North Harbor Drive, downtown 232-3801. Linda Pina, contemporary. Tuesday through Saturday.

Holiday Inn/Mission Valley, 595 Hotel Circle South, Mission Valley 299-5720. Tony Drive, piano bar. Tuesday through Saturday.

Hotel del Coronado, Ocean View Room, 1500 Orange Avenue, Coronado 435-6811. Jerry Woo Trio, contemporary. Tuesday through Saturday. Mr. Lucky,

contemporary. Sunday and Monday.

Houlihan's Old Place, 5323 Mission Center Road, Mission Valley 297-6375. Wayne Gire, contemporary. Wednesday and Thursday. Klemmer and Palmer, contemporary. Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577. Fever, contemporary dance music. Tuesday through Saturday. Rita Moss, piano bar. Tuesday through Friday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0517. Jim Hawley, contemporary. Wednesday through Saturday.

Hungry Hunter, 1221 Vista Way, Coronado 433-2633. Russ Knapik, Southern soul and artistry. Thursday through Saturday. Fantasy Island with Rick Fagan and Kathy Allen, contemporary. Sunday and Monday.

International Blend, 4034 30th Street, North Park 287-6718. The Equinox, Reggae-A-Go. Thursday. Jim Stacey, jazz experience. Jazz. Sunday.

Islandia Hotel, 1441 Quivira Road, Mission Bay 224-3561. Butch Lacy, jazz. Wednesday through Saturday.

Jo Ann Club, 3099-23 Juniper Street, North Park 284-9572. Crawdad, rhythm and blues. Friday and Saturday.

Jolly Roger, 807 West Harbor

Drive, Seaport Village 233-4300. Russian Alley, contemporary. Wednesday through Saturday.

Jolly Roger, 1900 West Harbor Drive, Coronado 722-1831. Tony Sarcio Trio, popular oldies through contemporary. Wednesday through Saturday.

Joss Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3200. David Bradley, variety. Thursday through Saturday. Thunderbolt the Wonderdick, rock and roll. Sunday and Monday. The Nomads, rock and blues. Tuesday and Wednesday.

Journey, 5375 Kearny Villa Road, Kearny Mesa 277-9969. Vengeance, rock and roll. Foothill Peaches, rock and roll. Shay Cat, rock and roll. Evil Auto, rock and roll. Friday.

Krazy George's, 6149 University Avenue, East San Diego 583-5700. Country Paradise, country, and jam session. Thursday. Country Paradise, country. Friday through Sunday.

Kung Food, 2949 Fifth Avenue, Hillcrest 298-7302. Bob Ward, classical guitar. Thursday. Pat Kerber, classical guitar. Friday. Carlos X, Fania, vices, Saturday and Sunday.

La Casa Bianca Restaurant, 2444 San Diego Avenue, Old Town 295-6380. Ricardo Belma, easy listening in Spanish and English. Friday through Sunday.

La Hacienda Confino, 878 Hotel Circle South, Mission Valley.

298-8281. Dale and Terry, contemporary and dance music. Tuesday through Saturday.

Lakeside Hotel, 2940 River Street, Lakeside 443-9541. Shenandoah, country. Thursday through Saturday.

Le Chateau, 5046 Newport Avenue, Ocean Beach 222-5300. Onyx, rock and roll. Thursday, the Unouchables, 504 and 604 rock and roll. Friday and Saturday. Ace Daggar, rock and roll. Sunday afternoon. Push, rock and roll. Sunday through Tuesday.

Loading Zone, 4198 Convey Street, Kearny Mesa 277-9969. Rush, rock and roll. Thursday, Jerry Roney and the Shames, rock and roll, with the Flyz, rock and roll. Friday.

London Opera House, 5404 Babco Avenue, Chula Vista 276-2300. Amber Island, contemporary. Thursday through Saturday. Barker and O'Brien, contemporary. Sunday. John Barker, contemporary. Monday.

Longshot Saloon, 443 Grand Avenue, San Marcos 744-8516. Stagecoach, country. Friday. A Pair of Peaches, with Dagne Dene and Cheryl Lee, country. Saturday.

Lorenzo's, 526 Broadway, El Cajon 442-9999. Steve Mousa, rock and roll. Thursday, the Unouchables, 504 and 604 rock and roll. Friday and Saturday. Ace Daggar, rock and roll. Sunday afternoon. Push, rock and roll. Sunday through Tuesday.

Loring's, 2949 Midway Drive, Loma Vista 224-2401. Tall Cotton, honky-tonk country music. Thursday through Saturday. Laine, concert featuring New

oldies, variety. Sunday and Monday.

Lofus Blossom, 569 H Street, Chula Vista 426-5911. Day Fairs, 308 to contemporary dance music. Wednesday through Monday.

Macho's, 2994 Midway Drive, Loma Vista 224-2401. Tall Cotton, honky-tonk country music. Thursday through Saturday. Laine, concert featuring New

Fireside
RESTAURANT & LOUNGE
For fine food
Featuring Seafood, Steak, Prime Rib

• Banquet facilities
• Dancing nightly
• Happy Hour
• Free full bars of drinks
4:30-6:30 Mon.-Fri.

SUNDAY BRUNCH
10:00 a.m. to 2:00 p.m.

Entertainment
nightly
from 9 pm

25th CHAMPAGNE
Wednesday
Coming June 15
CYCLES

7353 El Cajon Blvd. 460-1500
Open daily from 11 a.m.

MOM'S SALOON

Pocketful
Appearing through June 14

Blitz Bros.
June 16-20

Happy Hour 7-9 Every Night: All Drinks Double at Regular Price
Beer Pitches \$1.05/Glass 25c, \$1.05 Drink Special Mon.-Thurs

LIVE ROCK 'N' ROLL EVERY NIGHT
228-1883 • 845 Garnet P.B.

Siers Brothers
Family, music, Saturday
9 a.m. - 1 a.m.

Bill Brackett
A rated comedy
Sunday and Monday night
8 p.m. - 1 a.m.

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

Dixieland Jazz
IRA COBB "JAZZBO" Friday 8 p.m.

Live Bluegrass
LOST HIGHWAY Saturday 8 p.m.

TUBA-MANS
Grand Spin
Blunt women T.V.
Cocktails, beer and fine food.
Families welcome.
—FOOD TO GO—
2651 University 295-9426
(just east of Texas St.)

DANCE
This Saturday
VENGEANCE
FOOLISH PLEASURE
STRAY CAT
EVIL OTTO
JOURNEY
5375 Kearny Villa Road (Clearmont Mesa off ramp)
279-2040

Rock Showcase
Dirk Debonaire & The Beat People

Public Defenders
AND
Only
The Perfect Tens
Dance Show
Monday, June 15, 9:00-1:30 cover \$2.00

BACCHANAL
Between 153 & Convey St. 8022 Clairmont Mesa Blvd.

Bruce Cameron
with **Hollis Gentry**

Thursday, Friday & Saturday
June 11, 12, 13 & 18, 19 & 20
8:00-12:00 Thursday,
8:30-12:30 Friday & Saturday

The Triton
6011 El Cajon Blvd.
(at College)
Reservations for dinner:
583-3240 ... truly distinctive seafood restaurant

From L.A.
Starmore

High Energy Rock 'Thurs., Fri. & Sat.
Drink specials—Dance contest

Beach Club
1921 Bacon Street, Ocean Beach 222-6822
"Party at the beach"

RESTAURANT BLUE PARROT
Live Jazz —Great Lunches & Dinners

Thurs. 9:00 on
Fri. 9:00 on
Sat. 9:00 on

Bill Coleman Trio
Charlie Schumaker
Quintet with Bill Mays
& Pete Christlieb 9:00 on

Sun. 8:30 on
Flemenco night
Mosaico Flamenco Trio
Gary Music Co. 9:00 on

Mon. 9:00 on
Tues. 9:00 on
Sammy Trinit Organ Trio
Wed. 9:00 on
Billy Kyle Vibe Quartet 9:00 on

Miss Anna O'Day—June 25
Herb Ellis Trio—June 26, 27
1298 Prospect, La Jolla, Opposite the Cove 454-9131

Aspen Mine Co.

Steamers
Thursday, June 11

Emergency Exit
Friday & Saturday, June 12 & 13

Four Eyes
Wednesday, June 17
5880 El Cajon Blvd. 582-1813

Fine food & spirits
Lunches

the ALBATROSS
Del Mar

featuring
LIVE JAZZ
Thursday thru Saturday
KEVIN LETTAU GROUP
Vocalist from Peter Sprague and
Dance of the Universe Orchestra

Tuesday & Wednesday
ROB SCHNEIDERMAN TRIO
1309 Camino Del Mar 755-6744

TIO LEO'S
Mexican Restaurant & Bar

Laura Zambo

Contemporary Jazz vocalists
Wednesday & Thursday 7:30-11:30 p.m.
Friday & Saturday 7:30-11:30 p.m.
Featuring delicious, authentic Mexican
specialties at reasonable prices.
Open for lunch & dinner every day.
Reservations accepted.
6333 Mission Gorge Road 280-9944

No Age Limit
Fri., June 12

TROWERS
and
SOME AMBULANT

\$4.00 8:30 p.m.
Second Avenue Theatre
863 2nd Ave. 282-6512
No Age Limit

WHAT A DEAL!

In Celebration of **GRADUATION & FATHER'S DAY**.
We Made a Special Purchase of Home and Car
STEREO EQUIPMENT.
These items are **PRICED WAY BELOW** our Normal
Selling Price—and **QUANTITIES ARE LIMITED!**
HERE ARE SOME OF THE BARGAINS TO BE HAD:

Stereo Cassette Deck \$48.55

Maxell UDXII C-90 Blank Cassettes \$3.33 each
Hey, Meribon—I think this is the best price in town! Limited 12 per customer

2 Way \$39.88

JVC RX1 Receiver 25 watts per channel \$164.25
This is a brand new model—not a discontinued one like the other guys sell.

Gifts Under \$25.00

Craig—AM/FM Stereo Receiver with cassette recorder and turntable. Add a pair of speakers and you've got a complete stereo system. \$154.77
Former dealer cost—\$186.94

Home Stereo Speakers \$88

Remember! Quantities are limited. **Sale ends Monday 6-22-81**. We accept: Visa, MasterCard, good checks—and yes, even cash.

Car Stereo Equalizer \$34.85

Natural Sound
"Pleasures for the Ear"

Lomas Santa Fe Dr.
Place West II

Solana Beach
159 So. Solana Hills Dr.
Solana Beach, CA 92075
(714) 481-1481

HALCYON
4258 W. Pl. Loma 225-9559

**Tuesday—Saturday
SILVER SHADOW**
Rock and Roll

**Sunday—Monday
Poison Ivy**

TAXI
Starts July 7 for 3 weeks

Halcyon Dinner Specials

Monday—Complimentary beer and wine while you dine.

Tuesday—Spaghetti night—all you can eat served with soup or salad and our famous garlic bread \$3.25

T.N.T.
Linda Parra & Something Special

Beace yourself. Their contemporary music is dynamic. And they play it with explosive energy! Meet Linda Parra & Something Special.

Tonight at the Porthole Lounge. Come to dance. To listen. To meet new friends over a tall drink. Join the fun! Tuesdays-Saturdays, 9 p.m. - 1:30 a.m.

PORTHOLE Lounge
Provides at the Holiday Inn at the Escondido
1355 North Harbor Drive 332-3961

ESCONDIDO'S DISTILLERY EAST
Thursday, June 11 & special concert Wednesday, June 17
New North Country Sensation

The Neat and Running Wilde
Friday and Saturday nights
Rockin' Stevie W.
Sunday, June 14
The Neat
Coming next Thursday
The Penetrators
Mission & Metcalf, Escondido
741-9393
Live Escondido's Escondido
April 17, 20
Escondido's Escondido 741-9394

Generation, Sunday afternoon
saturday, country rock, Monday
and Tuesday

Magnolia Mulvaney's, 5501
Magnolia Avenue, San Jose
445-5550. Rattle and country
Wednesday through Saturday

Mama's Mink, 533 East Main
Street, El Cajon, 442-3573. Les Bell
and the Hollywood Freeway.
Rockabilly, country, top 40, jazz,
Tuesday through Saturday

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017. King
Biscuit Blues, blues, Thursday
through Saturday, Chicago
Shakers, blues, Monday, the
Man, rock and roll, Tuesday and
Wednesday

Masdon's Club, 2231 El Camino
Real, Escondido, 751-7791. Spice,
contemporary, Friday and
Saturday

McFadden's, 5455 Grossmont
Center Drive, La Mesa, 455-3454.
The Boss Went Home, variety
nortoglia to new wave
Tuesday through Saturday

The Mexican Restaurant, 551
West Harbor Drive, San Diego
Village, 232-7581. Elation and
Christina, traditional Spanish and
Mexican, Friday and Saturday.
Elation, traditional Spanish and
Mexican, Wednesday, Thursday,
and Sunday

Moby's Deck, Adam's Rib
Restaurant, 1403 Rancocas Street,
Loma Park, 225-1871. Somewhat,
soft country, contemporary,
Thursday through Saturday, Gary
Shenwood, contemporary,
Tuesday and Wednesday

Mom's Saloon, 945 Gamet
Avenue, Pacific Beach, 468-9598.
Powerful, rock and roll, Tuesday
through Sunday, Flatback,
Monday, The Bitt Brothers, rock
and roll, Tuesday and
Wednesday

Monk's, 10475 San Diego Mission
Road, Mission Valley, 553-0000.
RPM, top 40, seven nights

Monterey Jack's, 1940 Bernardo
Plaza Drive, Rancho Bernardo,
506-2600. Oni Ridge, country rock,
Tuesday through Saturday

Monterey Whaling Company,
887 Camino del Rio South, Mission
Valley, 299-1638. San Ballon
Group, contemporary, Tuesday
through Saturday, Jim Hawley,
contemporary, Sunday and
Monday

Mulvaney's, 340 East Grand
Avenue, Escondido, 741-0935.
Richie Hunt, contemporary,
Wednesday through Saturday,
John Kelley, mellow guitar, Sunday
through Tuesday

Musling Club, 3595 Sports Arena
Boulevard, Loma Park, 223-5596.
Jerry Boze and a Touch of Country,
country, Tuesday through
Saturday

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego
287-7332. Flywheel, rock and roll,
Thursday through Sunday, Station,
rock and roll, Monday, three
bands to be announced, rock and
roll, Tuesday, Flywheel, rock and
roll, Wednesday

Nashville West, 4240 West Point
Loma Boulevard, Loma Park,
224-8282. Lone Star Express,
country, Tuesday through
Saturday

Navajo Inn, 8515 Navajo Road,
San Carlos, 465-1730. Illusion, rock
and top 40, Tuesday through
Saturday, Dave Heaton, top 40,
Sunday and Monday

The New Box Office, 4650
Alvarado Canyon Road, Mission
Gorge, 284-5844. Nasty Heat,
heavy metal rock and roll, with
Shy Cat, rock and roll, Thursday,
Enforcer, the Exchies, and
Magnum, heavy metal rock and
roll, Friday. Onix, rock and roll,
with Running Wild, rock and roll,
Saturday, The Balla Band, rock
and roll, Sunday

Ocean Playhouse, 691 El Cajon
Boulevard, El Cajon, 442-8542.
Mojado Farnesio, flamenco
music and dance, Friday and
Saturday

ACE
TICKET AGENCY Inc.
CONCERTS - THEATRE - SPORTS
BEST SEATS & LOWEST PRICES

MOODY BLUES JUNE 22
VAN HALEN JUNE 19, 20, 21
EARL KLUH & JOHN KLEMMER JUNE 24
OZZY OSBOURNE & TOM PETTY JUNE 26
THE ROLLING STONES IN L.A. WITH
R.E.O. SPEEDWAGON & THE J. GEILS BAND JUNE 28, 29, 30
AC/DC & SPRINGSTEEN & HEART (JULY)

A small refundable deposit guarantees you choice seats to:
THE ROLLING STONES IN L.A. WITH
R.E.O. SPEEDWAGON & THE J. GEILS BAND
AC/DC & SPRINGSTEEN & HEART (JULY)

KINGS-IMO-VAN HALEN-SANTANA-
STANLEY CLARKE-JIMMY BUFFET-BLONDIE-
ROD STEWART-CHIEF TRICK-U.F.O.-BOWIE-DEVO-
BENATAR-GEORGE BENSON-JOE WALSH-
AL DAMEGA-PRETTENDERS-TRIUMPH-
CHUCK MANGIONE & MORE

CONCERT PHOTOS ONLY \$4.50 W/FRAME
Call now or stop by soon
223 & 2355
11-6 Mon-Sat
3233 Midway Dr. (in the Sports Arena area)
24-hour phone information

Hungry's
Prohibition Concerts
presents
Mary Adams
Irish harp, traditional Irish songs

With special guest
Phil & Richard White
Highland Bagpipes
Irish & Scottish music
298-0133
2547 San Diego Ave.

JOSE TRINITY'S IRISH PUB
Thunderbolt's Back for the Summer!

Thursday-Saturday
David Bradley

Sunday & Monday
Happy Hour
Thursday & Friday 4-8 p.m.
Draughts 35c - Well Drinks 50c
Coke 75c - Domestic Beer 50c
Imports \$1.00
Doubles night every Tuesday
9 p.m. - 1 a.m.
All well drinks are doubles

Tuesday-Wednesday
Nomads
Rock n' blues
4302 Mission Blvd., Pacific Beach 270-3220

Lacy J. Dalton and the Dalton Gang
June 13 and 14
3:30 and 7:30 p.m.
Free with general admission.

The San Diego WILD ANIMAL PARK
Thursdays, 10 a.m. - 6 p.m.

KING BISCUIT BLUES
Thursday, Friday & Saturday
June 11, 12 & 13
Then they go on vacation until Thursday, July 2

BECKY AND THE BLU-TONES
will be "blowin' up the wind" while they're gone—
June 18, 19 & 20 and June 25, 26 & 27

THE CHICAGO SHAKERS
blues group will shake here Monday, June 15

THE MANDOLIN WIND Restaurant
308 University Hillcrest 297-3017

THE NEW BOX OFFICE
Thursday, June 11: Gardens night with:
NASTY HABITS and STRAY CAT
Friday, June 12: Heavy Metal Blowout with three bands
ENFORCER EXCITER MAGNUM
Watch them shred!
Saturday, June 13: Heavy Rock & Roll continues with
ONXY and special guests
RUNNING WILD
Sunday, June 14
THE BALZI BAND
Admission is free until 9:00 p.m.

Old Bonita Store Restaurant
2014 Bonita Road, Bonita
475-1533. Rattle and country
contemporary, Friday and
Saturday

Old Time Cafe, 1644 North
Highway 101, Escondido, 435-4339.
Wooden Nickel, country blues,
Thursday, Curt Boulene,
hammered dulcimer and banjo,
and David and Kate Engel,
hardy gully, Friday, Iron Mountain
Stringband, Appalachian
mountain music, Saturday, Tom
Foster, with Peter Alsop, folk,
Sunday, Old Time Hot Nite,
Tuesday, Ed Henry, vintage blues,
Wednesday

Orange Tree, La Jolla Village
Square, La Jolla, 455-0004. Jeff
Proctor, soft rock and country,
Friday

Our Favorite Place, 1646 Mission
Gorge Road, San Jose, 449-4620.
Country Gold, country, Friday and
Saturday

Overtime at the Corralito, 422
West Mission, San Marcos,
742-9922. Maharaja, rock and roll,
Thursday through Saturday, rock
and roll, Sunday

Pat Joey's, 5147 Waring Road,
Alfred Gardens, 286-7873. Fro
Bingham, swing and oldies, Friday
and Saturday

Palomino Cocktail Lounge,
5821 Mission Gorge Road, Mission
Gorge, 280-4610. Johnny West,
country western, Friday and
Saturday

Pine Valley House, Highway 80,
Pine Valley, 473-8708. Jim Moore,
country rock, Wednesday and
Sunday

Posseidon, 1600 Coast Boulevard,
Del Mar, 755-9345. Emergency
Exit, rock and roll, Thursday, Posse-
idon, rock and roll, Friday and
Saturday, the Tom-Money Quartet,
big band jazz, Sunday afternoon,
Thursday and the Woodcocker
band, rock and roll, Wednesday

Prophet Vegetarian Restaurant,
4461 University Avenue, East San
Diego, 283-7448. The Orion Guitar
 Duo, classical guitar, Tuesday,
Wednesday, and a Friday night
band and Greg Meyer, marine jazz
trio, and a jazz trio, Thursday,
Saturday and Sunday night. Dan
Gagliardi, classical guitar, Thursday
noontime, Lori Bell, jazz piano,
Friday noontime

Red's Place, 380 North El Camino
Real, Encinitas, 942-1676.
Mountain Magic, country western,
Thursday, Roca, country western
and oldies, Friday and Saturday
and Sunday

Reuben E. Lee, 880 Harbor Island
Drive, Harbor Island, 291-1853.
John Campbell and Company,
Thursday, Roca, country western
and oldies, Friday and Saturday,
the Cleveland Band, Cleveland,
Friday and Saturday evenings and
Sunday brunch

Reuben's Harbor Island, 880
Harbor Island Drive, Harbor Island
291-5030. Guidelines, jazz and
contemporary, Tuesday through
Saturday

Rodeo, 9160 Via La Jolla, La
Jolla, 457-6590. Jim Seal and
Swift Kick, country, Tuesday
through Saturday, Brat, rock and
roll, Sunday and Monday

Sandy's, 510 West Mission,
Escondido, 743-0920. Kicker, rock
and roll, Tuesday through
Saturday

Saskia's Sports Arena, 4250 West
Point Loma Boulevard, Loma
Park, 223-0158. Steve O'Connell
saxophone, jazz, Wednesday through
Saturday

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2003. Sundowner Lounge,
Maggie's variety, Tuesday through
Saturday, Buenahead Stage Saloon
Shore's Throw, variety, Thursday
and Friday

Solead's, 425 West 8 Street,
downtown, 232-7588. Gil Warner,
saxophone, with vocalists,
contemporary to opera,
Wednesday through Saturday

Spirit, 1132 Buena Avenue, Bay
Park, 278-2823. The Machine,
rock and roll with the Puppies and
Four Eyes, rock and roll, Thursday

Hill House RESTAURANT & BAR

Colorado Cool-Aid
Country Western
Tues. - Thurs. 8:30 - 12:30, Fri. & Sat. 9:00 - 1:30

Barrie Cunningham
Rock-a-billy, Country Rock & Contemporary
Sunday & Monday

Reservations recommended for
lunch, dinner and Sunday
Champagne Brunch, Banquet
facilities available. 2730 Via de
la Valle - Del Mar - 755-6614
In the Flower Hill Mall

Old No. 7 DISTILLERY
Thursday, Friday & Saturday June 11, 12 & 13
Moving Targets
Sunday June 14
Dance music by
FELIX TAVERNA
SUNSHINE FASHION SHOW
Tuesday June 16
THE NEAT
Kamikaze night 75c
Wednesday June 17
Tweed Sneakers

LAST WEEK!
JIM SEAL & SWIFT KICK
are providing great times! Catch 'em before they leave!
Thursday-Saturday, 8pm to 1am!

BRONCO
Come! Back to cowboy demand. This is a
special return engagement (don't miss one)
Sun and Mon Nights,
8-10 p.m. to 1:30 a.m.

RODEO
La Jolla Village Drive
and Villa La Jolla Drive
Phone 457-5890

Stadium Club, 6065 Fairmount Extension (corner of Twain), Mission Gorge. 282-3286; Legend.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944:

Lounge: Larry Keys Trio, contemporary and light classical, Tuesday through Saturday.

Tuba Man's, 2551 University

through Saturday; Bogart, top 40, Tuesday and Wednesday.

II

3



Abstract

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

Bogart, tap 40, Thursday through
Saturday. Cass, tap 40, Tuesday
and Wednesday.

W.R. Steak Ranch, 2200
Highland Avenue, National City,
417-2001, Highway, country
western, Tuesday through Sunday.

Whiskey Rats, 1250 West
Parkway, Escondido, 745-8640;
Don Livingston and Timberline,
country rock, Monday through
Saturday; Capt. Stubbs, Sunday.

Windjammer, 2591 South
Highway 101, Carlsalt, 753-0188;
Upstart Lounge, Orion, rock and
roll, Thursday; Steamers, rock and
roll, Friday and Saturday;
Emergency Exit, rock and roll,
Sunday and Monday; Sky High,
rock and roll, Tuesday and
Wednesday; Downstairs Lounge,
Barre Cunningham,
contemporary, Friday and
Saturday.

Wrangler's Booz, 6008 Mission
Gorge Road, Mission Gorge,
292-6355; E Zone West and
Blazing Saddles, country,
Wednesday through Sunday.

Zebra Club, 560 Fifth Avenue,
Shawnee, 329-4222; Cok, rock
and roll, and Volcano No. 5,
rock and roll, Thursday.


Jerry Heer's
SPIN
 Thursday (tonight)
 KCR Radio & Ron Sabel & Star Productions presents from New
 (They just finished & sold out shows in L.A. and are planned
 San Diego dates)
The Swinging Star
 With Keri
 formerly of the
 Marinones are on

 with
The Rick Eli
 last performance until they return from
Four Eyes & Th
 From Los Angeles the nut ball party black band
 returned!
 Friday
 with
**Becky & The
Blu-Tones**

 I dread bringing in Bluebird, just across a month I need to
 And everyone keeps coming back to see him
 Saturday From Los Angeles
The Rakes
 with members from D.C. Blues, Child,
 Jambalaya, Remmott, and Eric Burdon
 & The Animals
 And introducing the all new
Solid State Formerly Audio Box


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America's Foremost Topical Songwriter

Emerging from the 60's as one of the great songwriters of the past two decades, Tom Paxton carries on the "protest song" tradition with strength and drama.

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PETER ALSOP

A topical songwriter of a more recent vintage, Peter Alsop's clever and witty songs examine the upheaval of male-female roles, the aged, unions, and other issues which plague contemporary society.

Sunday, June 14 8:30 p.m.
9:00 p.m.

Lia Paloma Theater FIRST & D Sts.
ENCINITAS

Charge Line & Information **436-4030** \$6.00 & \$6.50 in advance
\$6.50 & \$7.00 at the door

Tickets also available at the New Expression 3411 Ray St., North Park
and Plum's Books 1615 W. Lewis, Mission Hills

[illegible][illegible]

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of the *LOST ARK*™



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1:00, 3:15, 5:30, 8:00, 10:15

3611
t. 9 to 4, Sun. 10 to 3
JUNE 11, 1981 28

