

READER

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SAN DIEGO'S WEEKLY



*What's a
Nice Girl Like You
Flexing in a Place
Like This?*

By Jeannette DeWyze

On the evening of May 23rd, the occasion of the 1981 Mr. and Ms. California bodybuilding contest, I stood concealed behind the side curtains of Mandeville Auditorium at UCSD. In the center of the stage stood the five women finalists, all wearing the skimpiest of bikinis. Spotlights reflected off the oil glistening on their tanned bodies. The full house of bodybuilding fans was clapping and booing and cheering, and yelling things like "Go, Number Three!" and "Show those abs!" As the winners were being announced it suddenly occurred to me that at that moment people elsewhere in the world were studying medicine, writing operas, leading political movements. It was a disoriented thought. But it momentarily made me wonder, What are these women doing here? Just as swiftly as it came, the question vanished. I knew the answer.

(continued on page 8)

Max Scharf

Photograph by Robert Barnette

City Lights

Friends In High Places?

Evonne Schulze's recent absence from the camp of city council aspirant Lucy Goldman has been causing some political tongue-wagging. Schulze and Goldman have been friends for almost ten years, and Goldman served as campaign treasurer when Schulze ran for the seventh-district city council seat four years ago (and lost to Larry Stirling by a handful of votes). Despite close ties, Schulze was less than overjoyed when Goldman recently decided to run for that same seat. "It's always hard when you're a political animal," Schulze explains. "There always is a feeling that you want to be a candidate."

She hastens to add that she decided not to run for the seventh-district seat this year way back about January. She says even after the defeat of the convention center changed the political climate and "made it possible to have a good candidate run," she still was inclined to stay out of the race. Schulze says when Goldman (one of the leaders in the fight against the convention center) disclosed about a month after that vote that she was probably going to enter the council race, Schulze was taken aback. "It was hard in the beginning because she [Goldman] knows better than anyone in the world how I felt about running for office." However, Schulze insists that those pangs of consternation spring only from her feeling that the seventh-district seat was "hers" (since she also ran for and narrowly lost it in 1973) — not from any disrupted plans to run again.

To soothe those pangs, Schulze, Goldman, and Goldman's closest campaign workers (including Nikki Symington, Man Potter, and Murray and Elaine Galisson) held an emotional meeting about six weeks ago — a meeting in which Schulze says she assured the group that she would support her best friend's candidacy. Schulze says a month-long vacation (in which she stayed in the Triad condominium which she and Goldman co-own) explains her absence from more recent campaign meetings. Now that she's back in town, Schulze says she's talking to Goldman daily and expects to be working with her actively.

— J.D.



Peter Potier

Come Soak Your Head

Do not use the word *bathtub* in Peter Potier's presence. Vice cops hassle bathhouses. People visit bathhouses (shudder) to bathe. Potier says his new "hot water spa," Ofono, is a place for *soaking*, not *bathing*.

"Americans have worked for centuries at making bathing quicker, while the Japanese have kind of picked it up as a social thing," Potier explains. It is thus Potier's intention to create in Pacific Beach the Oriental experience of going out on the town for a soak. To house the new business, Potier and a partner bought an old furniture store behind Jose Murphy's on Mission Boulevard and renovated the interior to include lots of highly polished wood, plants, a koi pond, and separate rooms for fourteen solid oak hot tubs. One of those, an eight-footer, is open to communal soaking (for three to four dollars an hour) and group affairs (this weekend an eleven-member birthday party splashed around in it). The thirteen other private tub rooms rent for four to five dollars per person per hour, depending on the time of use.

In response to the employees of various beach restaurants, which don't close until 2:00 a.m., the spa is remaining open until about 3:30 a.m. daily. "Last night we had half of Jose Murphy's [staff] in here," Potier says enthusiastically. He says although the soakeries have thrived in the San Francisco area for years, Ofono (which means bath in Japanese) is the first of its kind in San Diego. Despite that novelty, he expects no hassles from local police. "Whenever a mixed couple [male and female] come in, we require IDs to prove that they're over

eighteen. . . . And although people can order cold [nonalcoholic] drinks over the telephones in each room, our girls never enter the rooms."

— J.D.

Let's Take A Meeting

Last January, amid a convulsion of publicity, Beverly LaHaye was appointed to the county's Commission on the Status of Women. Her appointment by Paul Fordem, the politically conservative county supervisor, was a prepackaged controversy that pinged like a rubber hammer straight to the knee of the media, and when the newspapers and television stations were through with it, seemingly everyone was a winner.

Head of Concerned Women

For America, foe of the ERA, abortion, and most of what feminists support, wife of Rev. Tim LaHaye (state chairman of the Moral Majority), Beverly LaHaye was given plenty of print and air time in which to express her anti-feminist views. The National Organization for Women and the National Women's Political Caucus, whose members or sympathizers compose most of the membership of the county commission, vehemently protested LaHaye's appointment and were able publicly to articulate rage at the insurgent countermovement she represented. The Commission on the Status of Women itself, formed five years ago to ensure equal treatment of women within the county's employ, got more coverage than it ever has before. But immediately after

the commission's first meeting in January, at which LaHaye, escorted by Fordem, took her seat, the media attention dissipated. She missed the February meeting, made the one in March, then missed April and May. If it weren't for LaHaye's resignation in May, made public two weeks ago, her absence from three meetings of the commission would have meant her ouster anyway.

Everybody got a chance to make a point. Supervisor Fordem, who feels no egg encrusted on his face, got plenty of symbolic mileage out of the episode. "Fordem doesn't regret the appointment," explains his administrative assistant, Jim Sils. "He feels the point has been made that the commission is to represent all women."

He's liked 'em ever since he saw his first one as a child, and he acquired the first one of his own back about 1962, but Quinn says he didn't start seriously collecting the cars until the early Seventies. "I would see 'em in the street with expired licenses on 'em. Or friends would hear about one for sale and call me." He paid from a few hundred bucks up to \$500 for them, specializing in models from 1961 through 1965. ("They're the best cars that was ever made. . . . He '66 they started to cheapen 'em.")

A technical manual editor for the Navy, Quinn even finally quit his job and for a short while ran a dealership called "Mr. Continental." But after having problems both with vandals and city licensing agencies, he closed that down last year. Then he put the majority of his cars in storage at a remote lot, the location of which he declines to identify. He decided to keep at home only the handful he wanted to drive and work on. Now retired, he says he tinkers with the cars constantly. "I brought all my best cars home in tow. There's new paint jobs on all of 'em," Quinn boasts. Not surprisingly, he was a bit upset when a representative of the city zoning office informed him he was breaking a city ordinance by storing the cars on his lawn.

Quinn met with officials from that office on June 10 and promised to move one of the cars and one truck, an action which he says he was assured would solve the problem. So he was all the angrier when another city employee from the streets division showed up a few days later and told Quinn he was breaking a different law by having abandoned vehicles on his property. Infuriated, Quinn revved up each and every one of the cars, thus demonstrating to the city inspector's satisfaction that the cars weren't "abandoned."

But then last week yet another zoning inspector knuckled Quinn's front door — this time charging that Quinn is running a false-car business from his home. "I want to know what the hell is goin' on here!" Quinn fumes. Assistant zoning administrator Sharon Boyer says the recent charge that Quinn was running a business was a mistake: Quinn has convinced the department that he isn't doing so. But Boyer says Quinn shouldn't be storing all those cars in front of his house. She says, technically, city zoning ordinances don't even permit a private owner to keep a car in his own

— N.M.



Beverly LaHaye

Photograph by Chris Carlson

Continental Drift

Ray Quinn doesn't keep all fifty-five of his Lincoln Continentals in front of his house on Paradise Street in Encanto. It just looks that way. Actually, Quinn only has eleven cars there at the moment, among them only seven of the Lincolns in his collection. There are cars in the beaten lawn, several cars in the street, "em in the driveway."

"I like 'em," Quinn says. He's liked 'em ever since he saw his first one as a child, and he acquired the first one of his own back about 1962, but Quinn says he didn't start seriously collecting the cars until the early Seventies. "I would see 'em in the street with expired licenses on 'em. Or friends would hear about one for sale and call me." He paid from a few hundred bucks up to \$500 for them, specializing in models from 1961 through 1965. ("They're the best cars that was ever made. . . . He '66 they started to cheapen 'em.")

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Ray Quinn

driveway. "If it's two cars in the driveway, we normally don't enforce that. . . . But this is different." So Boyer says she'll be contacting the city attorney's office about Quinn.

Both Boyer and the representative of the streets division say they were responding to specific complaints, but the complainant's identity is protected. Quinn has his suspicions. "I think there's a two or three bastards in the neighborhood. . . . Just wish they had the balls to come over and talk to me face-to-face! This ain't no damn La Jolla!" he growls.

Quinn says he doesn't like the horses that one neighbor maintains across the street from him, nor does he like various features of other neighbor's homes, but he argues that he's not trying to force those individuals to please him. "These cars are my hobby. I don't know what I can do around here."

— J.D.

Thanks For Being Here, But You Can't

Last April Councilwoman Susan Golding called together the leaders of the community planning groups in the midcity area for what are supposed to be monthly "advisory" sessions. There are more than half a dozen of these groups in her district (North Park, Normal Heights, Kensington, and part of East San Diego).

most of them formed within the last couple of years, and many of the leaders of the groups had never met. Dave Gerrie, head of the Mid-City Planning Association, received an invitation and attended the April meeting. But since Gerrie is also an aide to city supervisor Jim Bates (a Democrat), Golding (a Republican) decided Gerrie should not be part of the group, which, within a few weeks, had come to be known by the remaining members as the "Susan Golding Steering Committee."

After attending the May meeting, Gerrie was told by the councilwoman's aide, Bernie Hunt, not to come to any future such gatherings. Hunt says the so-called steering committee is not a political group, that his boss has a separate campaign steering committee for the upcoming city council elections, and that "it wasn't intended that he [Gerrie] should have gotten an invite to the first meeting."

Gerrie, who "never, never would have gotten involved in [a political] steering committee," had a talk with Golding regarding his new status as *persona non grata*, and she says he asked him for his support in her campaign for election this fall.

— N.M.

Shirt Sellers Get No Black At Black's

For years, visitors to Black's Beach every summer have been able to pause on the cliff top near the start of the steep trails and buy at least two things: an ice cream bar from the truck of

a raggedy character named Sam, and a Black's Beach T-shirt from the card table manned by members of FAIR (Friends of Alternatives in Recreation), the group of nude-beach supporters. Now neither item is available as a result of a decision made by a city bureaucrat who says sales of both were always conducted illegally. Beach supporters report that the city crackdown is unfair and discriminatory.

The FAIR members concede that for the past six years they never have had the required permit to sell the T-shirts on city park land. But they say police never bothered to check them or Sam Jones, the even-tempered old ice cream vendor. Charles Ballinger, one of the beach proponents, says things began to change last winter when FAIR learned that Sam had suffered a stroke and wouldn't be returning this summer. FAIR then wrote George Loveland, a deputy director of the city's parks and recreation department, and asked for permits to expand its operations and sell both the T-shirts and the ice cream. But Loveland recently turned down both requests and told FAIR it can't sell either.

Loveland says he's sure other vendors would be interested in selling food on the cliffs — so he can't simply bestow a permit on FAIR. Instead, Loveland says he plans to offer the ice cream sales to Black's to the Fro-Zen Company, which recently successfully bid for the right to conduct such sales at other city beaches.

He says he turned down

FAIR's request for the T-shirt sales permit because "concessions are reserved for needed services. . . . And there's no way anyone could logically say we need a T-shirt concession there. If it's a nude beach, you don't need T-shirts anyway."

Loveland adds that the T-shirts promote "Black's Beach," while the city has gone on record endorsing one of the official "Toney Times City Beach" name, and furthermore, proceeds from the sales aid a group that supports an illegal activity, i.e., nude sunbathing. "So it [the request for a permit to sell the T-shirts] put us in a Catch-22 situation," Loveland says.

Ballinger responds that the city grants similar concessions to a number of groups whose activities could be construed as other than "necessary." He points to OMBAC, the Old Mission Beach Athletic Club (which has a permit to sell Coke and Frisbees at its over-the-line tournaments), and to the artists who are permitted to sell their works in Mission Bay and Balboa Park, among others. Ballinger adds that FAIR has derived all its revenue from the T-shirt sale, so "now we're really going to have a tough time. Essentially the city is strangling our organization."

— J.D.

— Jeannette DeVoye and Neal Matthews



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Please don't let it be him. No! I read the story and it was so. I said, thoughts screaming in my head, When will this *sensibile* killing stop?

My heart is very heavy tonight. I am truly sad and I mourn the death of this marvelous, beautiful dog. Needless to say, there were extra hugs and treats for Sam. My sincerest sympathy is extended to Mike and Del's D'Angelico. They did not deserve to have this happen to them. I am outraged.

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Re: "The Good Life at Oakwood" (June 17); Outrage!

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Dear Matthew Alice:
A friend and I were out sailing near the General Dynamics plant on Harbor Island last weekend and we noticed an old Navy Dart jet plane parked near the water's edge behind one of the buildings. My friend said the Dart was originally designed to be a jet that could take off from water but was scrapped because of tests in which General Dynamics lost a number of pilots. What is General Dynamics planning to do with the Dart we saw – donate it to the new Aerospace Museum in Balboa Park?

General Dynamics has already sent the aircraft to the museum, which as yet has no means of installing it in the Ford Building, the museum's new home. Unlike the older aircraft which were easy to disassemble for moving into the building, the Seadart required a crane to lift it. The cost of the extraordinary expense to take apart, transport, and rebuild the night-burner jet fighter is fifty-five feet long, thirty-four feet wide, and weighed, when fully loaded, about 22,000 pounds — the same as a Boeing 747. The aircraft is powered by two Westinghouse J46 engines, with 4000 pounds of thrust each (6000 for short periods when an exhaust afterburner was used), and could pierce the sound barrier at 35,000 feet. The purpose of the aircraft was to intercept Soviet bombers in the event of independence of ground support. Elaborate airports make easy targets for bombs; the ideal fighter would land and take off on a rough airstrip, or, say, on a secluded lake, or even on the open sea.



"Sam" Shannon, a test pilot for General Dynamics in San Diego. The aircraft the Navy contracted the company to build had four planes, the Y2Y-1, which were tested in the bay and in the open water off Point Loma. The third plane of the series was considered the most perfected model. It had a single V-bottom ski, about fifteen feet long, fitted on the fuselage with retractable struts, called oleos, that bore tremendous pressures and shocks when the aircraft took off or touched down in rough water. The ski was fitted with small wheels for moving the aircraft on land. It entered and left the water on a concrete launching ramp, like the one for pleasure boats on San Diego's harbor. The aircraft floated on its wings, just inches above the surface. It looked like a great blue moth. Takeoff speed was 120 knots (about 135 miles an hour), which was obtained by first

extending the ski to its furthest position from the fuselage and giving enough throttle to the engines so that the leading edge of the ski unported, or broke the surface of the water, usually at ten to twelve knots; then with the engines at full throttle the ski was retracted somewhat, allowing the speed of the aircraft to lift the nose into the air. After takeoff the ski retracted fully like any landing gear.

Although the touchdowns and takeoffs of the Seadart would have been unbearably rough for most pilots, it was the aircraft's performance in flight that pinched its development, at the cost of one life. On November 4, 1954, Charles E. Richbourg made a demonstration flight for the press. He brought Seadart No. 2 in for a low-altitude run over San Diego Bay, at about 560 miles an hour, and suddenly the plane began to pitch forward and back, and

broke apart in midair. The Navy suspended all high performance flying of the aircraft, but continued to refine the equipment for takeoffs and touchdowns in the water.

The last flight occurred on January 16, 1956. The purpose was to test the upper limit of a rocket engine's performance. The 1000-hp Pratt & Whitney J47-P-10 engine was set to 100 percent, with the engine inlet at ten feet, with elevations of fifty to one hundred feet — Dramamine conditions. The flight was described in the *American Aviation Historical Society Journal* in the spring of 1979, that said that his instructions were to take off from the bay, fly to the edge of the water, turn around to the touchdown area, take off again, and return to the bay. He remembered the touchdown this time. "I was surprised," he wrote, "that I did not know what I thought was blood. After forward motion had stopped, I removed my oxygen mask and realized that the impact had been on my forehead. I was bleeding from the mouth." He went on to say that the takeoff was nearly catastrophic: a measuring device in the cockpit showed that the engine was producing 100 percent thrust, but the force more than eight times greater than planned. In another word of stress, the Sea King was "over the water" and the remaining plumes were put in storage.

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

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Maylen

What's a Nice Girl Like You

(continued from page 1)

I got my first inkling of it several months ago at the Little Point Loma Health Club on Voltaire Street, which is run by Donna Leger and her husband Ted. Donna has fluffy golden hair and big blue eyes. She first got interested in diet and physical fitness about eight years ago. "I was really fat when I was twenty or twenty-one. A little Irish potato," she says. Over time, she eased into working out with light weights. But the very thought of the bulky forms developed by male bodybuilders scared her away from heavier workouts. She says only about two years ago did she begin to question her assumption that heavy weightlifting would necessarily lead

to grotesque muscles. She began to wonder if the activity might not instead affect the female body differently. Curiosity finally got the best of her and she decided to experiment.

And indeed, as she hoisted heavier and heavier barbells, she says she found herself growing slimmer and firmer, rather than more massive. Her muscles did develop, but only moderately, never to the point of bulging, even after she reached the point where she could bench-press more than the equivalent of her own 110 pounds. The changes prompted Donna to begin reading up on physiology, and there she learned that it's the male sex hormone, testosterone, which acts on men's muscles to increase drastically their size in response to work. "So if you ever see a very heavily muscled woman, either she has a lot of men's hormone, which is very, very rare, or she's taking steroids [synthetic male hormones]." Soon Donna began encouraging other women to lift heavy weights. "It's the best way I know to really sculpt your body. It takes a ballet dancer years to sculpt her body. But a woman who works out with weights, even just times a week, and really works hard, can start seeing changes within a month."

Donna wasn't the only woman drawing these same conclusions. In fact, the interest and participation in women's bodybuilding has since been born, has left its childhood, and has shot into the manic growth of adolescence — all within the last two years. You can see it in the muscle magazines, which boast new features and departments devoted for the first time to women. You can see it in the petitions: the very first major one to include a women's division was held a year and a half ago in Santa Monica. Now at least one women's contest a month is being staged in California alone. Today Donna estimates that maybe twenty-five out of the hundred or so women members at her gym have begun serious bodybuilding. Most of these still aren't entering the contests, including Donna, who says, "I think you have to have more of an exhibitionist-type attitude for the competitions." Then she introduced me to one woman bodybuilder who's both a seasoned competitor and an exception to that generalization.

Virtually nothing about Jan Bowden would tip off the casual acquaintance to her all-consuming pastime. She's five feet four and a half, and her 122 pounds look well-proportioned. At first glance she seems more delicate than muscular, but at second glance her legs and arms look unusually sinewy and firm. Bowden is twenty-six, but her waist-length hair — very straight and pale blonde — and her reticence make her seem much younger; she reminded me of Gretel from the fairy tale. She explains that she first started lifting weights when she was about twenty years old and was a student at San Diego State.

Back then she had already begun to pursue the fascination with human anatomy she retains today. Initially a physical education major, she changed her major to biological science, the two fields of study simply seemed like two sides of the same coin. She came upon weightlifting by chance. The only part-time job she could get on campus was as supervisor of the men's weight room at Peterson Gym. To fend off boredom, Bowden began lifting the weights herself, over the taunts of some of the bemused football players. She found "she loved watching her own muscles tense in work under the stress of the exercise; she marveled as they began to change shape. When she graduated and got a job as a pathology assistant at Scripps Memorial Hospital, she continued daily workouts at a succession of gyms around town. That first women's bodybuilding contest in Santa Monica naturally commanded her attention, despite its inconsistencies. "Some of the women went out and copied six or eight men's poses like biceps, double biceps, and the crab. Some of them just did a ballerina-type thing. Some did a combination." Then Bowden learned that the Family Fitness Center on Balboa Avenue in Clairemont was planning a women's competition in March of 1980. Suppressing her feelings of timidity, she entered.

She was one of only five women to do so, and she easily captured the top prize. Encouraged, she entered the Miss Golden San Joaquin competition in April of 1980 in Fresno and took a second place there. She won a third place in the Ms. California contest held in Santa Monica last year and she became Miss Pacific Shores last October in San Diego. When I met her, she shyly insisted that she didn't much like the competition; bodybuilding appealed to her because it was something she could do without depending on anyone else. Still, she admitted she was thinking of entering the South Counties Bodybuilding Championships to be held April 12 in San Clemente.

So I drove up to see her compete there — and arrived too late to catch the "prejudging" of the women bodybuilders, the heart of any bodybuilding competition. All the real decisions are made in these daily sessions: it's when the women pose on the bare stages and the judges eye them critically, comparing woman against woman, muscles against muscles. All the music and glitter and hype of the evening shows are just so much bubble gum directed at the audiences who pay up to fifteen dollars a ticket. At night the only real suspense springs from the announcement of the winners, who have already been determined as a result of the prejudging. But the prejudging schedules are often loose. Bowden drove up to the Miramar Theater in San Clemente, the site of the contest, and arrived by 8:00 a.m. to be sure of not missing anything — and wound up waiting until about two that afternoon. The prejudging had lasted only twenty minutes

and Bowden had then gone to the beach. When I arrived, moments later, the only San Diego competitor in the throng at the theater parking lot was Mae Sabagh. All around us smiled beefy male bodybuilders, slathering themselves with baby oil, pumping up their muscles in the blazing afternoon sun. In their midst, Sabagh looked like a Barbie Doll lost in a football players' locker room. At four feet eleven and ninety-five pounds, she had improbably voluptuous breasts, a tiny waist, narrow hips, and a dazzling smile. She was glad to talk about how she started bodybuilding; it was all still quite new to her.

She explained that she was twenty-two years old and a student of international relations at the University of San Diego. Born a Lebanese Christian, she and her family had fled from Lebanon to London around 1971, at the beginning of the civil war there. Sabagh had been athletic at her London high school, running both the 100- and 200-meter dash, but when she entered college, her physical activity had dropped off. Then she transferred schools, moved to San Diego, and met a boyfriend who encouraged her about a year ago to undertake a general conditioning program. The two of them attended their first bodybuilding competition last winter at the La Paloma Theater in Encinitas where they were both in the audience. "It was really kinky-dink, and the women looked bulky," Sabagh says. She shrank from the thought of becoming like them, and her lawyer boyfriend, Mark Mollica, confided, "One of the things we were really worried about was whether it would make her lose inches in her breasts." So they

dismissed the thought and probably would never have reconsidered it — were it not for Maylen.

Maylen had only one single name: she is an almost legendary figure on the San Diego health club circuit. He himself began lifting weights in 1948 when he was "the smallest guy" at Salinas High School. Starting with mail-order barbells, he built himself up to win the "Mr. Salinas" title three years in a row. Then, he recalls almost reverently, "I like an artist might go to Greenwich Village, I went to Muscle Beach." The Santa Monica bodybuilding mecca was his academy. There he pumped iron alongside the greats of the sport like Steve Reeves. When he left, he was ready to open his own gym on La Jolla Boulevard in 1963. He ran that for seventeen years and also served as the strength coach for the Chargers from 1963 to 1972. Finally tired of the grind, last year he sold the gym and his 4,000,000 home in Del Mar and moved to Mexico for several months. Only upon his return did he discover the entry of women into bodybuilding. "I felt like my life had been reborn," he says with childlike fervor. Here was an aspect of muscle building he'd never worked on before. Here was a new challenge! A whole new muscle-building frontier!

So he took a half-time job in 1980 at a small gym in Ocean Beach. It happened to be the same place where Sabagh had begun her conditioning program. Maylen was coaching Sabagh, though not in bodybuilding, when he received a call from a friend at the San-Up television show early this year. The friend explained

that the program was taking a week-long look at unusual women's activities — mud wrestling, flame throwing, and so on. Could Maylen supply any lady bodybuilders? The friend asked. Without hesitation, the coach assented. Then he convinced Sabagh it would be fun to appear on the show and take it — even though she'd never struck a bodybuilding pose in her life.

She got her first lesson in one of the washrooms at Channel 8 studios at 7:30 on the morning of the program. As her boyfriend, Mark, guarded the doors, Maylen showed her how to flex and tense her arms, her back, her legs, professionally. By showtime, she was poised before the cameras like a miniature female Arnold Schwarzenegger. In response to Maylen's pre-show prompting, she also told the interviewer that she would be entering the upcoming Miss Southern California contest in Encinitas, something she had no intention of actually doing. But she also hadn't anticipated the reaction to her appearance on the show. "I got so much feedback! People called me up at the gym and asked me how I got into bodybuilding. One photographer called and asked me to do some pictures. It was incredible!"

Exhilarated by all the attention, she decided to enter the Encinitas show this past March 27 — where she bagged the second place title, although she only trained seriously for two weeks. That unlikely success led her up to the San Clemente contest. Sabagh's new interest in bodybuilding was to receive further encouragement there on the evening 11 (continued on page 11)



Karen Thompson



Jan Bowden

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Terry Caldwell, Ann Bowden

What's a Nice Girl Like You

(continued from page 9)

met her. When the winners were announced, Sabbagh claimed the third-place trophy, in contrast with Bowden, the veteran, who only placed fourth.

I didn't catch up with Bowden for another month, but she still looked depressed by those results. "The girls who won second and third were really inexperienced, but they had really big boobs," she told me one night at Leger's gym. "You can never tell what the judges are going to do. When I was in Miss Pacific Shores, one of the girls had silicone boobs, but I still got first and she got second." Perhaps buoyed by that memory, Bowden had decided to try for the title of Ms. California, the contest in which she had taken a third place last year and which was to be held in the UCSD campus on May 23. Ten days before that event, Bowden was deep in the

throes of training. For several weeks she had been lifting weights in split shifts, showing up at the gym six days a week at 6:00 a.m., working out for two hours, driving to the hospital and putting in her eight hours amid the cadavers in the pathology lab, then returning to the gym after work and lifting weights for another hour and a half. Now her concentration had shifted to the final stages of preparation, in particular, to losing as much weight as possible as part of the crucial process that bodybuilders call "getting cut up."

The body of the average American woman who's not overweight is composed of about roughly sixteen to twenty-five percent fat, fat which lies like a coat of insulation between the skin and the muscles and veins underneath it. But the last thing a female bodybuilder wants is for anything to obscure the world's view of the muscles she has worked so painstakingly to harden and define. One gets the impression that if they could, bodybuilders would shed not just their fat, but their skin as well, to better show off their handwork. Failing at that, the women strive to reduce their body fat to only five to ten percent of their total weight, a layer of fat so thin that the lines of striated muscle and throbbing veins appear, to "cut" patterns into the surface of the skin.

So three weeks before the Ms. Califor-

nia show, Bowden had gone on a diet: cottage cheese and a piece of fruit or vegetable for breakfast, a small amount of fish or chicken, a vegetable salad, and maybe some cottage cheese for lunch, some fruit in the afternoon, then nothing more until the morning. "Normally I never eat red meat," cause where I work the people smell like that, just the same as a big raw steak," she told me. But she does normally drink milk and eat carbohydrates like cereal and bread, items she had to shun while on the diet. "It's bad for the first few days. But as I get close to the contest I get psyched up and at the end I almost don't want to eat anything."

When I saw her, a week and a half before the contest, Bowden had also varied her routine, working out with the weights only two hours every other day, and devoting the alternate days to aerobic exercise or running, designed to speed her weight loss. She was also practicing her poses for about a half hour a day. "When I first started in the contests I didn't know what I was doing. Then I found out that some of the girls were going to choreographers and paying them to have routines worked out for them." Instead of doing that, Bowden had sought advice from an old coach at San Diego State. They had gotten together for about five hour-and-a-half-long sessions, cutting out the unflattering poses and establishing a routine.

"His theory is that it's better to have a routine that's a little on the short side... That way it makes the judges want to see a bit more." For this contest Bowden wanted to overlook no details; she was also devoting her weekends to developing her tan, and maintaining it during the week with short exposures to ultraviolet radiation at the hospital.

Her only uncertainty was over how much weight to lose. The organizer of the UCSD contest had indicated that he'd have two weight divisions: one of women weighing up to 114½ pounds, and another for those over that. For the San Clemente competition in April, Bowden had dropped from her normal 122 pounds down to 113. "So I figure I can go into either division this time," she told me. She planned to make her choice by waiting until the entry deadline and then asking how many participants had signed up in each weight division.

That's one decision Mae Sabbagh never had to feel about. When I checked in on her the following week, she weighed ninety-two pounds and was hoping to drop down to just ninety for the contest, then just three days away. After her surprisingly good showing in San Clemente, Sabbagh had decided to dedicate herself to serious bodybuilding in preparation for the big Ms. California event; she'd been

(continued on page 13)

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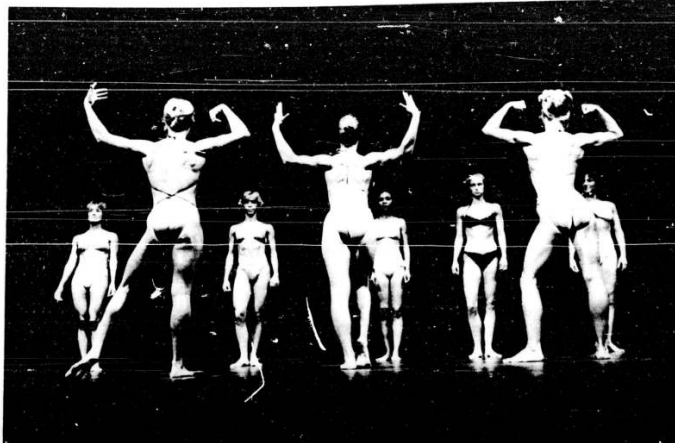
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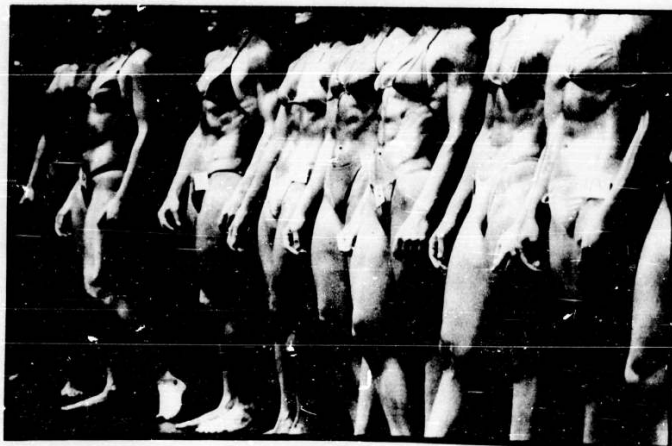
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What's a Nice Girl Like You

(continued from page 11)

spending at least four hours a day, two in the morning and two in the evening, with the weights. "I've really been working on my legs and thighs, and I think that's where I've lost the weight. Which is good, because that's where I need the cuts to come through."

The previous weekend Sabagh had received some indications that the work had paid off. On Saturday she had driven up to Bakersfield to participate in the Miss Central California competition — and had been judged first out of the eleven contestants. Then the next day she'd gotten a taste of the puzzling inconsistencies which still characterize the sport. She had entered another contest in Garden Grove and had failed to place at all. Furthermore, one of the girls she had just beaten the previous day took a second place in the Sunday contest. "It was just amazing," she commented. "It just shows how much the judging is really going to vary, and I can't

get burned out."

That judging varies not only because women's bodybuilding is still somewhat disorganized, but also due to a basic philosophical split. Since the goal of bodybuilding is to develop the body as fully as possible, the entry of the women into the sport has inevitably posed the question: just what should the ideal woman's body look like? Through the fluke of genetics or the use of chemicals, some women do manage to develop real muscles. Popeye-style muscles that rear up and snarl at you. Should they have the competitive edge? Some judges have said yes, like those who awarded the title of Ms. America last September to a brawny Florida named Laura Combs. Sabagh sniffs, "If that's what bodybuilding is, then I don't want any part of it." She voices the other position in the controversy, which asserts that the ideal woman's body should be lean and strong, but still feminine, still

chopped by a distinctive waist and breasts. It's time for Sabagh to run through her morning program. Her training partner, Karen Thompson, has arrived. Thompson is even newer to bodybuilding than Sabagh is, but she's good-naturedly planning to compete in the Saturday contest even though she knows she'll never drop to her desired weight of 105 pounds by then. "I think the sport needs the women," she explains. "If someone looks at me and says, 'She's not that cut up,' well, maybe that person will feel encouraged to get in a competition." The two women do a quick

series of stretches to warm up their muscles. Then they begin following the list of exercises prepared for them this morning by Maylen.

There are "toe raises," in which they sit at a bright yellow machine and use their calves to lift a weight resting on their knees. These they alternate with sets of jumping lunges, made more strenuous by holding five-pound weights in each hand. Then Sabagh and Thompson take turns placing a forty-five-pound bar on their shoulders and periodically squatting to build up the muscles in the front of their thighs. They lay on their backs and work with dumbbells, moving the weights in preset patterns through the space around them. Each time Sabagh finishes a set with the dumbbells, I can literally see the blood coursing through her forearms, raising up the veins and making them snake up her flesh like living creatures. "I hate them," Sabagh says shortly. "I don't think they're feminine." She concludes the hour-and-a-half workout with a series of situps, which she does on an inclined board. Her feet go up at the high end and she clasps a ten-pound weight with both hands behind her neck. Each time she hauls up her torso and leans forward, waves of muscles in her thighs swell and shift with a motion which flows with incredible swiftness. It's hypnotic, and for a while everything else fades — the noise of the gym, my awareness of Sabagh as a whole human being — and all that remains is the sight of that brown flesh stretched

like a surgical glove over the muscles, pumping and stretching, pumping and stretching, mechanical and yet an order of magnitude more complex than any machine.

It's nine o'clock on the morning of the contest, a gray and misty day. Outside Mandeville Center, Paul Etney, who runs Gold's Gym in Claremont, sponsor of today's Mr. and Ms. California competition, is struggling to pull boxes and papers and folding chairs out of his van. Most of the woman contestants have arrived and the majority of them wear stylish warm-up suits in a variety of hues. Only a few chat among themselves, subdued. Their loose-fitting clothing hides their muscles — but not the fact that they're a group of remarkably little females.

They're so small, in fact, that Etney soon announces he's discarding the idea of separating the fourteen women into two divisions, only two or three of them weigh more than 114½ pounds. The news comes as a blow to Karen Thompson, Sabagh's training partner. Although she's sleek at 118 pounds, her body nonetheless is obviously rounder, softer than those of most of the other contestants. So she quietly tells Etney that she's withdrawing from the women's division, though she still plans to participate with a male partner in the "couples" section of the program. "I'm just too heavy," she tells me with studied

(continued on page 14)

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What's a Nice Girl Like You

(continued from page 13)
casualness. "And I'll be in the couples, which is like the same thing anyway."
The check-in comes a few minutes later, and it reveals that while this showing (thirteen women) isn't overhanging, the event has drawn competitors from throughout the state. The women come from Tulare, Stockton, Panorama City, Modesto, Berkeley, Venice, Sacramento, San Francisco. Besides Sabagh and Bowden, two other contestants live in San

Diego County. One is the wife of an Escondido carpenter and a local 125-lb. weight. He encouraged her to experiment with weight training, which she began about six months ago "just to firm up." The second is a friendly brunette named Terry Caldwell, a "power lifter," or competitive weightlifter, by training, she dropped from 130 to 117 pounds in five weeks in order to get a taste of bodybuilding at this contest. "I also plan to enter another one in three months at Disneyland," she says. "After that, I think I'll decide whether I want to go on with bodybuilding or go back to the power lifting."
After the women finish registering, a pale, excitable man named Jerry introduces himself as the stage manager for this evening's show and shepherds the contestants into the empty auditorium. "I'm the man responsible for making you the best looking that you can be. And ladies, let me tell you: Unimmm!" he licks his lips in mock lasciviousness. "Now, this is the

second most prestigious bodybuilding contest in the nation, ranked only after Mr. America. This is the first time in twenty years that San Diego has put on a Mr. California contest, and as far as I know all the most television networks are going to be here. The show's going to start at seven o'clock tonight, come rip, shit, or bust." He proudly tells them that a special static electricity machine has been trucked down from Los Angeles to help get the program off to a crackling start. "We are going to take you into the future. There is going to be a kinetic lightning storm on stage. This is a show! And you are not only bodybuilders. You are also actors! Now I have to weigh you in. Line up and I'll give you all numbers."

The weigh-in and dressing rooms are in the basement, where the thirteen women receive still more instructions from Claudia Wilbourn, a tall woman with white-blond hair who's dressed in skin-tight black satin and black pumps. Last year's winner of the title these women are now seeking, she's head judge today. She explains the compulsory poses that the judging panel will expect to see. "Here in this one you crunch your abs [abdominal muscles] and you can kind of flex your arms and show your pectoral [pectoral muscles]. I know I know," she says in response to a groan. "I hate it, too. But you can show some musculature if you think about it." As she talks she demonstrates the stylized gestures. "Now, on the side I want a side chest and a tricep."

Wilbourn also instructs them to remove all jewelry and flowers. And for the pre-judging, they must pin their hair up. (Most of the women have come with fancy hair do's.) "Because if it's on your shoulders, you can't see the traps [trapezius muscles]; you can't see the deltoids. And you want these people to be looking at you as bodybuilders and really assessing your strength and your development and your charisma and everything else." She finally dismiss-

es them with the suggestion that they start cooling up by no later than 10:20 a.m. (The oil accentuates the muscles' outline against the skin.) "If we don't do this real fast we'll never get through, 'cause we've got a ton of men."
When the women strip down to their bikinis in the clean, brightly lit dressing room, it's obvious that these are — literally — tough contenders. I can spot only very few exceptions. One is a sexy Venice resident named Karen who tells me that last year she competed a few times and then got disgusted with the sport. "I felt like I got ripped off a couple of times. Sometimes the judges want someone who's all ripped up like a man. Sometimes they want a beauty queen. Sometimes they want someone who's huge on top. You just never know." She had changed her mind only three weeks before this competition, and the lack of hard training shows on her. Although she carries only ninety-five pounds on her five-foot frame, her pale

skin looks soft and smooth. Dressed in a red and white striped bikini, she somehow reminds me of a piece of candy, a stark contrast to women like contestant number fourteen, a giant blond from San Francisco.
Her five feet seven inches (116 pounds) makes her the tallest woman here, and she commands a whole fleet of muscles. Even at rest she looks as if someone had carved their submerged outlines on her skin with a knife. She also has no waist to speak of and breasts so flat that she worries about her bikini top sliding off them during her routine. So she eyes with wonder Jan Bowden, who's found an antidote to this peril of small-breastedness. Bowden has shed her elaborately tied brown bikini top and is spraying her own bare breasts with Mueller Tuffner and Clear Spray, a sticky chemical skin toughener used by athletes. The spray holds her bikini top in place. "I'm flatter than you!" the blond from San Francisco says with excitement. "Can I try

some?" Bowden graciously shares the spray can.
Bowden looks tense, grim faced. The day before she had sought to glamorize her straight hair by seeking help from a beauty college. But now she's not at all sure about the result, an asymmetrical combination of tight braids and long "corn rows," studded with little feathers. Adding to Bowden's discomfort is the fact that when she took off from work the day before to give her sunan one last dose of the beach, she ended up burning the skin newly exposed by the offbeat braids. Next to Bowden, Terry Caldwell, the power lifter, has a different problem: not enough tan. So she swallows a megadose of niacin. Within minutes the vitamin begins creating the desired effect of bringing blood to the surface of her skin. Although her knees and elbows and chest turn a splotchy bright red, the overall impression is that of increased pinkness, which will look better under the stage lights.
Resigned to the idea of not winning anything today, Caldwell is one of the few women here who seem to be genuinely enjoying themselves. Across the dressing room, Sabagh is vigorously chewing gum and rarely removing her gaze from her own reflection in the mirrors. Today she's wearing a minuscule, custom made bikini, electric blue trimmed with gold. She looks otherworldly, so tiny, yet bearing these huge, swollen, melon breasts. Joining the other contestants, Sabagh begins to lift weights, seeking to help dispel the jitters and at the same time to engage her muscles with blood. Soon the sound of clanking iron mingles with the pants and grunts from the straining women, and the sweet perfume of coconut oil and feminine sweat floods the dressing room.
It's sometime after 10:30 before the women finally climb back upstairs, where they line up on the stage like slaves at an auction. They face front, turn right, face under the stage lights.

(continued on page 16)

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What's a Nice Girl Like You

(continued from page 15)

back, turn left. Then they file off and prepare to return, one by one, to prevent the compulsory poses. Sabagh is constant number one and I can hear Maylen's voice ring out from the audience. "Lookin' tough, Mae. Lookin' tough!" A few contestants later, the girl from Venice comes up, flustered, before continuing. After the compulsory, all return to the line-up again, wearing predatory, mechanical smiles and a look of all-consuming concentration.

It's time for the first round of the comparisons, which, the contestants say, invariably reveal the judge's preferences. First the panel asks for contestants number two and five, both out-of-towners, to step forward. "Ladies, why don't you both hit your abs?" Wilbourn, the head judge, requests. "Give us the best shot you have for your abs." When the women comply, their bodies tremble with the strain of flexing. The judges call out three more groups, one of which includes Sabagh, and as the competitors pose, the judges frantically take notes. They're not alone in the audience. A sparse audience of loyal friends of the bodybuilders has paid for admission to the pre-judging, and voices among them yell encouragement: "Twist it, Madeline. Twist it!" "Smile, baby!" "Elbows forward!"

After the contestants perform their individual posing routines, minus the music which will accompany them tonight, the

judges decide they want to take one last look at the women before making their decisions. As the group prepares to enter the stage for the final time, one of the stagehands quietly warns the curvy girl from Venice that her hair has fallen down. "I don't care," she replies listlessly.

"You know, sometimes they mark you down for stuff like that," the assistant says with concern.

"I don't care," she repeats. This time the judges ask for three more comparisons, and Sabagh is included in two of them. So now when she returns to the dressing room, she has reason to be hopeful. Bowden, in contrast, is clearly disappointed. "This will be the first contest in which I won't even place," she whispers. She doesn't need to wait until tonight to discover the meaning of the judges' ignoring her; she's already certain of her coming mortification and hurriedly leaves the dressing room to spend the afternoon at her apartment.

It's obviously an audience of bodybuilding cognoscenti. What ignites their loudest explosions of enthusiasm isn't the mere sight of the nubile, half-naked young women; it's the muscles which pop out in the spotlight as those various women strike various poses. Here, a back... there, a leg... and now a shoulder sends them into a stonping, whistling orgy of noise. It makes it all very clear to me what these women are doing here. Maybe they should be writing operas or leading political movements. But that's a separate question which requires judgments irrelevant to this spectacle. Here they're like beauty queens, only liberated, freed (or so they can hope) from the tyranny of breast size and facial structure. As bodybuilders they can take the sorry clay they were born with and stretch it and press it and end up with something that a Saturday-night audience in La Jolla will stand up and cheer for, something that surely must feel to them like a victory, however fleeting, of determination and discipline over flesh.

And now they await the more tangible, but by seven o'clock, when the auditorium is three-quarters full, stage crews are still hanging up plitery letters spelling *Mr. and Ms. California* behind the curtains. By

7:20 the women are ready to go on — and still waiting. Sabagh confides to me that she'd be happy to land a fourth or fifth place. "Because the level of the competition is so high. The women here are really good." Jerry, the stage manager, finally heads the group of men and women bodybuilders, about fifty in all, up to the stage sometime after 7:30. He gives them last-minute instructions along the way. Moments later the curtains open to the blasting theme from *Star Wars*. The purple artificial-lighting machine is bathed in green light as it hisses and crackles; the master of ceremonies welcomes the audience to "a muscle odyssey in an age where we are exploring man's capacity to extend his world."

It's time for the women once more to run through their individual posing routines, only now each contestant stands on a special platform in the middle of the stage, with music swelling up around her and the standing-room-only audience showering her with encouragement.

This is obviously an audience of bodybuilding cognoscenti. What ignites their loudest explosions of enthusiasm isn't the mere sight of the nubile, half-naked young women; it's the muscles which pop out in the spotlight as those various women strike various poses. Here, a back... there, a leg... and now a shoulder sends them into a stonping, whistling orgy of noise. It makes it all very clear to me what these women are doing here. Maybe they should be writing operas or leading political movements. But that's a separate question which requires judgments irrelevant to this spectacle. Here they're like beauty queens, only liberated, freed (or so they can hope) from the tyranny of breast size and facial structure. As bodybuilders they can take the sorry clay they were born with and stretch it and press it and end up with something that a Saturday-night audience in La Jolla will stand up and cheer for, something that surely must feel to them like a victory, however fleeting, of determination and discipline over flesh.

And now they await the more tangible,



though more trivial, victory represented by the awarding of trophies. The master of ceremonies calls up Sabagh and four other women (including the tall, flat-chested San Franciscan) to fidget on the podium. Backstage, there's a sharp intake of breath as the San Franciscan take fifth! There's even more comment when the fourth place doesn't go to Sabagh but to a young woman in a lavender bikini. "Last Sunday she took third up in L.A. and number one (Sabagh) didn't even place," a voice beside me hisses. Sabagh wins the third-place trophy. The nurse from

Stockton takes second, and an instant later Madeline Almeida of Tulare, the new Ms. California, is flexing her biceps jubilantly. "I don't understand it," I hear another disappointed loser comment on Sabagh's third-place ranking. "Last Saturday, she (Sabagh) won in Bakersfield. But she doesn't have any legs." Bowden doesn't understand Sabagh's victory either, and she dejectedly returns to the dressing room.

It can't be Sabagh's only award of the evening. In the couples division, she and her partner, with whom she'd barely had time to improve a choreographed routine, had managed to create the impression that they were having great fun; their contagious high spirits had allowed them to take second place, to nearly everyone's surprise. The greatest disappointment befalls Sabagh's training companion, Karen Thompson and her partner. Despite their hours of practice and preparation, despite their custom-made matching bathing suits, they don't even place. It's too much for the normally stoic Karen, and when I find her backstage, she's jumping up and down. "I can't believe it! I never expected to get third!" She holds the trophies aloft in an unbridled display of delight. She's grinning, smiling broadly. "I really did okay tonight!" She knows she will compete again.

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Please Don't Tell What Train I'm On

By Amy Chu
Photographs by Zuke Larnen

Elizabeth Cotten

"I was here about a year ago, I think they told me last night. It's kind of hard to remember... places I go to and how long it's been, because I don't think about it. And I didn't know this is where I was coming until I got here and then when I came in the door, I said, 'I been here before.' I looked around and I said, 'Oh, yes, I certainly been here before.'"

...

She walks on stage slowly, waving one hand and carrying a black handbag over the other arm, threading her way through the people and their applause. Sitting down on a straight-backed wooden chair, she sets her handbag on the floor, picks up a guitar that is already tuned for her, and says to the audience, "It's nice to see a house with my fans and friends. I guess many of you know me. I'm Elizabeth Cotten from Chapel Hill, North Carolina. I was raised there, went to work, and bought my first guitar there." Her black hair, pulled back from her face, her eyebrows and the shadows under her eyes are dark, and the thin pouches of her cheeks fall easily into a smile. She sings in a voice that cracks and breaks, and she speaks dryly, with a gentle cadence. Frequently, in the same breath with which she ends a song, she says a quiet "Thank you." Between songs, she wipes her fingers on a small white cloth.

...

For fifty years Elizabeth Cotten washed and ironed more clothes, scrubbed more

walls and floors, and cooked in more kitchens than most people ever get to see: other people's clothes, walls, floors, and kitchens. "I worked all the time," she says about her past. "I never knew a day I didn't work. You had to work if you lived. I didn't know anything about anything but very hard work." Now she works hard playing concerts. "Life hasn't been too pleasant for me, but it's better now than it's ever been because I'm not doing that muscle work—that's what hurts. I play just a few more concerts as I can get. I'm going to do as long as I can. I like what I'm doing and I don't see no need to stop."

Her most recent concert tour brought her to San Diego, in April, to perform at the Old Time Cafe in Leucadia. She was touring with Mike Seeger, the bluesgrass and traditional mountain folk musician and collector who was instrumental in arranging her very first concert twenty years ago. They were staying in the Solana Beach home of Pearl Wolfe and Bill Goldsmith, proprietors of the Old Time Cafe. It's the day after her concert. A train goes by on the other side of Highway 101—the San Diegoan, which leaves San Diego for Los Angeles daily at 1:40 p.m. "Maybe that's the rumbling noise I heard last night," says Elizabeth Cotten. "I didn't know it was the train."

She was just talking about "Freight Train," her famous song. "I've heard 'Freight Train' so much, that's not my favorite any more. I've had to play it so much. I wrote that song when I was living in Chapel Hill, North Carolina. I was ten or eleven and I didn't have a guitar yet. There was a place not far from home where

we would stand, and when the train would go and come we would wave at the train. There was only but one track. I always liked trains anyway."

Almost everyone knows that song, even if they've never heard of the black child who wrote it. She is an old woman now, walking on stage slowly because her knees are stiff from all those floors. In every concert, she is asked to sing it. "Freight train, freight train..." She pauses with a small smile to hear the words from us. "... Running so fast... please don't tell what train I'm on... they won't know where I'm gone."

Work had to come first, before music. "When I was eleven years old I wanted a guitar. I didn't have no way to get it unless I went to work. I knocked on doors and I said, 'Missus, would you like someone to work for you?' At the third door, she said, 'What can I do?' I said, 'I can sweep your floor. I can set your table...' I can even lay a fire in your stove." I stayed that day and started to work for her. They paid me seventy-five cents a month. A month. After a while they said, 'We are going to give you some more money. The next time they gave me one dollar. A month. Now, I don't mean four weeks, I mean from the first day of the month to the last. I gave the money to my mamma and told her I wanted a guitar. My mamma bought me a guitar for \$3.75—Stella, and didn't I love Stella. My mamma bought me a guitar for \$3.75 — to her sorrow."

She taught herself to play, and because she is left-handed, upside down was how she played. "It's just my comfort, the way I'm doing everything, not what everyone

else did. I couldn't do it the other way. I tried it the other way and I could hear it stum. My brother said, 'You play it upside down, turn it around or reverse the strings. If I said, 'Help me, he said that. I stopped and my because I got tired of his answer."

"I gave myself credit for about everything I do. Nobody ever did take much time with me." That's how she learned to play the guitar, and that's how she learned to cook. "When I got married I wanted some cakes for Christmas. I asked my sister, Sister, how do you make a cake? She just told me, she didn't write anything down. Next day I got up and made my cakes. They were just lovely." She named herself. "My parents didn't name me. I didn't have a name when I went to school. My family called me Sis and Little Sis; my mother called me Babe. The teacher asked me, Little Sis, do you have a name? I said yes. She said, 'What is it?' I said Elizabeth. I just said it right off, out of the blue sky. I don't know where I got it." She even changed her birthdate. "My birthdate was on January 6. When my birthday was on January 6, on my birthday, and I just dropped it back one day. Now my birthday is on January 5."

Elizabeth Cotten enjoys talking about her age. She asks her audience, "Does anybody here know my age?" When no one answers, she teases, "Does anybody want to know?" Then she says, "I'm 95 all around, she doesn't tell, until later. 'I'm eighty-six years old, believe it or not. My grandson said, 'Granny, you not eighty-six years old. I know how old you are. You eighty-eight.'"

She has a certain superstition about death. "After my mother died, I didn't want to stay in Chapel Hill, so I moved to Washington to live with my daughter. A child asked me once, how come I haven't died yet? I told him, 'You die when it's time for you to die, you don't help it.' Thank God, I haven't died yet. Everyone's gone but me, I'm the only one left. I don't want to live in Chapel Hill any more. I tell them, when I die, you don't help it, bodies around my body back down there, you just bury me where it's convenient. When I left I had four grandchildren. I lost all I had there. I lost my whole family there — three brothers, one sister, mother and father. My sister was the last. I lost them there, and didn't feel like going back. Babe, sit down, ain't you tired. When she said that to me, I felt in love with her, she used once. Nobody had ever said that to me. My mother had never said, Babe, sit down, ain't you tired. When she said that to me I loved her love."

Elizabeth Cotten worked every Saturday for the Seeger family: Ruth Crawford Seeger, composer; Charles Seeger, ethnomusicologist and father of Pete Seeger; and their children, Mike, Peggy, who is the folk singer married to folk singer Evan MacColl, Barbara, and Penelope, a homestyle musician. ("I got my other name when I was working in the Seeger family. The two-year-old couldn't say my name, Elizabeth. She said, 'I can't say that word. I'm gonna call you Libba.'") It was

When I did just busy me deep down at the foot of Chestnut Street So I can hear old Number Nine As she goes touring by.

She has a daughter, five grandchildren, great-grandchildren, and a great-great-grandchild. "I'm old enough to have all of that." She was the baby in her family. "There was about a year, or two years, between us all. My oldest brother was the one with the banjo. He hung his banjo on the wall and when he came home from work he'd play it. When he went back to work I'd take the banjo down and turn the pegs, like I was playing it. Sometimes I broke a string and I'd hide under the bed, afraid he was going to scold me. But he never did. He was named after President Garfield. I hadn't thought of that until... on this tour I thought of it and I've said it two or three times. I played a little song and I said, 'This song is about as old as

President Garfield and I want you all to learn these songs because they are old; they are older than I am."

She was Elizabeth S. Vail's until she was fifteen, when she married Frank Cotten. She joined the Baptist church and played music there. "The deacon told me I couldn't play my w.r.dly songs. I give this church the credit of learning to play church songs." She was baptized, she had a child. Gradually there was too much work, and church, and family, and she stopped playing music. The story of how she started playing again and how she started giving concerts began with a Christmas job in a Washington, D.C., department store, twenty-five or thirty years later.

"They hired me to sell dolls, baby dolls. Two or three of us worked there and one day the door opened and this lady walked in and I m... a wish, I wished to work for her. Why? Because she looked like such a good Christian lady. I didn't say a word to nobody. I was making that wish when she walked up to me and said, 'I come to see dolls for my two girls. I searched around and found a doll that she liked. Then the oldest little girl got strayed off in the store and she was crying because she didn't know how to get to her mother. I took her up and her mother said, 'Have you been working here long?' and I said no. She said, 'If you ever decide to stop working here, call this number, and she handed me a card with her phone number. I felt like I had my job right then. When New Year's was over I found that lady's phone number and I went right to the phone and called her and made her know who was calling. She said, 'Can you come out? You know I was going to say yes. When I got there she was waiting for me and we went up to the third floor and she told me everything she wanted me to do. She said, 'Don't try to do everything in one day. Arrange this work the way you want to do it, just as long as you get it done. Downstairs in the kitchen she said, 'Go into the icebox, get yourself a glass of milk, get yourself bread and butter, cookie, apple, or orange. Just anything you see around that you want to eat, sit down ten or fifteen minutes and eat that. Nobody should work eight hours without taking a little rest between time. Well, as a result of that record, we had a possibility of putting a concert on together and so we did.' That first concert was at Swarthmore College in Pennsylvania, a small, liberal arts school that in the Forties and Fifties sponsored folk festivals and, in the mid-Sixties, turned to folk rock and hard rock. "Then she did all the folk festivals in the mid-Sixties: UCLA, Newport, Chicago in '61 or '62."

Her concerts are a mixture of song and story. The songs are her own or they are church songs, and the stories are about her childhood, her family, and Chapel Hill. But you can't learn much about Chapel Hill from her, and for the same reason that you can't ask her what she thinks of San Diego. As Mike Seeger explains, "Libba doesn't really have a sense of place. Some people's consciousness is such that it's more important where you're at as a person



about five years later that they discovered she could play music. As Mike recalls, she told them she had almost forgotten how to play. Having all those instruments around reminded her and she just took them down and started to play. Mike Seeger started recording her almost immediately thereafter, and in 1957 recorded her for Folkways. That got the idea around, the idea that she could play. At that time there was no possibility of playing concerts; people just didn't do that. A couple of years later, largely as a result of that record, we had a possibility of putting a concert on together and so we did." That first concert was at Swarthmore College in Pennsylvania, a small, liberal arts school that in the Forties and Fifties sponsored folk festivals and, in the mid-Sixties, turned to folk rock and hard rock. "Then she did all the folk festivals in the mid-Sixties: UCLA, Newport, Chicago in '61 or '62."

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than where you're at on land. Beyond that, you have a sense of priorities when you get to that age. The most important thing to her is how people are doing, how she feels." When I'm dead and in my grave No more good times do I crave Tell my friends that I've gone to sleep.

...

"When you got one tune, you got two. When you got two, you got three. And you just kept going on."

Everyone asks Elizabeth Cotten where her music comes from, and if the words are about her life. "That's what everybody says. I don't think so. I was just a child, young, and didn't know nothing else to sing so I just put the words together. The music comes from me," she says with a laugh. Hee hee. "Most of those things I just... it's me. There's one or two, like 'When I'm Gone.' It's an old tune; I put words to it to write the song about myself, but it's old. I heard it ever since I grew up. When I learned to play the guitar I just wanted to do it, so I did. I guess you've heard it? 'When I'm Gone.' I'm gonna come no more. Friend, you gonna miss me when I'm gone. It's about me and it's my words."

Mike Seeger says of her music, "It comes from Afro-American Southern people, but there was also a fair amount of parlor music around then, too. Banjo picking, band music, church music, all of these things have gone into her music. It's not exactly a pure thing, what she's done."

She's a creative musician. Most musicians of that kind will take ideas from different places and put them together as they see fit, and then it'll be their own.

"Her last major creative spirit, as far as I'm concerned, was in the mid-Sixties when she was seventy years old. She did some things in the early Seventies, too—playing with time, theme and variation ideas. I recorded a long version of 'Wilson Rag.' She was constantly changing it each time she played it. To most people, until they've heard her for a few years, it sounds just the same."

"People like to hear her talk on the stage just as much as hear her music because her music is far more subtle than her speech. Her music is incredibly subtle and complex and well thought out. I play music with her so that I get to know her music better. It still develops in lesser ways. I'm amazed that she's able to think that way at age eighty-six. When I play with her, that's when she really starts taking the right and left turns all the time, weaving around, because she wants to make it difficult for me, or challenging, should I say. Sometimes she's conscious of it, sometimes I'm not sure. She says she doesn't know she's doing a lot of it, but I know from the way that she smiles at me when she throws me a curve. She can be evil — sometimes it's sly, sometimes it's playful."

She introduces one of her songs this way: "When I was a little girl my mother worked all the time. We had a neighbor, Miss Mary was very nice to me. When not exactly a pure thing, what she's done."

(continued on page 20)

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Please Don't Tell What Train I'm On

(Continued from page 19)

Momma was gone and there was no one to cook, she made biscuits in her hand, the kind when you bake it has a lot of crumb. She did that for me so long I began to love Miss Mary very much. Then one day she told a lie about me. After that I used to sit on my porch and sing a song that she didn't know was about her. Now there ain't no body to punish me because they [her parents] both dead, and I can say it now: Miss Mary, this song's about you. There is one old woman, Lord, in this town, keep her telling her lies on me. I wish to my soul that old woman would die.

In the Sixties, in what is commonly referred to as the heyday of folk music (Mike Seeger says, "It's what they call the folk music heyday, but that was popular music, city people learning folk songs, to me, the

real heyday is now, as far as people playing real folk music, traditional music"), someone gave a name to Elizabeth Cotten's style of playing the guitar: "Cotton-picking." Mike Seeger doesn't like the term for its "connotations of darkies out in the field picking cotton." He describes it as "her style of playing — she actually has about three or four styles — the style she uses in 'Freight Train,' where she plays the bass three strings with her first finger and the treble three strings with her thumb. It's the way she picks, she plays single strings for the most part rather than playing chords. She plays the bass strings with her fingernail and the treble strings with her thumb. It makes the bass strings a little sharper and the treble strings not sharp at all, so it gives a mellow sound compared to the way most right-handed people play. There's really nobody that plays like her, but the style that Joan Baez and a lot of people play is based on my sister Peggy's reworking of her [Cotten's] style. It got its roots back in the Fifties, when people began listening to my sister play."

These days, when Elizabeth Cotten isn't

playing concerts, she reads the Bible on watches TV, but mostly she relaxes. "Sometimes I can just relax and sometimes I can't. And sometimes I lay awake late in the night, in and out all night long, trying to work out something that's happened. Why did somebody say so and so? I'm not like that all the time, just sometimes. I lay awake and think about things that happened when I was a little girl, and why, and what make it, why did it happen, can I think why, what caused it, or did everything work out right? I get tired thinking about that and try to go to sleep. It's always the old, old things. It's terrible trying to think of something you did, what date was it, what month. Can't remember anything hardly. I can't get that back so I just try not to do it. But sometimes you just run into it, it just comes to you, you just got to think about what you did when you were little."

"I don't remember my father, how he looked. I tries to know sometime, but I don't know exactly how he looked. Old people didn't have any pictures then. The way I got my mother's picture, I had the

man come in my home. I say I had to steal the picture, she didn't know he was making it. Momma used to sit on the porch when anything was going on. I said, When she come and sit down I'm going to pretend you are taking my picture. You just say, Elizabeth, can you come a little closer, move this way or that way. And he was moving the camera on her all the time. So that's how I got her picture. It's a good picture."

At the end of her concert, after she's played both sets straight through without intermission, Pearl Wolfe takes away her guitar. (Stella's been gone for decades; she plays a Martin now.) She's already played just one more song, and then another. She says, "I enjoyed playing with you all. God be with you all. I enjoyed it and I thank you. I love every one of you. Just two last words." And, marking time with her fingertips.

Why don't you pray for me
And I'll pray for you . . .
"So goodnight, everybody."

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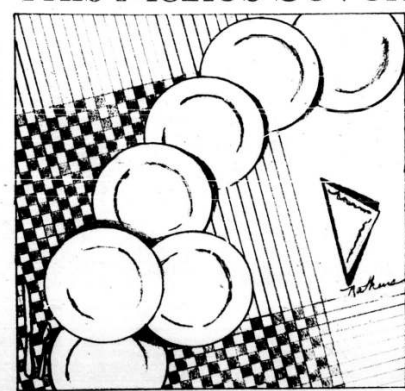
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Restaurants

This Makes Seven



a European visitor to that museum and the chairs were on display as "design" roped off and on a platform. That strikes me as anti-humanistic, because, while the museum boasts one of the most spectacular views of any in the country, you can't sit indoors or out. The new museum in Newport Beach (the Newport Harbor Art Museum) has a spectacular outdoor dining area, covered with lovely Japanese banners overhead that provide protection from the sun but allow the filtered rays to come through. When I visited there I wondered why we were so benefit of such amenities.

After competing seven years, I also feel entitled to a bit of sentiment. My first column was called "Is It Granada I See or Only a Parking Lot?" and the review was for Buffum's Restaurant in Fashion Valley. My theory was that people like to know of a place to dine when they're exhausted after shopping. I would now like to recommend a small restaurant, not far from Fashion Valley, hidden in a new shopping center which you would scarcely find unless it were pointed out to you. The restaurant is called Lickety Split (10443 San Diego Mission Road in Rancho Mission Plaza, 283-7051). They serve breakfast, lunch, and dinner, but close early, 8:00 p.m. weekdays, and, alas, for shoppers, 5:00 p.m. on Saturday.

Lickety Split prepares the best freshly made potato chips in San Diego; they are not to be missed. In my first review seven years ago, I wrote about a Monte Carlo sandwich, so I've been saving Lickety Split for this anniversary column, because it also serves a Monte Carlo sandwich (\$3.50), made of breast of turkey, ham, and Swiss cheese, placed in sourdough bread and deep fried. It's served with fruit and arrives as swollen as a lover's kiss, almost overwhelming in size. One sandwich will serve two. There's also a steak-and-egg sandwich served with sautéed onions (\$3.25), whose size and quality will have you gasp. One-half of a barbecued chicken served with two kinds of salad is \$4.95, as is fried chicken. Everything is prepared on the premises.

The desserts, listed on the menu as The Devil Made Me Do It, are homemade. I had two slices of lemon meringue pie and loved every devilish bite. In any event, if you're out shopping in the area of Fashion Valley and can discover San Diego Mission Road, you won't be disappointed in the freshness of the food, the whipping portions, the modest prices. As you enter, don't be put off by the counter, which seems to contain lots of trays for take-out. Every item is prepared for you to order. My one wish is that Lickety Split were in a location more accessible to me, but then I would be eating those homemade potato chips daily.

At the end of the Biblical seven years, I hope for seven more, and seven after that. One night I calculated that I've written more than half a million words for this column. Further calculation revealed that my Aunt Bertha has needed fully a million words to comment on them.

ELEANOR WIDMER

This column marks seven full years of restaurant reviewing. During that period of time I've sampled at least 500 restaurants, consumed almost 1000 meals, and gained five permanent pounds, all of them fat. I've traveled many miles, from Ensenada to Los Angeles, and consumed every variety of ethnic food except Russian.

In these seven years I've had my identity discovered about seven times, or approximately once a year, but I've managed to remain virtually anonymous. For about six months I use a pseudonym under which I make my reservations — invariably a brief, simple name, though never Smith or Jones. After half a year I abandon it and select another, lest some restaurateur get together and realize that they've all been visited by "Mrs. Wright" — in matters of disguises I do not call myself "Ms." As recently as last week an acquaintance of mine remarked on how wonderful it must be for me to receive special treatment when I'm dining out, and I had to declare for possibly the 600th time that restaurants never know I'm on my way.

In a moment of lucubrity, my oldest son suggested that I have a white business card printed with just a freeform suggestion of red in the middle — to indicate blood. After I finish my meal, my son suggested, I would place the card under my plate. The waiter or waitress would discover it after I'd left. This was his idea of fun.

Actually, I do my best to be kind, to say something positive, if I am dining for review. Mon-and-pop restaurants should breathe easier, on principle I don't bother attacking some tiny neighborhood restaurant where the owners are barely hanging on. This last week, for example, I had an outrageously bad meal in Ocean Beach, where I ate virtually nothing but the rice. Out of politeness I asked to have the rest of the food placed in a bag, but I immediately gave it away and didn't even bother taking it home. If the people in that area wish to patronize that establishment, well and good. But I don't like to think that trees are being chopped down to produce paper on which I attack some nondescript "joint" which seems to be on the verge of extinction even without me.

Restaurant reviewing in San Diego is a fairly new form of criticism and few have had the tenacity to put up with its rigors and disappointments. Thus, after seven years, I am, by default, the senior restaurant reviewer in the city. Especially during a dry period, when there are few existing discoveries or even restaurants that are worthy of mixed notices, I grow discouraged. Yet the opening of a new place stirs my blood, and to my own amazement I am off and running, eager to try it, hoping it will succeed, praying for a smash hit.

Word is out in the street that I'm not a favorite with waiters and waitresses. But in fact, when I have good service, I go out of my way to mention it to the manager.

Most of my complaints, when I have them, center on the fact that the young people who are hired are given almost no orientation. In an ethnic restaurant, for example, every service person should know how to pronounce the names of the dishes perfectly, and they should know the ingredients down to the last pop. These days, when diners are conscious of nutrition, when some may be cutting back on salt or sugar, when they may wish to avoid excess fat, it is not asking too much for the waiter or waitress to be able to answer, with intelligence and knowledge, the questions put to them. If you ask your waitress, "Is this halibut prepared with butter?" and she gives you a cold, flaky stare and says with surly impatience, "I dunno. I'll have to find out," then rushes off and comes back ten minutes later and says, "Can I take your order now?" as if you hadn't asked for any information — that's poor service. Unfortunately, Southern California has a reputation for providing spotty service. If the waiters and waitresses can learn these simple things in San Francisco, they can learn them here as well.

In addition, every person waiting on you should have tasted every dish in the house. I am provided with satiric material when a waiter remarks, "I don't eat here, I only work here." If the person on duty is open to eat some of the monstrosities that are placed before us, they wouldn't be so glib in their answers. Recently, when I complained mildly about a dish, I was sternly asked, "Are you having problems?" — the food was.

It is my feeling that the customer should never be shamed for making a complaint

and that diners should not be charged for any item which is of questionable quality. We have a truth-in-menu law, which means that the product should be served as advertised. Maine lobster should come from Maine and not from Baja California. However, truth-in-menu should also apply to freshness. If you get a salad with rusty lettuce, you shouldn't have to eat it or pay for it. If you found such a salad in your refrigerator, you would chuck it out. Yet in a restaurant, such food is either consumed or, too often, left on the plate without a word of protest. This also applies to gray baked potatoes, stale bread, and carrots that have been reheated so many times they resemble watery orange wafers.

Meals are now woefully expensive and the diner is entitled to his dollar's worth — in service, atmosphere, freshness of food. If you wanted a lousy meal, you could have stayed home and pulled out your stale leftovers, and still come out ahead.

The other night at the opera I was approached by some people who asked me where to go for a late-bour meal. We still have a dearth of late-night establishments. San Diegans are always crying for them, but when they get them, the restaurants falter. The French Gourmet Too intended to stay open late every night. Now they are open until 1:00 a.m. on Friday and Saturday nights only. Cafe du Troit used to be open till 3:00 a.m. on weekends, but they too have been closing at 1:00 a.m. Friday and Saturday. We still need to have and then to support a late-night delicatessen; we still need to have tearooms close to our museums. Not only doesn't the La Jolla Museum have a restaurant, but there's no place to sit there. I recently took

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Big Ones



Superman II

DUNCAN SHEPHERD

The problem for the average moviegoer is to determine which of the movies in circulation at any given time — which one or two or three — he needs to see. The problem for the average movie critic is to determine which one or two or three he needs to see. Or anyway that is the case when the cinematic corpus is in a reasonable state of health. It must be taken as a sign that all is not well, if not with the art, then with the critic, when the latter starts seeing his problem as the same as that of the average moviegoer. For me, said to say, it has lately come to that. Among the current selections which, if they were the last movies on earth, I could not be prodded, dragged, or given a large enough pay raise to go see, are: *The Great Muppet Caper*, *Stripes*, *The Cannonball Run*, *Basin Love*, *Take This Job and Shove It*, *Cherch and Cheng's Nice Dreams*, and *Lion of the Desert*. My too-short but otherwise well-timed vacation gave me a convenient excuse to miss *Caveman*, *Dirt Tricks*, *Death Hunt*, *The Fan*, *Happy Birthday to Me*, *Graduation Day*, and *Friday the 13th, Part 2*, and I feel I could have extended that vacation, with little sense of loss and considerable sense of gain, through several of the things I have seen since my return: *High Risk*, *Lovers and Liars*, *The Four Seasons*, *The Legend of the Lone Ranger*, and *Clash of the Titans*. And please, let's have no pieties about critics

needing to see the likes of these, if only in order to attest that everyone else need not. The critic who believes only his eyes and ears, and never knows in his bones, is not much of a critic.

In present circumstances it becomes a compliment of sorts — one which I need not feel — to be asked to see *Raiders of the Lost Ark*, — to not actively regret having seen a movie. But whatever else one can say in praise of the Spielberg movie, and such praise will usually come down to somebody's idea of "pure entertainment," it would be stretching things to pretend that the situations and characters in it could be described as "interesting." For those who feel that no harm comes to entertainment when it is mixed with an impurity like interestingness, this has been a bleak movie season. Indeed, in my more paranoid-delusional moments I can almost feel that a number of what I used to think of as movie houses had somehow been converted, without my having noticed any changes taking place, into automobile showrooms or ice-cream emporiums or marketplaces for some other product about which I have few opinions and fewer urges to express them. But since I don't yet feel this way all the time about all movies, and since, in any case, I haven't yet figured a way to go on being a movie critic without occasionally having to attend a few movies, I have bothered to see three more of the new ones. One of them I liked a lot.

But first: the only explanation I can come up with for the critical warmth ac-



For Your Eyes Only

For *Your Eyes Only* — and I don't think I am remembering incorrectly a cooler reception for the first one — is the presence of Richard Lester as director. Not so much his left presence, I don't think, as his mere known presence, for this is the sort of oversized project that hardly allows a director room to breathe, let alone a free hand with which to inject those personal touches that have made him famous. In any case there was no need to fret about the impact of Lester's proclivity for mockery, as revealed in *The Three (and Four) Musketeers*, *Robin and Marion*, and elsewhere. His predecessors had already targeted the Man of Steel, especially in his Clark Kent guise, as fair game for fun-poking.

The previous movie is still too much with us in other ways as well: in the interminable recap of its storyline at the outset (omitting the one point of any consequence: Superman's blasphemous tampering with the natural order, a misdeed that appears to have been forgiven and forgotten), and in the reappearance of the buffoonish Gene Hackman and Ned Beatty, wearing prison stripes not seen since the heyday of Laurel and Hardy. The sequel soon breaks some interesting new ground (and provides a Good Example to the young) in its revelation of Superman's disapproval of TV as "too violent" and his preference for Dickens. And it perhaps goes too far when it sends him off to wrest the Eiffel Tower from the hands of terrorists, thus raising in the viewer's mind, if

not in the scriptwriter's, the taboo subject of Superman's politics. Why, that is, with war and terrorism craving immediate attention in all corners of the globe, does this omnipotent opponent of evil devote his time to rounding up bank robbers and catching six-year-olds who have fallen over the railing of the Brooklyn Bridge? This is a question, of course, not proper to ask, and anyone who feels compelled to ask it is not the ideal audience. The same goes for the question of why a smart cookie like Lois Lane has never succeeded in seeing through a disguise as transparent as a pair of eyeglasses. It is to this impolite question and its resolution (Lois does see through the glasses at last) that a good share of the sequel is devoted. But once this question is opened to discussion, so ought to be some of the harder ones, such as why Superman bothers with a disguise at all, not to mention the time-consuming journalistic duties that go with it, when there are so many bank robbers to be rounded up, fallen six-year-olds to be caught, and — speaking again of priorities — warmongers and terrorists to be tended to.

It's easy to see how it could be a burden to be Superman and to have only twenty-four hours a day for fighting evil, minus any stolen moments of leisure for quaffing wine with Lois Lane or for sitting at home reading Dickens. And we can understand why, when confronted with a clear-cut edict from his dead mother to renounce either his love for Lois Lane or his super

powers, he might opt for Lois. But even though we can understand his decision, we might still have a niggling bit of discomfort. First, an assurance from Lois herself (as starry-eyed a hero-worshiper as there ever was) that she will continue to love him even when a bully is using him to mop the floor of a roadside diner. But to back up a moment, one might also want to know why in heaven's name such a drastic choice must be made: is it a physiological thing, a question of a mortal female's capacity to hold up under Supersex or to bear Super baby? Or is it a question of Supermother's unnatural jealousy? Or what? Another unanswered question, much more detrimental to the movie, is how, after Superman has been assured that he can never recover his powers once given up, he is in fact able to do just that. It is fortunate he does, since the closest this movie comes to outright fun is the climactic Battle of the Titans, with Superman pitted against three escaped outlaws from Krypton, who share his same powers but get more mileage than he ever has out of telekinetic index fingers. Big Bad Wolf huffing and puffing. Needless to say, unless perhaps you haven't gotten wind of the plans for *Superman III*, our hero does find a way to prevail over the three megalomaniacs. And this outcome clears the way for the question the *Reader* softball team was knocking around after last week's game: if Superman and God got into a fight, who would win?

Amazing to think there once was a time I actually looked forward to the next James Bond movie. This policy began to be revised during *Diamonds Are Forever* and had undergone a complete reversal before the finish of *The Man with the Golden Gun*. By then, gadgetry and stunt work had been allowed to obliterate all other interests, most damagingly that of Bond's political affiliations, without which the character has about as much meaning as Woody Woodpecker. The last Bond outing, *Moonraker*, seemed to me to go way beyond the point of no return, if not necessarily beyond the point of further continuation. Bond's peregrinations into outer space left me forlornly behind in much the same way I was left, in my comic-reading days, by the similar peregrinations of Dick Tracy: the secret agent and the police detective have no business on Buck Rogers' turf.

To return to an earlier stage, however, seems to be precisely what *For Your Eyes Only* desires. The plot is not far from *Thunderball*, and there is almost a wistful period flavor about three of the bad guys being plainly identified as Russian, Cuban, and East German. Too little, though, and too late. These modest attempts at a return only throw into bold relief the increasing preoccupation with gadgets and stunts. And the appalling, *Saturday Night Live*-level caricature of Margaret Thatcher in her kitchen, slapping



Dragonslayer

away her half-witted husband's hand from her culinary preparations, demonstrates how completely out of touch this movie is with either the politics or the taste of the earlier Bonds. Richard Kiel's "Jaws" character is not missed, but the late Bernard Lee's "M" most certainly is, and even more so is John Barry's music, inadequately replaced by the disco sounds of Bill Conti. Only those of us who had, and have no longer, a fondness for this series can be impatient to know when the perpetrators of it will decide that too much is enough. *Moonraker* used up the last remaining bit of Ian Fleming's Bond novels. *For Your Eyes Only* has now necessitated dipping into the short stories, as will the next promised one: *Octopussy*. How much further into the Fleming library will they be willing to dip? James Bond in *Thrilling Cities*? A Bond-ian remake of *Chitty Chitty Bang Bang*? What?

The chief obstacle I can envision to the critical and popular success of *Dragonslayer* would be that everyone might already have spent themselves — critics their allotment of superlatives, the public its pocket money — on less deserving movies. I would hope that my springiness with sweet nothings so far this season will add a little weight to the sentiments expressed here. The dissimilarities to *Excalibur*, this year's earlier excursion into the Dark Ages, are plain to see, despite a similar penchant for dark, dark photography — and even amid all that darkness,

Dragonslayer still gives you much more generous helpings of landscape (the Isle of Skye and North Wales provided these, and provided me, incidentally, with much more positive reasons for wanting to extend my vacation than I have been getting from all other movies). The most important point of departure from *Excalibur* is the sensible focus on a single dramatic problem: how to rid a sixth-century British village, tired of offering up virgins as appeasement, of a tyrannical fire-breathing dragon. And unlike the other big adventure movies with which it is currently in competition, *Dragonslayer* approaches its problem with utmost seriousness. Understandably. After all, it appears to be an extremely difficult assignment to kill a dragon, and, more to the cinematic point, an equally difficult assignment to "shoot" one of them. The visual possibilities are explored thoroughly and suspensefully, with much attention to isolated body parts and subjective points of view, before the monster is finally, and magnificently, revealed in its full height and breadth (the identicalness of some of these shots to some of those in *Jabberwocky* doesn't blunt their impact, but rather goes to prove that factitiousness is not the only possible attitude for the modern cosmopolite to take toward dragons). I don't think I have ever seen the sense of scale of a movie monster to human beings done with such exactness or with such dramatic effect. This is a very scary beast.

What's actually more impressive than the monster itself, with its surfaces of technology, now almost commonplace on screens, is the movie's makers' insistence in playing with their toy. There is no feeling here, as there is in *Raiders of the Lost Ark*, that the moviemakers letting the special-effects department dictate the movie, of them unduly flaunting, fondling, and gawking at their material assets. No element in *Dragonslayer* takes up more time than is necessary and useful to the forward propulsion of the story. Truly spectacular shot, for example, of the constrict dragon fire-bombing the village at night is almost a throwaway.

Apart from the faint resemblance of the dragon here to the one in Walt Disney's animated *Sleeping Beauty*, it is rather peculiar to find the Disney co-production banner (Paramount is the other co-producer) on a movie containing such things as a glimpse of nakedness, the use of the word "virgin," a couple of Italian dragons picking the flesh from a princess's still-warm corpse, a Catholic priest being burned to a cinder in the dragon's breath, and a general attitude of nostalgia toward paganism and suspicion toward Christianity. Disney's input here (as on the previous Disney/Paramount collaboration: *Popeye*) has obviously been limited to its tangible resources, whether technology or hard cash, and has stopped short of taste. This arrangement is a good one, since Disney, even at its creative peak, always had more of the first two commodities than of the third. Not that there is nothing to find fault with, though. Say what you will, for instance, against the actor (Peter MacNicol) who plays the suddenly promoted sorcerer's apprentice, and I will almost certainly agree with you, adding my own general perception that, from his curly hair to his jutting jaw, he kept reminding me of Bobby Vinton, whom I don't wish to be reminded of when I am in the midst of the Dark Ages. On the other hand, the very pretty and interesting actress (Carlin Clarke) does as well as possible with one of those impossible roles where a girl in boy's clothing is actually supposed to be taken for a boy. "As well as possible" means that I myself was not fooled for an instant by the boyish disguise, nor was I fooled by the curvaceous stand-in who, from neck down, is passed off as Clarke when her true sex is revealed. But this is not an actor's movie, and even on a purely historic level none of the dragons, tucking its wings and moving through its narrow cavern lair with arrowlike precision, comes upon its two slain little ones, gently nuzzles their spongy bodies, and then raises its head in front of the camera in such a manner, and with such a look, as to teach you anew what closeups were invented for.

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JONATHAN SAVILLE

Verdi's second opera was *Un Giorno di Regno* (King for a Day). It was a total flop at its 1840 premiere, where it might have been retitled *Opera for a Night*, since all performances after the first were canceled. It is almost never performed nowadays, though there are two recordings of it, motivated perhaps more by antiquarian piety than by confidence in the opera's independent viability. It is this work that Tio Capobianco decided to produce as the second offering in the 1981 Verdi Festival at the San Diego Opera.

What is wrong with *Un Giorno di Regno*, Verdi's only comic opera before his final masterpiece, *Falstaff*, some fifty years later? Its libretto, by Felice Romani, is the standard stuff of eighteenth- and nineteenth-century opera buffa, belonging in the same company with Donizetti's *Don Pasquale* and *L'Elisir d'Amore* (the latter with a libretto by the same Romani), and with hundreds of other examples of the genre by lesser composers. There are pairs of thwarted lovers, a stupid father insisting on marrying his lovely young daughter to an ugly, avaricious dotard, a lover in disguise (in this case impersonating the exiled King of Poland), various intrigues designed to pair the lovers correctly, a climactic revelation of identity, and a final resolution of all problems, with a double wedding. The trouble is that the details of the plot are sometimes carelessly worked out, real wit of situation or language is in fairly short supply, and the action has a

relatively feeble forward impetus. It is not a bad libretto by any means, but anyone with a notion of good playwriting can see that it needs more work. (Andrew Porter's adequate though scarcely sparkling translation, in the Verdi Festival production, successfully clarifies the libretto for an American audience, but at the same time makes its weaknesses even more evident.)

As to the music, it is clear that comedy was not an appropriate medium for Verdi's temperament until great old age had lightened his gloomy seriousness, with his preference for the tragic, the pathetic, and the melodramatic. He knew what had to be done, and he provided the requisite arias, ensembles, and choruses of the conventional comic opera (including even recitatives to piano accompaniment before the big numbers). But there is little of the distinguished about this music, which almost never exhibits the sly grace and delicate inventiveness of Donizetti or Rossini in the same style. In addition, the Verdi scholar Julian Budden has detailed the composer's technical infelicities in this score, his errors in proportion, in harmony, and in matching melody to text. It is, in short, a piece of work that is quite understandable that the opera failed at its first performance.

That is the negative case. On the positive side — and the recent production made one strongly aware of this opera's musical virtues — there is a tremendous exuberance, a pervasive use of conventional but amusingly bouncy rhythmic accompaniments, and a very large repertoire of wonderful tunes. The tunes may not always fit the meaning of the words, but

they are of the sort you find yourself ostentatiously whistling in Sheldon's or the Westgate after the show. To judge the quality of these arias and choruses by measuring them against comparable pieces by Donizetti is unfair to Verdi and a distortion of the audience's experience. They are far closer in spirit (and even technique) to the style of Sir Arthur Sullivan, to the point where one might think that *Un Giorno di Regno* alone provided the inspiration for all the Gilbert and Sullivan operettas. Musically, *Un Giorno di Regno* is no *Don Pasquale*, but it is quite as good as *Ruddigore* or *The Gondoliers* — which is no mean compliment.

If the music of this opera can be judged as enjoyable and even delightful simply by seeing it from the proper perspective, the same thing cannot be said about the libretto, which is not merely light and unpretentious but — often enough — a bit shoddy, a bit inept. What, then, was director Tio Capobianco to do with this signifyin' luteo-grammatico satire in its staging for San Diego? He might have used the traditional style one sees in productions of the Rossini and Donizetti buffa comedies, with the result that *Un Giorno di Regno* would seem to be simply another example of the well-known genre, only less good. Doubtless it was a production of that type that led to the opera's initial failure. Instead, however, Mr. Capobianco has chosen to recognize the weaknesses of the libretto's handling of convention and to capitalize on those weaknesses, making them positive elements in the production.

The San Diego Opera's *King for a Day* is basically a parody of the whole genre of opera buffa, and even more so of the familiar clichés of staging that we associate with operas of this type. Thus, the staging of many of the arias is focused on the ridiculous overuse of an expressive prop: a sword, repeatedly sheathed, unsheathed, brandished, flourished; or a bunch of flowers, laid against the breast, sung to, cast down, tenderly retrieved; or a fan, snapped open, snapped shut, suddenly reversed, set a-trembling to accompany a vocal trill. The blocking of the crowd scenes again and again mocks the conventions by getting them a little wrong or making them look silly: the chorus, gathered stage right around the principal singer, regroup stage left and waits patiently while the absent-minded hero forgets that he is supposed to fill the space they have left vacant for him. Even the sets, which come from the Seattle Opera, display this note of the parody: we witness the drops descending, one after the other, to create a wittily surprising transition of the setting, and in a similar vein we see the huge moon, filling half the backdrop, snap on like the electric light that it is. Don Abrams's lighting design reiterates this effect, with its frequent spotlighting of the principals while the rest of the stage goes dark — the corniest of all lighting conventions, here employed with intentional irony.

As a consequence of all this self-parody, the resemblances between *Un Giorno di Regno* and Gilbert and Sullivan are made even more striking, since the G & S operettas are themselves parodies of Italian opera. This may not be as historically authentic a way of staging the Verdi work, but Mr. Capobianco is a showman, not an historian, and his first aim has understandably been to make his production as theatrically effective as possible, given the relatively ineffective nature of the material itself. In this I think he has succeeded admirably. While his *Un Giorno di Regno* does not have the spectacularly impressive qualities of his stagings of Verdi's *I Lombardi* or Prokofiev's *The Love for Three Oranges*, in its own more modest way it belongs with these prime examples of Mr. Capobianco's inventiveness as a director. In a sense, it constitutes an even greater triumph than those other masterly stagings, since it necessarily takes off from a libretto with so much less to offer the theatrical imagination. The only question is whether Mr. Capobianco has not pushed the element of parody a bit too far, transforming it into "camp." That is a matter of individual taste. I myself found the self-referential playfulness, the exaggerated gestures, the visual jokes, to be generally at just the right level to make their humorous point without being vulgar and without flaunting inordinate disrespect toward the original. In fact, I thought that Mr. Capobianco's way and doctored deployment of the parodic devices added precisely that element of fine comic opera that *Un Giorno di Regno* — both libretto and music — so strikingly lacks.

This is fundamentally an ensemble opera, and it is therefore appropriate that no big stars should have appeared in the San Diego cast. The recent Philips recording (6703 055) errs in casting too many big names, with voices too big for their roles, and often with little spirit of the comic. José Carreras and Jessye Norman's glorious vocalists as they are, make it sound as though Manrico and Isolde — neither of them noted for their jokeness — had inadvertently wandered into the wrong opera. One gets a better sense of the comic atmosphere, along with much excellent singing, on the Cetra recording (456/2) from the early Fifties, with Renato Capecchi, Sesto Brucantini, Lina Pagliughi, Juan Oncina, and other old-time masters of the game. The San Diego cast is more of this sort, mainly youthful, spirited, well trained, and full of fun as they carry out the instructions of Mr. Capobianco and of conductor Calvin Simmons, who brings out every bit of absurd gaiety in the score. (There is a similar energy and playfulness in Michael Jackson Parker's clever realization of the *continuo* part.) Vocally outstanding were J. Patrick Raftery (Cavaliere Belfiore, the Baron's daughter), with her rich mezzo timbre and lovingly shaped vocal line. One might also mention that in this production the San Diego Opera's regular tenor *comprario*, Melvin Lowery, achieves what is perhaps his most amusing impersonation so far, as the antique Count Ivrea, who seems to have been dredged up from the grave as a bridegroom for the unfortunate Marchesa del Poggio. One more comment. The program (a handsomely designed and printed affair, by the way) instructs us that "the audience is respectfully requested not to interrupt the show with applause." Does the writer of that request think we are dealing with Parsifal? Good grief, Carlinio Bruno, you might just as well tell us that we must sit on our hands after hearing a lovely rendition of "I Am the Captain of the Pinafore" or "The Flowers That Bloom in the Spring." Let us get our genres straight — as Tio Capobianco so wittily has done. □

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Letters

(continued from page 4)

Duncan 'Reader' Shepherd Stayed Ashore

This year I attended my first Cannes Film Festival and Duncan Shepherd's impressions of the spectacle ("No Cannes Do," June 18) bear an "un-cannes-y" resemblance to my impressions. In fact, I'd almost swear he lifted some lines from postcards I sent home from Cannes.

But for all its excesses and vulgarity, there is only one Cannes Film Festival. I lament the fact that the festival is history because of the rival American Film Market. Only in Cannes was it possible for me to sail on a yacht with the likes of authors Susan Sontag and Adam Smith, movie critics Jack "Newweek" Kroll and Richard "Time" Corliss, and the executive director of the Lincoln Film Society and the New York Museum of Modern Art. I don't know if I'll go back soon, but I will take me a long time to forget the 1981 Cannes Film Festival. *Leno Nezzare Siondulla San Diego*

Error Allows Three Signs

This letter is directed to Mr. John D'Agostino and regards his "This Week's Concerts" dated June 18, 1981—specifically, his five-paragraph write-up on the upcoming Moody Blues concert (held June 22). It is a good thing that (1) by the time his article appeared, the

concert was near sellout (only upper level left), (2) the Moody Blues do have faithful old fans and eager new fans (contrary to Mr. D'Agostino's belief), and (3) the majority of the people do not listen to critics.

But that is just it. I was under the impression that he was not a critic but rather the writer of a "public service" column to keep the readers up to date on upcoming concerts. Yet criticism was all he did. Come on, Mr. D'Agostino! How many positive (or at the very least neutral or unbiased) feelings went into what you wrote? You started the article with a sarcasm: "The Moody Blues are coming to town!" "It was a time when they would have stirred the concert-going populace," and ended with: "For what it's worth, the Moody Blues will be at the Sports Arena this Monday night."

According to the crowd Monday night, the Moody Blues being in town was worth a lot. Approximately 9000 fans attended, paying between \$9.50 and \$10.50 for their tickets, which works out to roughly \$100,000 (there were more \$10.50 seats sold than there were for \$9.50). I would say that that says something.

You said that the times that you will take me a long time to forget the 1981 Cannes Film Festival. *Leno Nezzare Siondulla San Diego*

As for "So what's the point, beyond grabbing more money..." The point is to give the people what they want. The Moody Blues were met by a fantastically receptive crowd that

had no doubts as to their capabilities, regardless of their split. They packed their near two-hour (one standing ovation except) performance with the perfect balance of old and new, which proved to satisfy the crowd, which ranged in age from fifteen to thirty-five years old. The crowd reaction showed that they did indeed give us what we wanted. They gave us a fun-filled night that brought back memories—memories that at one time some of us thought would be just that, memories only to be enjoyed on a record player and never in life again. They gave us a look at the future, which is bright and promising, as well as a look into a great past, which has been reborn. The Moody Blues didn't lose any fans during their years of separation; their comeback has brought them a whole new set to add to the older ones.

As for you, Mr. D'Agostino, if you wish to inform us of upcoming events, do so objectively and with an open mind. If you wish to be a critic, don't jump the gun. See and experience before you condemn. You can't do both. *Loan Scamio Chula Vista*

Funny Thing

This is just an appreciative note to tell you how much I enjoyed Sue Gorman's profile, "Vladimir's Visit," in the June 25 Reader. This is exactly the type of humor I should like to see in your otherwise excellent paper. Your leading articles are always too long and humor so far has been lacking. *H. Frezza La Jolla*

As for "So what's the point, beyond grabbing more money..." The point is to give the people what they want. The Moody Blues were met by a fantastically receptive crowd that

Ring Of Truth Around The Collar

In reference to your "City Light" of May 28, "How Much Is That Doggie in the Thrifties?" I have another briskbit to throw at the Copley press! For a number of years, Mercy Crusade members have been asking the supervisors of the classified department to accept found pet ads, free, as do many major papers throughout the country. After all, the people who find animals aren't making any money off them. As a rule, they are trying to match up an unhappy pet with an unhappy pet owner. Frequently the animal isn't really lost. It has been abandoned in that particular neighborhood. So before trying to find a new home, for it is keeping it themselves, the finders must place a found ad in the only paper with a sizable circulation, the Copley Press.

The usual reply has been a big, stark, "No, we can't do that." One day I decided I would write Helen Copley directly, requesting the Fifth Amendment guarantees us the right to know! Thus, the editor of the Reader has clearly demonstrated his unbiased competency by publishing Cherace's ribald piece of garbage in which he reviles the Marine Corps through the usage of verbose dogmatic phraseology. People such as himself and Anne of La Jolla are usually the first to cry wolf. Where would America be today if it wasn't for, or should I say without, the dedicated personnel of our military services—the Army, Air Force, Navy, and Marine Corps.

Somewhere I must find it within my heart to forgive this "young" man who is still in a period of transmutation between teen-ager and adult. *Charlie Chiles San Diego*

Correcting The Garbage

In regards to the ignominious letter of June 11, "Zing by the Neck," Mr. William B. Cherace's statement that the chief function of an editor is to edit is a verity. It is my belief that the Reader is one of the finest vernacular newspapers published in San Diego.

After thoroughly reading Cherace's exasperating "story," I conclude that he is nothing more than an incoherent idiot. He forgets the Fifth Amendment guarantees us the right to know! Thus, the editor of the Reader has clearly demonstrated his unbiased competency by publishing Cherace's ribald piece of garbage in which he reviles the Marine Corps through the usage of verbose dogmatic phraseology. People such as himself and Anne of La Jolla are usually the first to cry wolf. Where would America be today if it wasn't for, or should I say without, the dedicated personnel of our military services—the Army, Air Force, Navy, and Marine Corps.

Somewhere I must find it within my heart to forgive this "young" man who is still in a period of transmutation between teen-ager and adult. *Charlie Chiles San Diego*

Off the Cuff

If you had to evacuate, what would you take with you?



Elizabeth Gladden
Homemaker
Spring Valley

My husband's paintings—the small ones. Especially the watercolors. I'd hate to leave the large ones behind but I guess I'd have to. I'd make sure I had my wallet, my purse, bankbook, important papers. A lot of it would depend on what the situation was, how many cars were available. You always hear about people at shelters who need food and clothes. I'd try to take whatever food seemed to be portable without refrigeration. A change of clothes for everyone in the family. That's probably all you'd have time for. As far as my wardrobe, it would run. It would give me an excuse to buy some new clothes.



Howard Ernest
Businessman
Mission Hills

I have a briefcase that has letters from my grandfather, trinkets, pictures, a sentimental key chain, class rings, things my sisters gave me as a child. . . . It's very personal, very private. I'm sure that would be the first thing I'd take. I have some nice clothes but they're replaceable. If I could I'd take some paintings—wonderful paintings of Indians, done by an Indian. I have a few paintings I did myself, too. . . . If there was time, I'd take a few pictures. I would take at least an hour. . . . I probably wouldn't be enough time. That's about all I have of value. My wardrobe's dilapidated. Wouldn't care about that. Oh, a bottle of Kahula. Sit and drink Kahula and listen or watch the disaster. My roommate's yelling, "The cats!" I'm not sure about them. . . .



David May
Photographer
Mission Hills

I'd definitely take my roommates. Then my guitar. It's a 1964 Gibson 335. I spent a year and a half looking for it and I'd hate to lose it. Whenever I'm all keyed up, I play the guitar. Then I'd take my camera and lenses—maybe take a few pictures. Is there a fire? How much time do we have to evacuate? I'd love to take the stereo but it's big. It would take at least an hour. . . . I probably wouldn't be enough time. That's about all I have of value. My wardrobe's dilapidated. Wouldn't care about that. Oh, a bottle of Kahula. Sit and drink Kahula and listen or watch the disaster. My roommate's yelling, "The cats!" I'm not sure about them. . . .



Donna Turner
Housewife
La Mesa

"Course you'd grab the kids first. I have thought about this before. I'd definitely try to take the pictures—photo albums, our home movies. You can replace all the things that there would be no way of ever replacing those moments. Years of memories. On a more practical side, I guess I'd say blankets, too. We lived in Spring Valley and there was a house that burned right down the block. In the middle of the night there was a knock at the door, a lot of commotion. People were asking for blankets. They never brought them back, either. . . .



Stephanie Judd
Student
La Jolla

I'd take my dog, Molly. Pictures of my family. Just some knickknacks that have sentimental value to me. I have this old vase that belonged to me as a kid—it's white with a rose. My antique set of pearls. Letters I have in a shoe box. Is this like a nuclear war? I know I'd be running around like a chicken with my head cut off. In a panic, I wouldn't be practical at all. We had a hypothetical situation like this in my political science class: "What would you do if the country was taken over?" Basically most people said they'd leave with their photo albums and things like that. I'd probably go across the border, temporarily. *—Lin Jukary*

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	List Price	Sale Price
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Olympus 135 3.5 Lens	190.00	99.95
All 35mm Mamiya Equipment		Cost + 5%
Rollei A110 Kit	258.00	129.95
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TECHNICS RS205 \$138
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MAD JACK'S VIDEO BUYS



FAMOUS MAKE VIDEO RECORDER \$577
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MAD JACK'S PORTABLE AND COMPACT BUYS



SANYO 8500 \$35.88
Sanyo 8500 is a portable cassette player with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.

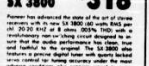
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PIONEER SX3600 \$166
Pioneer's new SX3600 receiver is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



PIONEER SX3700 \$224
Pioneer's new SX3700 receiver is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



PIONEER SX3800 \$318
Pioneer's new SX3800 receiver is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



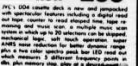
TDK SAC90 \$288
TDK SAC90 is a compact cassette deck with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



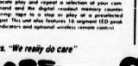
SANYO 5370 \$218
Sanyo 5370 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



PIONEER CT750 \$239
Pioneer's new CT750 receiver is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



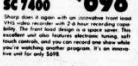
JVC DD4 \$288
JVC DD4 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



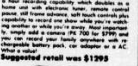
SONY TCF6 \$344
Sony TCF6 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



PANASONIC PV1210 \$658
Panasonic PV1210 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



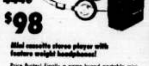
SHARP SC7400 \$698
Sharp SC7400 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



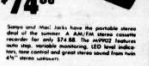
PANASONIC PV2100 \$928
Panasonic PV2100 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



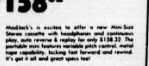
PANASONIC PV1600 \$995
Panasonic PV1600 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



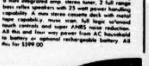
SANYO 4440 \$98
Sanyo 4440 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



SANYO 9902 \$74.88
Sanyo 9902 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



SANYO M6060 \$158.32
Sanyo M6060 is a stereo receiver with 160 watts per channel. It features a built-in tuner, auto-tuning, and a variety of other features. It's a great value for the money.



JVC PC5 \$599
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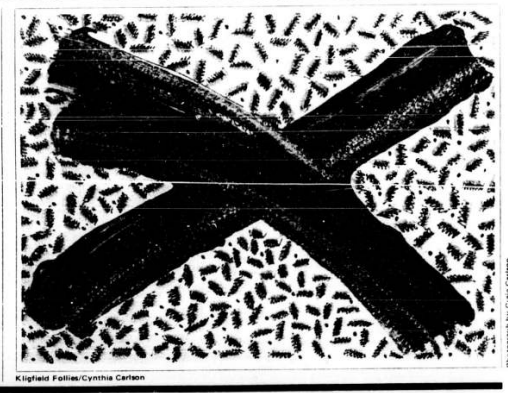
Don't miss outrageous red tag deals on video home and car stereos this 4th of July weekend — all four stores open 4th of July Saturday.

Section 2 Events, Theater, Music, Film

Patterns

Almost two years ago, Cynthia Carlson came to San Diego to install a work of art in The Esplanade Impulse. Mandeville Art Gallery. Titled *Purple Wall/Paper*, it consisted of purple paint applied directly onto a large portion of one of the gallery's white walls, with three-dimensional shapes and squiggles superimposed on the paint. At the end of the exhibition, the squiggles were removed and the purple was painted over with white. The short life of that work was over, although it had existed in other galleries before, and was to exist in other galleries afterward each time in a different color.

The installations Cynthia Carlson is making now are usually more site-specific than the Mandeville wall was (despite its name); that is, they relate to the architectural and/or decorative elements of the location. These installations include a privately commissioned bedroom ceiling in a residence, and walls in the Victorian-style Pennsylvania Academy of Fine Arts. Some of them, like the Mandeville wall painting, are temporary, while others are intended to be permanent.



Kligfist Pollak/Cynthia Carlson



John Kuzma

Tennis Everyone?

In keeping with the economic spirit of the times, a scaled-down version of World Team Tennis will return to San Diego after the new San Diego Friars open their home season next Tuesday, July 7, against the Oakland Breakers and their superstar Billie Jean King. The scheduling is a fortuitous one, for the Friars' attendance will surely benefit from all the usual hoopla surrounding Wimbledon — McEnroe's Earl Weaver imitations at Center Court, Borg coolly advancing to the finals after his familiar early-round problems, the latest prepubescent sweetheart capturing all hearts after an early-round upset. And it won't hurt the Friars either that both of their women players — Mary Lou Piatek and Leslie Allen — have (thus far) advanced to the third round in the singles' majors, with Piatek pulling off a major first-round upset by defeating red-hot Sylvia Hanika.

Of more long-range concern, however, are the prospects for eventual stability in the new WTT — and the degree of enthusiasm with the Friars manage to evoke in die-hard tennis watchers. For those of short memory, the Friars had a brief but relatively successful stay here in San Diego from 1975 to 1978. Attendance during these years was not anything to make Walter O'Malley envious (it averaged some 1000 fans per match in 1977 and 4200 in 1978), but it is nevertheless supported the franchise here.

But the WTT folded after the 1978 season when several of the ten-member franchises withdrew due to economic pressures. Like several other recent team-sport leagues which flopped during the '70s — such as the World Football League, the American Basketball Association, and the women's pro softball circuit — the WTT went under in part because it was initially too ambitious: rather than opting for a modest travel schedule with player salaries scaled down to meet existing realities, the WTT tried to become a truly major league from the outset. The results were the same as in most of these other now-forgotten visionary enterprises — unreasonably salaries, inexperienced, often inefficient management and promotion, and the near-inevitable failure to generate the necessary cash revenues from the paying public.

The new version of the WTT seems to have learned from past mistakes. The number of teams has shrunk to a manageable four — the Friars, Breakers, L.A. Strings, and California Charges (continues on page 4, col. 3)



Illustration by Rick Barry

Chamber's Debut

The chamber orchestra is a special kind of instrumental ensemble, necessary for the musical life of any community that wants to hear all sorts of serious music played in a suitable manner. Larger than a chamber group (trio, quartet, octet) smaller than a symphony orchestra, the chamber orchestra constitutes the ideal performing medium for a great deal of music from the Baroque period and from the Twentieth Century, and some works of the classical period can be effectively played in this way as well. A number of the

outstanding orchestras in the world today belong in this category: the Academy of Saint Martin-in-the-Fields, the English Chamber Orchestra, the Los Angeles Chamber Orchestra, the Saint Paul Chamber Orchestra, the London Sinfonietta. San Diego has had its share of experience in chamber orchestras. There have, of course, been visiting groups over the years. The Saint Paul Chamber Orchestra, under the leadership of Pinchas Zukerman, played at Mandeville Auditorium this past season. Gerard Schwarz's Los Angeles Chamber Orchestra recently completed its second season here in San Diego at the East County Performing Arts Center. And

(continues on page 4, col. 2)

READER'S GUIDE

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 edit all materials. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. Box 80803, San Diego, CA 92158.

Dance

"Dance Jam," an alternative chance to dance, will take place every Friday, through July 31, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 239-7173.

Film

Films on Insects, the largest group of animals on earth, will be shown Saturday, July 4 and Sunday, July 5, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 323-3831.

Summer Silent Film Series, with piano accompaniment by Philip Carl, will continue with screenings of *Dance of the Vipers*, a 1911 Italian film. Monday, July 6, 8 p.m., Westwood Club, 17394 West Palmar Road, Rancho Bernardo; and Tuesday, July 7, 8 p.m., at Palomar College library lawn, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529.

"Living Planet," an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with *Saved Sky*, an Omni-Max look at the heavens. Reuben 11, First Street Theater, Balboa Park. 238-1168.

Music

Handbell Concerts will be held in conjunction with a national festival of the American Guild of English Handbell Ringers, Inc., Thursday, July 2, 9 a.m. and, in massed concert, 8 p.m., at the Ballroom, Town & Country Convention Center, Mission Valley. 421-9137.

Music, Music, Music, the Coulson Family Jam Band will perform *Disco Jam*, Friday, July 3, 1 to 5 p.m., at the San Diego Historical Society will perform music from the Twenties to the Forties. Saturday, July 4, 1 to 3 p.m.; and by Appointment Only will perform barbershop quartet music. Sunday, July 5, 2 to 5 p.m., all in the garage at Sunset Village. Free. 235-4014.

"*Star Spangled Fourth*," a program of pop, jazz, and fireworks, will open the 1981 "Summer of Stars" season of the San Diego Symphony Orchestra with conductor Erich Kunzel, pianist George Shearing and bassist Brian Torff, and

Richard Morefield as narrator for Anton Copland's "Time to Dream." Friday, July 3, 8 p.m., Astor, 1601, SDSU (265-6947); and Saturday, July 4, 8 p.m., Rancho Bernardo arena (487-1773). 239-9721.

Summer Sunday Concert Series will feature the San Diego Chamber Brass Players. Sunday, July 5, 5 p.m., Marquis Public Theater, 317 Third Street, San Diego. Free. 298-7874.

All American Music will be the theme of the inaugural concert of the San Diego Chamber Orchestra, conducted by John Kuma, who will play Copland's *Appalachian Spring*, Beethoven's *Violin Concerto*, and Joplin's *Real High Class Rag*. Sunday, July 5, 2 p.m., Embroiders Marina Park. Free. 234-0865.

Gospel Song Festival will be sponsored by the Society for the Preservation of Gospel Music and the Gospel News Baptist Church, Sunday, July 5, 2 to 6:30 p.m., Organ Pavilion, Balboa Park.

Old-Time Banjo and Country Music will be performed by Lou and Virginia Curtis and Friends. Sunday, July 5, 2 to 4 p.m., Squibb Square, Old Town. Free. 234-0378.

An Afternoon of Chamber Music will feature classical guitarists Tom and Jeannette Barker. Sunday, July 5, 3 p.m., Jesse Shepard House, Villa Montezuma, 1925 K Street, San Diego. Free. 239-2211.

"*Pista Fautier*," an international champagne dance and bugle corps show, with more than 600 young musicians participating, will take over the field. Monday, July 6, 7:30 p.m., Mount Miguel High School stadium, 1800 Sweetwater Road, Spring Valley. 469-9414.

"*Chipping Away at the Musical Menagerie*," a musical performance and discussion about the life and work of composer Harry Partch, will be presented by Jonathan Glasier for the Chapman College Forum Series. Wednesday, July 8, 8 p.m., public affairs auditorium, building 201, Naval Training Center, Point Loma. Free. Reservations 235-0073.

Traditional and Modern Japanese Classical Music will be played by Yoko Ito. Gates on the lot, and Kau Ma on the shakuhachi, for the World Music and Dance summer program of the Center for World Music, Wednesday, July 8, 8 p.m., Smith Recital Hall, SDSU. 265-4543.

Summer Concert Series will begin its third season, with the San

Diego Symphony at the Hollywood Theatre Singers in a program from Beethoven's Fifth Symphony to Duke Ellington. South Pacific and Star Wars. Wednesday, July 8, 9 p.m., Grosvenor Center parking lot between Broadway Time Center and Circle D Corral. Free. 465-2900.

Special Events

Southern California Exposition, the ninety-second since 1880, will continue through Sunday, July 5, 9 a.m. to 10 or 11 p.m., with baton twirling competition. Thursday, July 2, junior livestock auction, Friday, July 3, 10 a.m. and, diaper derby by day and fireworks display at night (9 p.m.), Saturday, July 4, Del Mar Fairgrounds. 297-0338 or 755-1161.

Fourth of July Carnival, the thirty-fifth annual event of the National City Lions Club, will feature booths, rides, fun zone, and fireworks. Thursday, July 2, 5 p.m. to midnight; Friday, July 3 through Sunday, July 5, noon to midnight. National City. 479-7856.

"*Rally 'Round the Flag*," a walk that will involve some sleuthing, will be sponsored by Walkabout International. Thursday, July 2, 6:15 p.m., from the flagpole in Heritage Park. Old Town. Free. 234-8157 or 223-WALK.

Comedian Mort Sahl will continue to stand up and satirize. Thursday, July 7 through Sunday, July 8, 8 p.m., Comedy Store, 916 Paul Street, La Jolla. 454-9178 or 454-9176.

Independence Day Celebration, Comstock's thirty-third annual, will get underway with a half-marathon and three-mile fun run, Saturday, July 4, 7 and 7:30 a.m., and proceed with a parade along Orange Avenue at 10 a.m., a tough water swim at North Beach off Ocean Boulevard at 2 p.m.; a Navy sisters demonstration in Glorietta Bay at 2:30 p.m.; and finish with a fireworks display in Glorietta Bay at 9 p.m., all on Coronado. 435-4785.

"*Christmas in July*," the fourth annual arts and crafts festival, to benefit the Old Mission Montezuma School, will feature Santa in shorts and shades. Sunday, July 4 and Sunday, July 5, 9 a.m. to 4 p.m., Mission San Luis Rey lawn, 4070 Mission Avenue, Oceanside. 757-3232.

Quilt Exhibition and demonstrations of quilting will be conducted by the Julian Woman's Club. Saturday, July 4 through Monday, July 6, 9:30 a.m. to 5:30 p.m., Julian Town Hall. 765-1590.

Community Parade will celebrate the Fourth, Saturday, July 4, 10:30 a.m., throughout Scripps Ranch. 566-8481.

Liberty Rally and Picnic sponsored by the California Libertarian Council will be held Sunday, July 4, noon to 4 p.m., with a reading of the Declaration of Independence by Marlene DeStare in Statue of Liberty context and other patriotic readings at 1:30 p.m., Sixth Avenue and Laurel Street. Balboa Park. 697-4966.

4th of July Festival sponsored by Save Our Heritage Organization will take place Sunday, July 4, with music by the City Guard Band at 12:30 p.m.; speeches by county supervisor Jim Bates and SOHO president Carol Landels; the City Guard Victorian Brass Band; and an auction at 3 p.m., all in Heritage Park. Old Town. 283-0066.

Garden Walks will be offered every Friday from 1 to 2:30 p.m., Quail Botanical Gardens, 230 Quail Botanical Drive, Encinitas. 753-4432.

Nature Walks will be offered every Sunday from 1 to 2:30 p.m., Quail Botanical Gardens, 230 Quail Botanical Drive, Encinitas. 753-4432.

"*Perkcast*," a recorded information system about the national parks of the West, featuring weather conditions, road and other closures, and campground and lodging reservations, is available twenty-four hours a day by calling 266-6311.

Radio/TV

"*Zoo Horrifics: Preserving Endangered Plants and Animal Species*," a program with Ernie Wainwright, will examine the work of the Humperton scientist, Thursday, July 2, 1 p.m.; repeating Sunday, July 5, 4 p.m., Channel 15.

"*Joe Sillard, the Man Behind the Bomb*," a Postscript with Gerard Wein Sillard, will examine the work of the Humperton scientist, Thursday, July 2, 1 p.m.; repeating Sunday, July 5, 4 p.m., Channel 15.

"*Jim Morrison: Artist in Hell*," a four-hour documentary on the lead singer of The Doors, written and produced by Clare Spark in 1971, will be rebroadcast on the tenth anniversary of the poet and musician's death. Thursday, July 2, 8 p.m., KPFK 90.7 FM.

Washington Tennis, coverage from the 1981 summer court of the All-England Lawn Tennis and Croquet Club will continue with men's semifinals highlights. Thursday, July 2, 12:30 a.m.; women's singles final, Friday, July 3, 11 a.m., with highlights at 11:30 p.m.; and men's singles final, Saturday, July 4, 8 a.m., all on Channel 39.

cast of *Facile Road* and south of Drayton Hall Way, at 9 p.m., all in Rancho Bernardo. 487-9426.

Junior Magicians Competition will be held Sunday, July 5, 2:30 p.m., Casado Pardo Auditorium, Balboa Park. 298-6513 or 281-9268.

Summer Puppet Shows will feature hand puppets, rod puppets, and marionettes. Wednesday through Sunday, 1 and 2 p.m.; Friday, 10:30 a.m.; and Sunday, 3 p.m., through September 7. Puppet Theatre, Balboa Park. 276-1634 or 466-7128.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Einsteins on the Beach, an opera by Philip Glass and Robert Wilson, will be performed by the Philip Glass Ensemble with violinist Paul Zukowsky. Friday night, July 3, 1:30 a.m., KPFK 90.7 FM.

"*A Capitol Fourth with the National Symphony*" will feature the Mariavol Koutropoulos conducting the National Symphony Orchestra at the base of the U.S. Capitol in Washington, D.C., in a concert climaxed by "The Stars and Stripes Forever" and fireworks. Sunday, July 4, 8 p.m., Channel 15.

"*I Know Why the Caged Bird Sings*," a 1979 TV movie based on the autobiographical book by Maya Angelou and starring Diannah Carroll and Ruby Dee, will be televised Saturday, July 4, 9 p.m., Channel 8.

"*Woodstock Revisited*," the 1970 documentary of the outdoor rock festival near Woodstock, New York, will be televised again with Joan Baez, Joe Cocker, Country Joe and the Fish, and all the rest. Saturday, July 4, 9 p.m., Channel 39.

"*A Bayou Legend*," William Grant Still's three-act opera based on a folk legend of the occult, videotaped and recorded on location near Vicksburg, Mississippi, will be televised Sunday, July 4, 9:30 p.m. (simulcast with KPSD-P4 94.1); repeating Sunday, July 5, 1 p.m., Channel 15.

"*Good Vibrations Over America*," a concert capping twenty years of the Beach Boys, will feature the boys themselves, Jan & Dean, Three Dog Night, John B. Sebastian, and host Wolfman Jack broadcast live from the Queen Mary Center in Long Beach. Sunday, July 5, 6 to 9 p.m., Channel 6 and KPRI 106FM.

"*Strangers on a Train*," the 1951 Alfred Hitchcock film starring Robert Walker as a psychopath who tries to exchange murders with Farley Granger as a tennis star, will be aired Tuesday, July 6, 8 p.m., Channel 6.

"*Rebecca*," the four-part BBC production of Daphne du Maurier's classic suspense story, originally made in 1979, will be run again, beginning Tuesday, July 7, 9 p.m.; repeating Thursday, July 9, 2 p.m., Channel 15.

Sports
Half-Marathon, the eighth annual along one of the flattest courses in national competition, will take place Saturday, July 4, 7 a.m., from Coronado High School, Fifth and F streets, Coronado. 471-4667.

Tennis Tournament, the sixty-fifth annual La Jolla Tennis Championships that are the largest amateur and professional tennis competition in the United States.

TO LOCAL EVENTS

day night, July 2, 12:30 a.m.; women's singles final, Friday, July 3, 11 a.m., with highlights at 11:30 p.m.; and men's singles final, Saturday, July 4, 8 a.m., all on Channel 39.

Author and Editor George Plimpton will be Dick Caver's guest, Friday, July 3, 6:30 and 11:30 p.m.; repeating Monday, July 6, 12:30 p.m., Channel 15.

"*Two Gentlemen of Verona*" will be broadcast live from the Ashland Oregon Shakespeare Festival, Friday, July 3, 8 p.m., KPFK 90.7 FM.

"*Going, Going, Going*," a concert of the rock musicians, will be simulcast Friday, July 3, 11 p.m., Channel 6 and K-Box 95FM.

"*Einsteins on the Beach*," an opera by Philip Glass and Robert Wilson, will be performed by the Philip Glass Ensemble with violinist Paul Zukowsky. Friday night, July 3, 1:30 a.m., KPFK 90.7 FM.

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Tennis Tournament, the sixty-fifth annual La Jolla Tennis Championships that are the largest amateur and professional tennis competition in the United States.

will have more than forty events, July through Sunday, July 12, 8 a.m. to 6 p.m., La Jolla Tennis Club, 7632 Draper Avenue, Bishop's School, 7606 La Jolla Boulevard and La Jolla High School, 7500 Nautilus Avenue, all in La Jolla. 454-4434 or 459-9950.

Corrida, star matadors Elie Canavans and Antonio Lomelin and Tijuana newcomer Jose de Jesus will face six bulls from the Serrano Ranch. Sunday, July 5, 4 p.m., El Torero de Tijuana, downtown Tijuana. 232-4588 or 239-4112.

Free Tennis, the new San Diego Friars team of Ross Case, Leslie Allen, Duane Wain, and Henry Lou Patten, will open their season with matches against Billie Jean King and the other Oakland Breakers. Tuesday, July 7, 7 p.m., followed by Rick Nelson in concert with the Stone Canyon Band; and Martina Navratilova. Vijay Amritraj, and the other Los Angeles Strings. Wednesday, July 8, 7 p.m., Sports Arena. 224-4176 or 299-7666.

Super and Limited Stock Cars will be racing Saturday through October 10, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillespie Airport, El Cajon. 448-8000.

Lectures
"Human and Organizational Effectiveness" will be the subject of a seminar conducted by comedian Jerry Moonman. Thursday, July 2, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 566-7300 3314 or 456-1800.

Poets David Delius and Elizabeth Evans will read selections of their poetry. Monday, July 6, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 566-7300 3314 or 456-1800.

"*A Clinic on Long Distance Penetration*" to prepare for the Heart of San Diego Marathon, will be sponsored by the American Heart Association, Scripps Memorial Hospital, and Alvarado Community Hospital, and conducted in its parking lot, beginning with Ralph LaForge, director of cardiac rehabilitation at Sharp Hospital, discussing "Exercise Principles for Basic Training Techniques." Tuesday, July 7, 7 p.m., the Well Being, Health Information Center, University Towne Centre (456-0949), repeating Thursday, July 9, 7 p.m., Alvarado Community Hospital, 6655 Alvarado Road, La Mesa (287-3270 3482), 291-7454.

"*Images of the Far East*," an exhibition of color photographs taken by Sister M. Adelle of the Dominican Order of San Rafael, will continue through July 15, Riggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

"*Working Water and Color*," an exhibition of new work by Pauline Eaton, will be on view through July 18, Spectrum Gallery, 4011 Goldfield Avenue, Mission Hills. 295-7275.

"*Cross Currents*," an exhibition featuring the work of North County artists Lenore Erik-Ah, Ruth Landay, Irene Bianucci

"*Matter and Spirit in the Twentieth Century*" will be the topic of a lecture presented by John Ruskon Clark. Wednesday, July 8, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Pre-Columbian Indian Culture lecture series, sponsored by San Diego Park and Recreation Department and presented by John Hooper, will continue with "The Fabulous Gold Hoard." Wednesday, July 8, 7:30 p.m., Casa del Prado Theater, Balboa Park. 236-5984.

"*Spiders, Spiders, Spiders!*" will be the subject of a slide lecture presented by B.J. Kanton, world authority on black widow spiders and the other Oakland Breakers. Tuesday, July 7, 7 p.m., followed by Rick Nelson in concert with the Stone Canyon Band; and Martina Navratilova. Vijay Amritraj, and the other Los Angeles Strings. Wednesday, July 8, 7 p.m., Sports Arena. 224-4176 or 299-7666.

Galleries
Bi-National Arts Exchange Exhibition, works by Mexican artists Ruben Benavides, Francisco Alvarez, Carlos Ortega, Nelly De Castro, Domingo Ulan, and others will be on view through July 11, Community Arts Gallery, 870 Third Avenue, downtown. 733-0141.

Recent Paintings by William Gambini will be exhibited through July 12, Installation Gallery, 447 Third Avenue, downtown. 232-9915.

"*Images of the Far East*," an exhibition of color photographs taken by Sister M. Adelle of the Dominican Order of San Rafael, will continue through July 15, Riggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

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"*Cross Currents*," an exhibition featuring the work of North County artists Lenore Erik-Ah, Ruth Landay, Irene Bianucci

Storavia, and Cynthia Reeves Snow, will continue through July 24, Seneca Falls Gallery, 808 E Street, downtown. 233-8984.

Recent Work, paintings by Joe Fay and sculptural weapons by Gary Lang, will be on display through July 24, Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

"*Small Spaces*," the ninth annual exhibition by members of California Fibers, consisting of small-scale works in textiles and fibers, will be displayed through July 25, Gallery Beach, 7404 Girard Avenue, La Jolla. 454-9781.

"*Artists for the Development of Communities*," an exhibition of photography and graphics by Linda Cantano, Connie Jean-Mills, Julie Rocha, Byron Tucker, and Herb Tuxary, will be displayed through July 25, Gallery of the Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

Recent Paintings by patroness Cynthia Carlson will be on view through August 4, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

BRICH KUNZEL, Conductor
GEORGE SHEARING, Pianist
STAR SPANGLED 4TH
July 3, 8:00 p.m.
SDSU, Astor Bowl
(Presented in cooperation with Associated Students, SDSU)
July 4, 8:00 p.m.
Rancho Bernardo
Symphony on The Green
(Presented in cooperation with UCSD)
The door is late as performance

Downtown Bullring Tijuana
Every Sunday, 4PM
WORLD'S GREATEST MATADORS
See the Union Tribune for this Sunday's matadors
Bulls from Mexico's Leading Ranches

Team Tennis Is Back!

Billie Jean King & The Oakland Breakers
TUESDAY, JULY 7

PLUS Rick Nelson in-concert
A Mark Berman production
Come, See Rick Nelson, former star of "Ozzie & Harriet" TV series, and The Stone Canyon Band, live, in-concert performing old and new favorites, immediately following this match.
Brought to you by B-100

TICKETS 224-4176

Don't miss Billie Jean King & the Oakland Breakers battle it out in the 1981 Team Tennis season opener against the San Diego Friars.

HERITAGE PARK, OLD TOWN, SAN DIEGO (Off Juan Street)

TWO RARE AND OUTSTANDING STORES AT THE

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New Visions Gallery
FINE ARTS & CONTEMPORARY CRAFTS

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America's Oldest Chemists & Perfumers
Since 1732, Old World Fragrances, Fine Soaps, Soaps, Perfume Oils, Exotic Bath Preparations and Shaving Goods.

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limmie Rodgers

July 4-5
7:30 and 7:30 p.m.
Free with general admission.

The San Diego WILD ANIMAL PARK

TICKETS AND RESERVATIONS
San Diego: Grant Travel, 1030 4th Ave. Phone 232-4588 or 239-4112.
All Ticket Offices.
Round trip MEXICOACH Bus to Bullring: \$7.00.
Departs Annapolis Station 2:30 PM.
Tijuana: Bullring Ticket Office, 921 Revolution. Phone (901) 365-2210.
Children: General Admission half price (under 12 years) at Bullring only.

READER'S GUIDE TO LOCAL EVENTS

Photographic Images by Brett Weston, including work from his Hawaiian portfolio, years in Mexico, and California coastal landscapes, will be displayed through August 12. Photography Gallery, 7408 Grand Avenue, La Jolla, 459-1800.

Patterns

(continued from page 11)

allows the viewer to take in the paintings as a whole, individually and collectively, and also encourages a close-up look.

Nearly all the paintings have a background with a repetitive design motif and what might be termed the foreground gesture in low relief. From a distance, the paintings seem to be all pattern: wide swaths or strips of color against fields of multiple (or not), gridlike lines, burrows, blobs, and crisscrosses. Close up, they suddenly acquire a dimensionality and, gradually, a considerably more subtle and complicated aspect than pure pattern. The paintings are highly tactile, with a variety of texture, density, and color; some of them are kinetic. There are us on top of us, dabs of color that stand up within circles of other color like the pinpoints in olives or the nipples on breasts; long, thin, glossy ribbons that might be peeling off the surface of the paintings, and built-up areas of thick paint that convulse the surface. Some of the decorations have the deliciousness of cake icing or toothpaste.

The apparently whimsical titles of the paintings are all names of technical mountain climbing routes (Carlson was a serious climber until she had a bad accident). The paintings are not about climbing but their titles often fit the work (*Tom Back, Indifferent Separators, Pete's Spare Rib*). The paintings are all abstract, yet several of them have a sense of landscape or topography. *Kidgild Follies* could be two intersecting highways, with off-center red stripes, surrounded by fences or rows of corn, and meadows. *Trench* with *Cherry* could be a sea of blue racing shells filled with red-headed rowers. *Easy Keyhole* could be worms undulating from left to right.

The micro/macrosom nature of the paintings is deliberate, and extends the work beyond the naive, folk-art quality of the colors and repetitive forms. There is extroversion, humor, and an alibiing from left to right. The paintings of Cynthia Carlson will be exhibited at the Wenger Gallery through August 4. The gallery is located at 4683 Casa Street in Pacific Beach. Gallery hours are 9:00 a.m. to 5:00 p.m. Monday through Saturday; the gallery is closed on Sundays. For further information, call 454-4414.

—Amy Chu

Chamber Orchestra

(continued from page 11)

while we have heard the

London Sinfonietta, its founder, David Atherton, has become the music director of the San Diego Symphony, which at least gives us some indirect contact with that eminent English ensemble. The history of local chamber orchestras here has been a fairly sad one. The La Jolla Chamber Orchestra, under conductor Peter Erik, continues to limp along year after year, with its series of chamber music concerts by visiting international quartets and trios. The San Diego Sinfonia had a brief period in the sun, under conductor John Garvey, until financial problems obliterated it. There was a chamber orchestra of the San Diego Symphony for a very short while. The difficulties for all these groups have been double: attracting sufficient money for music that panders little to mass tastes, and achieving a respectable quality of performance, since the chamber orchestra, in which the individual musicians are much more exposed than when hidden in the ranks of a regular symphony orchestra, requires instrumentalists of the highest caliber.

Now someone new is entering the field: John Kuma, an organist and conductor, at one time music director of Saint Paul's Church here, and presently working for a television station in Santa Ana. He is music director and conductor of the newly founded San Diego Chamber Orchestra. Mr. Kuma's nice idea is to offer a series of three summer concerts, free, in cheerful public

places around town where listeners can gather outdoors and listen to various kinds of music for chamber orchestra. The orchestra will vary from sixteen to twenty-eight members, with some of the best orchestral musicians in San Diego. There will be Sunday afternoon concerts in Seaport Village, Balboa Park, and Old Town, with the first of these, devoted to "patriotic music," scheduled for this coming Sunday. The first concert will give a good idea of the quality and aims of the new organization, and ought to be an enjoyable way of spending a part of the Independence Day weekend.

The program includes the Suite from Aaron Copland's *Appalachian Spring*, in the chamber orchestra version; Charles Ives's *Septet*; *Variations on "America"*; and a collection of songs by Scott Joplin, including his best-known piece, "The Entertainer." The program for the second concert, at the beginning of August, includes works by Bach, Grieg, Barber (the *Adagio for Strings*), and Britten (*A Simple Symphony*). The final concert of the series, in September, will offer music by Copland once again, along with Rachmaninoff, Rodrigo, and de Falla, with all the music of Hispanic themes. The three concerts of the San Diego Chamber Orchestra's summer series are as follows: the concert of patriotic music will take place on Sunday, July 5, at 2:00 p.m., at the garage in Embroidery Marina Park. A concert of string music is

scheduled for Sunday, August 2, at 2:00 p.m., in the Balboa Park sculpture garden. The final concert, devoted to Hispanic music, and with soloist Eileen Mose, soprano, will be given on Sunday, September 6, at 2:00 p.m., in Washington Plaza of Old Town Historic Park. All concerts are free of charge and financially supported by the Musicians' Fund. For more information, call 234-0865.

—Thomas Arne

Tennis

(continued from page 11)

WTT has been totally successful in luring major male players into their fold (the most famous are the Oranges' Marty Riessen, the Strings' Vijay Amritraj, and the Friant' own Ross Case — none of them names to stir the blood of casual tennis followers). On the other hand, two of the biggest names in female tennis are signed and ready to play: Martina Navratilova and Billie Jean King. And the remaining players have held off unspectacular reputations.

Season and individual match tickets are now available for all six of the Friant' home matches. All matches will be played at the Sports Arena beginning at 7:00 p.m. Rick Nelson and his Stone Canyon Band will perform after the Tuesday, July 7 opening match. For further information, contact Pat D'Arci at 299-7666.

—Larry Mc Caffery

Theater critics are compiled by Jonathan Sautelle 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.

A REBEL OF FOREIGNERS
All the action in this comedy by Dave Freeman occurs in the bedroom of an old French hotel in production of the Free Hills Players, a contact such elements as a "star-waited lady being lowered from the window, confederations, figures dressed as nuns and monks railing in and out — all the result of an English couple's checking in the hotel on the eve of a local festival. Trade them: directs the all-star cast of Howard Edelstein, Barbara Koresky, Jim Langham, Jim Nelson, Mike Porter, Lynette Russo, and Barbara Wills. The play is preceded by a barbecue buffet, cooked outdoors in the mountain air of Joplin.

PER HILLS LODGE, through July 11; Friday and Saturday, 8:00 p.m. and 8:30 p.m., curtain at 8:00 p.m.

BITTERLY ARE FREE
The Scripts Ranch Community Theater offers the Leonard Gershe comedy about the romantic complications in the life of a young man who is "affluent, overeducated, and blind. When he leaves his parents' suburban home and establishes residence in Greenwich Village, he meets a "sassy, ebullient young look" and a new and they fall in love. Matters become complicated, however, when the young man's mother, Mrs. Hildesheim, and his sister, Margaretta Winslow, direct Mark Hunt as the cheerful young blind boy. Pamela King as the "Bored young divorcee," Judith Strong as the young man's overbearing mother, and Mike Dominguez as a "young rebel of the off-Broadway literary scene who has written the play" (Sm).

Scripts Ranch Community Theater, 10000 Scripps Ranch Road, San Diego, through July 4 Friday and Saturday at 8:00 p.m.

CAT ON A HOT TIN ROOF
The Human Theatre presents the

Pulitzer Prize-winning drama by Tennessee Williams about a marriage at the point of extinction. Once a gifted athlete, and later a popular sports announcer, Brick has abandoned all pursuits in favor of alcoholic repose. His wife, Maggie, however, wants to bear his child — not of both love for Brick and a desire to win the inheritance of her family estate. Speculation about Brick's withdrawal from his wife suggests that the man is "not normal." Tony L. Tabb directs Robert James Miller as Big Daddy, Christened M. Phelps, Jr. as Gooper, Anthony Winters as Brick, Hal Alexander as Dr. Dough, C.J. Blawie as Big Mama, Willie Goodson as Reverend Tucker, Sherrylin Hicks as Maggie, and Velen Pajep as Mac (Sm).

EDUCATIONAL CULTURAL COMPLEX, through July 5, Thursday through Saturday at 8:00 p.m., Sunday at 6 p.m. For information call 235-0725.

DEADWOOD DICK
As part of its summer repertory series, the Coronado Playhouse offers the Tom Taggart melodrama about the Wild West, the town of Deadwood, Gulch, and its only "water" hole — the saloon. Dick is a "Man-Turn" Saloon, into the intelligent port of the great (Wild Bill Hickock, Calamity Jane) and the rest of the town. Dick is there, too, and keep an eye on him. Thomas J. McCarty, artistic director at the Playhouse, directs Chuck McKee as Harris, Merrill Nelson as Wild Bill, and the rest of the cast. For information call 235-0725, through July 8 at 8:00 p.m.

DEAR LEE
For forty years, until her death in 1940, English actress Beatrice Stella Tanner Campbell, who was known to the public as Mrs. Patrick Campbell, corresponded with George Bernard Shaw. The letters, adapted for the stage by Jerome Killy, detail their verbal friendship (romance — one that intrigued the world. Cf. Mrs. Campbell, Shaw said. "She was a great

entertainer, and she enchanted me, amongst the rest." Craig Toulson directs this biography in two acts, which runs in repertory as part of the Thirty-second San Diego National Shakespeare Festival. Alternating in the roles of Mrs. Patrick Campbell are Tandy Cronyn and Katherine McGrath. Norman Welsh and Jonathan McNulty do the same as George Bernard Shaw. The scenic design is by Mark Donnelly, costumes are by Doreen Dryden, lighting is by Kent Donnelly, and the sound is by David Hoyt (Sm).

THE FANTASTICS
The Palo Playhouse concludes its current season with the popular musical (1950) by Harvey Schmidt and Tom Jones about two young lovers whose fathers use reverse psychology to bring them together. The play works, but worldly disillusionment lies ahead for both the lovers. "To the Moon" highlights the memorable score of the musical, which is directed by G. Patrick Lamer. Carey Curtis Smith and Owen Frost are the young lovers, and Gene Smith is the father. The play is presented by the Palo Playhouse's 1974 production of the play. Other members of the cast include Tom Burns, Jane Gorn, Katie Henchy, Alan Schuler, and John Hensford (Sm).

PIDDLER ON THE ROOF
The Lyric Dinner Theatre's production of the Joseph Stein musical is a completely done show, for the most part, but does not bring out the joy and fear (and thus also the courage) of the drama of Anatole, a small Jewish community in Castel Rosta of 1905, to which the father (in the face of the father) that are inherent in the script and that relate to some degree of depth and feeling rarely found in a musical. The cast is also competent, if it times unimpaired. Gordon Howard's work as Tony, the chief character, is on the whole, a little flat, though not very compelling version of the original. With a full band and sturdy 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 character. Tony is a Jewish boy, the most noteworthy being capable singing voices. They also supply the show with some much needed energy. Scott Chamberlain, as Perchik, and Gregory Linus Weiss, as Motel the tailor, do the same. As Sola's Rachel, however, is a doddering old man, Sola's repeated fumbling and cantankerous mannerisms verge on an insensitive parody of the Rabbi's calling. The Lyric's Piddler on the Roof, as most ambitious project to date, is not without its moments of

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CALIFORNIA THEATRE
1122 Fourth Avenue, downtown
239-2255

CALIFORNIA-PACIFIC THEATRE
234-7938

CARTER CENTRE STAGE
Balboa Park
239-2255

CITY THEATRE
202 C Street, downtown
238-0110

CORONADO PLAYHOUSE
1735 Grand Way, Coronado
433-4806

C.R.A. THEATRE
9115 Chalmers Plaza Boulevard, San Diego
277-9600 x111

EAST COUNTY PERFORMING ARTS CENTER
219 E. Main Street, El Cajon
440-2277

EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, Southeast San Diego
230-2804

FEISTY DINNER THEATRE
9605 Camino Road, Spring Valley
697-8977

FOX THEATRE
720 B Street, downtown
233-6331

GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-6883

GROSSMONT COMMUNITY COLLEGE
Sagehen Theatre
8600 Grossmont College Drive, El Cajon
465-7000 x410

JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Rhyll Street, San Diego
583-3300 x35

LA JOLLA STAGE COMPANY
Auditorium, La Jolla High School
7500 La Jolla Village Drive, La Jolla
459-3619

LARKIN PLAYERS THEATRE
500 E. Plaza Boulevard, Imperial City
474-4543

LAMPLIGHTERS COMMUNITY THEATRE
Ben Prida Fine Arts Center
8023 University Avenue, La Mesa
464-4598

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3145 School Lane, Lemon Grove
464-9576, 466-1445

LYCEUM THEATRE
214 F Street, downtown
233-6662

LYRIC DINNER THEATRE
7330 El Cajon Boulevard, La Mesa
464-1195

MARGARET PUBLIC THEATRE
MARGARET GALLERY THEATRE
3711 Noble Street, San Diego
268-8111

MIRACOSTA COLLEGE
Libra Theatre
One Bernard Drive, Oceanside
757-2121 x636

NORTH COUNTY COMMUNITY THEATRE
724-3421

OLD GLOBE THEATRE
Festival Stage, Balboa Park
239-2255

OLD TOWN OPERA HOUSE
4040 Tanager Street, Old Town
268-0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8850

PALO PLAYHOUSE
Vernon Shopping Center
1151 E. Valley Parkway, Escondido
746-6669

PINE HILLS LODGE
2990 La Posada Way, Julian
765-1190

POINT LOMA COLLEGE
Front and Center Theatre
3900 La Jolla Village Drive, Point Loma
222-6474 x248

SAN DIEGO CITY COLLEGE THEATRE
Therapy and C Streets, downtown
239-7884

SAN DIEGO JUNIOR THEATRE
Case of Prado Theatre, Balboa Park
239-6355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2300 x236

SAN DIEGO REPERTORY THEATRE
1820 South Avenue, downtown
231-3585

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6884

Open-air Amphitheatre
265-6887

SAN DIEGO LITTLE THEATRE
Del Mar Playgrounds, Del Mar
795-7338

RECORD REPAIR THEATRE
843 Second Avenue, downtown
233-3965

SCRIPPS RANCH COMMUNITY THEATRE
Muirfield Junior High School
Audiitorium
9230 Cold Coast Drive, Vista Mesa
566-7000 x216

SOUTHWESTERN COLLEGE
Anna Theatre, Hay Hall
5000 Lakes Road, Chula Vista
421-1180

SPRINKLES THEATRE
121 Broadway, downtown
233-6441

STANISLAV
Balboa Park, Balboa Park
232-5049 or 234-0146

UNITED BROTHERS INTERNATIONAL UNIVERSITY
Theatre
10455 Pomeroy Road, Scripps Ranch
271-4500

UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, John Muir Theatre, Studio Theatre
Mandeville Auditorium, Mandeville Recital Hall
252-2380

UNIVERSITY OF SAN DIEGO
Carmichael Theatre, North Park
Linda Vista Road, San Diego
291-6480

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READER'S GUIDE TO THE THEATER

musical and dramatic power. But these moments are fewer than one would have expected both from the lyric, whose last two shows — *Darius at Sea* and *The Sound of Music* — have been first-class, and from this

great musical. (Sm.)
Lyric Dinner Theatre, through August 23. Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m.; Matinee Sunday, brunch at 1:30 p.m., curtain at 1:15 p.m.

FRACTURED CLASSIC AND HAMILT
The Colorado Playhouse presents a wretched version of the Danish prince's tragic tale. Thomas J. McCarty, artistic director at the Playhouse, says his adaptation is based on a full-length play by William Shakespeare, who also stole the idea. McCarty directs Mary Burnett as Hamlet. Other members of the cast are Terry, Corinna-Fox, James Pacciarini, Maria Cristina Wainwright, Gary Wright, Merrill Nelson, Peter Tavares, and Chris Pak. *Fractured Classic: Hamlet* will run in repertory at the Colorado Playhouse, with *The Importance of Being Earnest*, *Deadwood Dick*, and *Rosin*. (Sm.)
Colorado Playhouse, through August 27. Monday, July 6 and Tuesday, July 7 at 8:00 p.m.

IMPROVISATIONAL COMEDY
The International Blend Coffee and Sated House and Don Victor, local improvisational comedians, offer an evening of comedy every Monday night, ranging from improv to sketch. (Sm.)
Improvisational Comedy, through August 27. Monday, July 6 and Tuesday, July 7 at 8:00 p.m.

THE PACIFIC ADAM O'BRIEN'S ENSEMBLE
The Pacific Adam O'Brien's Ensemble, the Marquis Public Theater's company-in-residence, offers this tale of conflicting perspectives, which comes originally from the legends of Shakespeare. The wife of a samurai officer is assassinated by her husband and killed by a rival samurai. The tale that follows, witnesses present different "accused" versions of the event in an effort to see how the truth is revealed. (Sm.)
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RASHOMON

deaf-mute daughter, Steve Pearson as the chaplain and Frederick Edmund as the cook. (Sm.)
San Diego Repertory Theatre, through July 12. Wednesday through Sunday, 7:30 p.m. Matinee Sunday, July 12 at 2:30 p.m.

MUCH ADO ABOUT NOTHING

Although recent Shakespearean scholarship has placed a firm emphasis on the potentially tragic elements of this comedy, director Edward Berkeley of the Old Globe's production focuses on a fractured away, for the most part, from the darker corners of the play. From the very beginning of the evening, Berkeley appears to give the audience one big knowing wink — as if to suggest that, even though there will be ordains for the two pairs of potential lovers along the way, one should never fret. The darker corners are there, but Berkeley uses them more as a means of testing and developing the depths of his characters rather than as serious threats to their being. The result is an extremely satisfying and uplifting theatrical experience. Sam Kirkpatrick's elegant scenic design is a voice that resembles the understated snarling of a wild boar. Instead of a glitzy comedy talent. But when you go see this *Much ADO*, as I hope you will, be sure to watch the eyes of Lisa Barnes and John Glover, who play Beatrice and Benedick. matterfully. Although their many verbal jousts, witty remarks, and acerbic quips suggest mutual revulsion rather than attraction, their eyes speak otherwise — and eloquently. Barnes and Glover, as well

LA HACIENDA

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READER'S GUIDE TO THE THEATER

far better than a "hotter" or more overtly dramatic production might do. It is quiet theater without heretism. There is a similar vision in Ron Ransom's handsome unitary set. Among the highly competent actors one might mention (aside from Lisa Goldberg) as Marvete Knight as the

as this refreshing production in general, will enchant even the most blasé of most theatergoers. There is a similar vision in Ron Ransom's handsome unitary set. Among the highly competent actors one might mention (aside from Lisa Goldberg) as Marvete Knight as the

Madison, two single men who have in common only one thing: the New York apartment they share. In every other aspect of their lives, the personal habits of each man are a constant source of irritation to the other. Frank Wayne directs veteran television actors John Mualoff and Richard Bain as Oscar and Felix. Other members of the cast are Mack Owen, Jack G. White, Ron Shapiro, and Howard Skulnick, as the poker players, and Kathleen McFay and Diane Grey as the Pigeon sisters. Set designs for the production are by Robert East. The Pacific Dinner Theatre will offer nonannouncing nights on Thursday, July 9 and Sunday, July 12. (Sm.)

SPORTSPOUS COMBUSTION
Spike Sorenson's improvisational comedy group, which takes suggestions from the audience and often turns them into very funny comedy, returns to the Marquis Public Theater, Fridays at night. Members of the group are Ric Bari, Della Piuma, Sorenson, and Bill Will. Admission is free.
Marquis Public Theater, through July 31. Fridays at night. For information call 283-9972.

THE STREETS OF NEW YORK
The new "Old Town Opera House" — under recently appointed executive producer Mike Connolly — presents this melodrama by America's most prolific playwright of the 19th century, Henry James. Blood-brothered just before the Civil War, an "unlucky New York banker," is about to declare a fraudulent bankruptcy, an old sea captain named Adam Fairweather deposits his life savings of \$100,000 in the banker's bank, and then the captain dies. Blood-brothered to the banker, who claims to be his son, and Fairweather's family staves in the streets of New York. Or do they? Michael J. Harvey, of San Diego State University, directs this production in which each role is double-cast. The set designs are by Pamela S. Connolly, the costumes are by Lisa Jean, and lighting is by Betty Quirk, making direction by



RASHOMON
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Pacific Adam O'Brien's Ensemble, through August 27. Monday, July 6 and Tuesday, July 7 at 8:00 p.m.

ROOM SERVICE
The Colorado Playhouse presents the John Murray and Albert Bonni comedy, which runs in repertory with *The Importance of Being Earnest*. *Deadwood Dick*, and a fractured version of *Hamlet*. Room Service, a degree of immaturity in a film by the Marx Brothers, concerns a company of out-of-work actors seeking a producer for their original script. Somehow they have managed to acquire themselves in the top floors of a once posh New York hotel, but payment for their lodgings, according to the hotel's manager, of the hotel, is king overlord. Thomas J. McCarty directs. Cast members are Bill Bateman, Jack Prechard, Gary Wright, Bill Baker, Rita Madison, Business West, Debbie McFay, Race Wall, Peter Tavares, James Pacciarini, George Demetri, and Charles McCut. (Sm.)
Colorado Playhouse, through August 27. Thursday, July 2, Friday, July 3, and Sunday, July 5 at 8:00 p.m.

THE STREETS OF NEW YORK
The new "Old Town Opera House" — under recently appointed executive producer Mike Connolly — presents this melodrama by America's most prolific playwright of the 19th century, Henry James. Blood-brothered just before the Civil War, an "unlucky New York banker," is about to declare a fraudulent bankruptcy, an old sea captain named Adam Fairweather deposits his life savings of \$100,000 in the banker's bank, and then the captain dies. Blood-brothered to the banker, who claims to be his son, and Fairweather's family staves in the streets of New York. Or do they? Michael J. Harvey, of San Diego State University, directs this production in which each role is double-cast. The set designs are by Pamela S. Connolly, the costumes are by Lisa Jean, and lighting is by Betty Quirk, making direction by

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San Diego Concerts

Jack Miller and the Reggae All-Stars La Palma tonight, Tuesday, July 2, 8 p.m. Fat and D. Smith. Tickets: 486-1405.

Adams Avenue Theatre Friday, July 3, 8 p.m. 3323 Adams Avenue. 284-8813.

Heart, the Pat Travers Band, Lowerbody, and 7 San Diego, Jack Murphy Stadium, Sunday, July 5, 3 p.m.

Rick Nelson Sports Arena, Tuesday, July 7, 8 p.m. Tickets: 332-1100.

Harry Belafonte SDS, Open Air Amphitheatre, Tuesday, July 15, 8 p.m. 265-6747.

The Pat Metheny Band Balboa Ballroom, Tuesday, July 14, 8 p.m. Tickets: 432-1200.

Joe Walsh and David Lindley and El Rayo X SDS, Open Air Amphitheatre, Wednesday, July 15, 8 p.m. 265-6747.

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Holiday Inn, Embarradero, Portofino Lounge, 1335 North Harbor Drive, downtown, 232-3861. Linda Para and Something Special, contemporary. Tuesday through Saturday.

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Hungry Hunter, 402 Fletcher Parkway, El Cajon, 440-0917. Jim Hawley, contemporary.

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Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541. Butch Lacy, jazz. Wednesday through Saturday.

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Revelwood, Pacific Beach, 270-3220. David Bradley and the Maniac Band, variety. Thursday through Saturday. Thundercat the Wondercat, rock and roll. Sunday and Monday. The Nomads, rock and roll. Tuesday and Wednesday.

Kung Food, 2940 7th Avenue, Hillcrest, 298-7302. Bob Ward, classical guitar. Thursday. Pat Kerber, classical guitar. Friday.

Krissy George's, 6149 University

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La Casa Blanca Restaurant, 3444 San Diego Avenue, Chula Vista, 295-5330. Ricardo Belinda, easy listening in Spanish and English. Friday through Sunday.

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4:30-8:30 Mon.-Sat. All drinks 1/2 price
25¢ BEER
TASTY MEXICAN FOOD NOW BEING SERVED
Hours: Daily 11:00-3:00, 5:00-9:00
6205 El Cajon Blvd, San Diego • 287-7332

The Voyager proudly presents
RPM
Tuesday-Saturday
9:00 p.m.-1:30 a.m.
Kamikaze night every Wednesday 75¢
Always the finest entertainment in San Diego.
Available for private parties - No cover
at
THE Voyager
1901 Shelter Island Drive 222-0421

THE LOADING ZONE
Thursday, July 2, Monday & Tuesday, July 6 & 7
High energy Rock & Roll with
ROCK
Thursday-Kamikaze 50¢ all night
Monday & Tuesday-Hot Vodka drinks 75¢ all night
And all this for no cover-bring your chauffeur
Friday, July 3-One night only
BEAT
Killer Rock & Roll with San Diego's best
Saturday, July 4-Special Independence Day Celebration with
The Flyz
Surprise drink specials to fire your cracker
Wednesday & Thursday, July 8 & 9
MELO
No cover-Drink specials
Southern California's best address for great partying to it's area's finest live entertainment.
4198 Convey St. 277-9869
Just south of Balboa off 805. Plenty of free lighted parking.

Chuck's Steak House
La Jolla's first & finest steak house
Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous Salad Bar-and after dinner listen to San Diego's finest
LIVE JAZZ
with
The Ella Ruth Piggee Quartet
from 9 p.m. to 1 a.m.
Monday through Wednesday
Night Vision
from 9 p.m. to 1 a.m.
Thursday through Sunday
9:30 p.m. to 1:30 a.m.
Friday and Saturday
Dinner served
5 p.m.-11:30 p.m.
Monday-Saturday
5 p.m.-11 p.m.
Sunday
Chuck's Steak House
La Jolla
1250 Prospect
McKellar Plaza 454-5325

lehr's cabaret
PRESENTS



The great music of the Beatles with
THE SIERS BROS.
Wednesday through Saturday

WEDNESDAY! Well doubles for the price of singles
THURSDAY! Thursday is Kamikaze night—Kamikazes \$1.00

lehr's greenhouse restaurant and florist
7078 Camino del Rio South, Mission Valley 298-2828

They're back! Tuesdays



**barry joyce's
NEW TUXEDO
JAZZ BAND**
at the
Blue Parrot Restaurant & Bar
1298 Prospect, La Jolla
454-9131

**The Trojan Horse
Cocktail Lounge**

Thursday, Friday & Saturday \$1.00 cover charge
Sky High Friday & Saturday night
Rock & roll Free this ad for free admission

Sunday & Monday **Homeboy** Rock & Roll

Stallion
Starts July 7
Tuesday, July 7
Welcome back party for
Stallion
All well drinks, beer & wine \$1.00
Happy Hour 3-8 p.m. daily
35c Kamikaze, 50c Margaritas, \$1.00 Pitches
6179 University (College & University) 582-1070

del Rio South, Mission Valley
298-2828. The Sun is live
Rockers music. Wednesday
through Saturday.

Little Boats, Carmel Valley
Road, Del Mar 750-1383. Tuesday
breakers, rock and roll. Friday,
poker music. Saturday.

Lorenzo's, 596 Broadway, El
Cajon 442-6616. Steve Howard
and finest action, pop and
country. Tuesday through
Saturday. Rio Bingham, swing
oldest, variety, Sunday and
Monday.

Lotus Blossom, 569 H Street,
Chula Vista 426-5491. Rex Paris,
30s to contemporary dance
music. Wednesday through
Monday.

Macch's, 2066 Midway Drive,
Loma Pointe 224-2401. Latin
music. Call club for information.

Magnolia Mulvaney's, 8801
Magnolia Avenue, San Diego
444-8550. Stagecoach, country.
Wednesday through Saturday.

Mama's Mink, 533 East Main
Street, El Cajon 442-5573. Les Bell
and the Hollywood Freeway
rockabilly, country, top 40, jazz.
Tuesday through Saturday.

Mandolin Wind, 308 University
Avenue, Helix 297-3017. King
Biscuit Blues, mythic and blues.
Thursday through Saturday.

Meadon's Club, 2231 El Camino
Real, Coronado 751-1799. Space,
contemporary. Friday and
Saturday.

McGadden's, 5455 Grossmont
Center Drive, La Mesa 465-4544.
The Boss Went Home, variety—
nostalgia to new wave.
Tuesday through Saturday.

Mickey D's, 7563 Mission Gorge
Road, San Diego 444-9934. Gravel
Canyon, country. Friday and
Saturday.

Moby's Deck, Adam's Rib
Restaurant, 1403 Rosecrans Street,
Loma Pointe 225-1871. Scrimshaw,
soft country, contemporary.
Thursday through Saturday. Gary
Sherwood, contemporary.
Tuesday and Wednesday.

Mom's Saloon, 345 Garnet
Avenue, Pacific Beach 444-9598.
Night Flight, rock and roll. Tuesday
through Saturday. The Bitt Brothers,
rock and roll, Sunday and
Monday.

Monk's, 10475 San Diego Mission
Road, Mission Valley 563-0060.
Forward Motion, top 40, seven
nights.

Monterey Jack's, 11940 Bernardo
Plaza Drive, Rancho Bernardo
566-2400. Colorado Cool Aid,
country western. Tuesday through
Saturday.

Monterey Whaling Company,
887 Camino del Rio South, Mission
Valley 291-1638. Blue Kixpatrick,
Southern soul and artery. Tuesday
through Saturday.

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 Pointe 223-5596.
J. V. Bate and a Touch of Country,
country. Tuesday through
Saturday.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego
287-7332. Ebenezer, rock and roll.
Thursday through Monday. Dave
rock and roll. Tuesday. Moving
Targets, rock and roll.
Wednesday.

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

Norvajo Inn, 8515 Norvajo Road,
San Marcos 465-1730. Mission, rock
and top 40. Tuesday through
Saturday. Dave Pearson, top 40.
Sunday and Monday.

The New Box Office, 4650
Avalon Canyon Road, San Diego
264-5644. Dan Snyder.

**POSTER EMPORIUM
★ TICKET SERVICE ★**

HARRY BELAFONTE July 14 (1st 5 rows)
with LARRY MULLEN

CHUCK MANGIONE July 21 (1st 5 rows)

JOE WALSH July 15 (1st 5 rows)
with DAVID LINDLEY

BLUE OYSTER CULT July 24

Huge selection of cards & posters, rock 'n' roll buttons, patches,
unicorns, smoking accessories, and much, much more!

Now accepting \$5 refundable deposits for the best seats
available for the following shows:

**GORDON LIGHTFOOT 8/20; EMMYLOU HARRIS 9/3;
NATALIE COLE & LOU RAWLS 9/13; PETER PAUL & MARY
9/17; CHRISTOPHER CROSS 9/19; LITTLE RIVER BAND
9/19; RENEE FERNON 10/19; BEATLEMANIA 10/2 & 10/3**

Also expect: SANTANA, KINKS, PAT BENATAR, HARRY
CHAPIN, THE WHO, ROLLING STONES, ROD STEWART,
REO and many more.

If you want to sit close, call:
578-SNOW
Mail deposit to:
8650 Miramar Rd., San Diego 92126 (next to Malibu Grand Prix)

Visa

**JOE MURPHY'S
IRISH PUB**

**Zany, Off
The Wall**

Thursday-Saturday
**David
Bradley**
And The Master Band

Every Sunday & Monday

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

4302 Mission Blvd., Pacific Beach 270-3220

**ESCONDIDOS
DISTILLERY
EAST**

Agas 17 and up

Thursday July 2
**Running
Wild
4 Ever**

Friday and Saturday nights
**Rockin'
Scenic**

Every Sunday
Greater San Diego Talent Search
COVER \$3.50 FOUR BANDS-IF YOU'VE GOT TALENT.
CALL 741-9394

Wednesday July 6
**this
Kids**

Coming July 9
Penetrators
July 16
Tweed Sneakers

Mission & Metcalf, Escondido
741-9393

4140 Camino del Rio South, San Diego 582-1070

**MOM'S
SALOON**



Night Flight
Blitz Bros.
Sunday, July 5 & Monday, July 6

HAPPY HOUR EVERY NIGHT TIL 9 PM
*All drinks available at regular price & pitches of beer only
\$1.75! \$1.05 drink specials Monday-Thursday

LIVE ROCK 'N' ROLL EVERY NIGHT

228-1688 948 Garnet P.B.

**Saska's
Sports Arena**
proudly presents
Dinner & Dancing
with The
**SHREEVE
BROTHERS
JAZZ QUARTET**

featuring the vocals of
SHARMAN DURAN

Wednesday through Saturday
9:00 p.m. to closing
Call for dinner reservations

Sunday night jazz with
KIRK HOFFMAN

4250 West Point Loma Blvd. 223-9158
No cover charge. Lunch served Mon.-Fri. 11:00-2:30
Happy hour prices all day.

**Old
No. 7
DISTILLERY**

July 4th Weekend-Friday & Saturday
**"Spirit of America"
Rock 'n' Roll Festival**

The Neat Rik Debonaire &
The Boat People

50's rock
50% off cover charge before 9:30 p.m.

The Neat
Thursday, July 2 & Tuesday, July 7

Rik Debonaire & The Boat People
Sunday, July 5

Tweed Sneakers
Wednesday, July 8

140 S. Santa Fe, San Diego 255-6731

Southern rock. Thursday, the
No. 102, rock and roll. The Cat
Boys, rock and roll. Friday.

Ocean Playhouse, 697 El Cajon
Boulevard, El Cajon 442-6542.
Masaco flamenco, flamenco
music and dance. Friday and
Saturday.

O'Hungry's, 2547 San Diego
Avenue, Old Town 298-0133. Mary
Adams, Irish harp, Patricia Rice,
contemporary. Thursday through
Saturday.

Old Bonita Store Restaurant,
404 Bonita Road, Bonita
475-3537. Gary Sherwood,
contemporary. Friday and
Saturday.

Old Time Cafe, 1404 North
Highway 101, Leucadia 436-4030.
George Whelan, jazz. Thursday;
The Jull Brothers Bluegrass
Band, bluegrass. Friday. Kevin
Bueke and Michael O'Donnell,
contemporary. Saturday.

Morgan, Irish, Paraguayan and
pepper, Sunday. Old Time
Rock New, Tuesday. Ruth Hart,
folk. Bob Dickson, twelve string
guitar. Wednesday.

Orange Tree, La Jolla Village
Square, La Jolla 455-6064. Jeff
Proctor, soft rock and country.
Friday.

Our Favorite Place, 5646 Mission
Gorge Road, San Diego 440-4621.
Country Gold, country. Friday and
Saturday.

Pal Joey's, 5147 Waring Road,
Allied Gardens 286-7873. No
Bingham, swing and oldies. Friday
and Saturday.

Palomino Cocktail Lounge,
5821 Mission Gorge Road, Mission
Gorge 280-4696. Johnny West,
country western. Friday and
Saturday.

Palomino Star, 3008 Main Street,
Chula Vista 427-5889. Call club
for information.

Pine Valley House, Highway 80,
Pine Valley 473-9128. Jim Moore,
country rock. Wednesday, Friday
through Sunday.

Reuben E. Lee, 880 Harbor Island
Drive, Harbor Island 291-1880.
John Campbell and Conspiracy,
top 40. Tuesday through Saturday;
Dixieland duo, Dixieland. Tuesday
through Saturday. Free piece
Dixieland band, Dixieland.
Sunday and Monday.

Reuben's Harbor Island, 880
Harbor Island Drive, Harbor Island
291-1880. Guidelines, jazz and
contemporary. Tuesday through
Saturday.

Rodeo, 8780 Via La Jolla, La
Jolla 457-5590. Dallas Collins
Band, rock and roll and variety.
Tuesday through Saturday. Tweed
Sneakers, rock and roll. Sunday
and Monday.

Saska's Sports Arena, 4250 West
Point Loma Boulevard, Loma
Pointe 223-9158. The Shreve
Brothers Jazz Quartet featuring
Sharmen Duran, jazz. Wednesday
through Saturday. Kirk Hoffman,
jazz. Sunday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-1880. Sundowner Lounge,
Magic II, variety. Tuesday through
Saturday. Butterfield Stage Saloon,
Stone's Throw, variety. Thursday
and Friday.

Soleidad's, 425 West I Street,
downtown 232-7588. Gil Warner,
piano, with vocalists,
contemporary to opera.
Wednesday through Saturday.

Split, 1130 Buena Avenue, Bay
Park 276-3993. Chuck and the
Tigers, rock and roll. Thursday. D.B.
Cooper, rock and roll. The Rock
Elites Band, rock and roll. Solid
Rock, rock and roll. Friday. The
Monroes, rock and roll. The
Shawmen, rock and roll. Saturday.
I'm a Boy, rock and roll. Tuesday.
Tweeds, rock and roll. Wednesday.

Springfield Wagon Works, 5256

**King
Biscuit
Blues**
Thursday-Saturday
Kilroy
Monday-Wednesday

The Mandolin Wind
All entrees include your choice of:
Crisp green salad or home made soup,
baked potato or rice pilaf and
hot bread & butter.

308 University Hillcrest 297-3017

Thursday, July 2
BLUE WIZARD
Their San Diego debut

Friday, July 3 & Saturday, July 4
UNTOUCHABLES
'60s Rock



Dance Contest - Drink Specials

Beach Club
Bacon & Newport, Ocean Beach 222-6822
"Party at the beach"

HELD OVER!
Thursday, July 2 through Sunday, July 5

**EL
CHICANO**
"Viva Tiro" & "Tell Her She's Lovely"

Continuous entertainment
during all intermissions
"D.J." Sammy Diaz

1/2 Price Admission
Thursday and Sunday nights only
Must bring this ad

Advance tickets available at

Machos
San Diego's newest & finest Latino nightclub
Midway & Rosecrans 224-2401

Hill House
RESTAURANT & BAR

TEXAS
TUXEDO

Light Country Rock
Monday-Saturday 9-1

Barrie Cunningham
Rock-a-billy, Country Rock & Contemporary
Sunday 8:30-12:30

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 755-8814 in the Flower Hill Mall

The New East/West Band
Tuesday through Saturday
9 p.m. - 1 a.m.

Bill Brackett
X-rated comedy
Sundays and Mondays
9 p.m. - 1 a.m.

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

HALCYON
Thursday, Friday, Saturday

FOUR EYES
Sunday, Monday
Poison Ivy

For three weeks starting July 7

Taxi

Halcyon serves dinner seven nights a week.
The best dining value in San Diego

Kidney Villa Road, Kearny Mesa 941-2272. The hippest music of the 40s, 50s and 60s. Thursday through Saturday.

Stadium Club, 6665 Farmington (Corner of Tierras). Mission Gorge, 282-3286. Legend, country, country rock. Thursday through Saturday.

Su Casa, 6738 La Jolla Boulevard, La Jolla, 454-0369. Bismarck Frisell and Jesse Pessica. Paragayon folk hop. Wednesday through Saturday.

Taming of the Shrew, 441 University Avenue, Hillcrest, 299-1080. Steve Nielsen, classical guitar. Friday and Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Laura Zombo, jazz vocals. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-7110. Daily and Melissa, contemporary. Wednesday through Saturday. Sunday, Donna Coto, piano bar. Monday and Tuesday.

Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Abilene Lounge, Lanny Hewitt and Chinnaman Ridge, country western. Tuesday through Saturday. Gold Coast Lounge, Soft Touch, contemporary. Tuesday through Saturday. Pavilion Lounge, Lanny Kiers Trio, contemporary and light classical. Tuesday through Saturday.

Triton, 2530 South Highway 101, Cardiff, 578-6440. Ron Bolton, contemporary. Tuesday through Saturday. Russ Kirkpatrick, Southern soul and artistry. Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. Bruce Cameron Ensemble with Hollis Society, jazz. Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Big High rock and roll. Tuesday through Saturday. rock and roll. Sunday and Monday. rock and roll. Tuesday and Wednesday.

Tuba Man's, 2521 University Avenue, North Park, 295-1626. Last Highway, bluesgrass. Saturday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Shine & On, contemporary. Tuesday through Saturday.

Village Inn, 1433 South Mission Road, Fallbrook, 728-8356. Things, rock and roll. Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-0332. Kohn and the Bicy, top 40. Tuesday through Saturday.

Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421. RPM, top 40. Tuesday through Saturday.

W.R. Steak Ranch, 2200 Highland Avenue, National City, 474-2201. Highway, country western. Thursday through Sunday.

Whiskey Flats, 1240 West Parkway, Escondido, 745-8640. Don Livingston and Timberline, country rock. Monday through Saturday. Capt. Shubb, Sunday.

Windjammer, 2591 South Highway 101, Cardiff, 753-0188. Shake, rock and roll. Thursday through Saturday. "J" High, rock and roll. Sunday and Monday. Shake, rock and roll. Tuesday and Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263. E. Zone Wood and Blazing Saddles, country. Wednesday through Sunday.

Yae Japanese Restaurant, 11615 Iberia Place, Rancho Bernardo, 485-0390. Alton David Cruz, contemporary, easy listening, western. Mexican ballads. Wednesday through Saturday.

b.b.c.
bomby bicycle club
San Diego's only Cynic of India
proudly presents

Friday, Saturday & Sunday

STRESS
Rock & Fusion

featuring: Joaquin Des Pres (Bass player with Jerry Goodman), Tom Brechtstein (Drummer with Chick Corea), Mike Thomas (Fri. & Sat. only) (Guitarist with Tim Bogert), Brian Price substituting for Mike Thomas Saturday

SKXON FOIR
High-Energy Jazz

featuring: Chris Klich-Wihos, Carlos X. Pena-Vibrators David Carney-Bass, Ian Wilmet-Bass, Rick Glascock-Drums

Thursdays 9-11

Jam session Monday. Ladies' night every night. \$1.25 for any drink ordered at the bar
2806 Shelter Island Drive 224-2483

Shooters, margaritas and fabulous food
Enjoy legendary happy hours in The Village Cantina, authentic cuisine from Mexico and one of the most beautiful settings in the West.

LIVE ENTERTAINMENT & DANCING
Steve O'Connor Jazz Quartet
—great contemporary jazz 8:30 p.m. to 12:30 a.m. Fridays, Saturdays & MONDAYS.

Esteban & Christine
—traditional Mexican music. 1:00 to 6:00 p.m. Thursdays through Sundays.

The Mexican Restaurant—it's everything a Mexican restaurant should be, and more.

LUNCH: Mon.—Sat. 11-3, Sun. 2-4;
DINNER: Nightly from 5;
SUNDAY BRUNCH: 10:30-2;
HAPPY HOURS: 4-7 weekdays, all night Mondays.
Call 332-7581

In Seaport Village, Pacific Highway at Harbor Drive

THE NEW BOX OFFICE

Thursday, July 2

DARK RYDER

Friday, July 3

NO-NO'S & LOST BOYS

CLOSED JULY 4 & 5

Admission is free until 9:00 p.m.

Zebra Club, 560 First Avenue, San Diego 239-4222. The Offenders, rock and roll. Violation No. 5, rock and roll. Thursday.

Los Angeles Clubs

Concerts By The Sea, 100 Fishermen's Wharf, Redondo Beach, (213) 379-6998. Willie Soto, Thursday through Sunday, July 2 through 5. Mose Allison, Wednesday, July 6.

Country Club, 18445 Sherman Way, Chatsworth, (213) 881-0890. The Offenders, rock and roll. Violation No. 5, rock and roll. Thursday.

Don't's, 4269 Lakeshore Boulevard, North Hollywood, (213) 701-1506. Steve Carr, Earl Brace, Olie Mitchell's Sunday Band, and Allan Vaziri with Tom Brechtstein, Thursday, July 2. Connie Candelli and Dick Spencer, Friday and Saturday, July 3 and 4.

RESTAURANT BLUE PARROT
Live Jazz —Great Lunches & Dinners

Thurs. **Bill Coleman Trio** 9:00 on

Fri. **Bill Watrous Quartet** 9:00 on

Sat. **Doc Olson's** Dixieland Jazz Band 8:30 on

Mon. **Gary Music Co.** 9:00 on

Tues. **Sammy Tritt Organ Trio** 9:00 on

Wed. **Billy Kyle Vibe Quartet** 9:00 on

All-Visite-July 10, 11. **Mose Allison**—July 17, 18

1286 Prospect, La Jolla Opposite the Cove 454-0131

LITTLE BAVARIA
DANCE WITH

TWEED SNEAKERS
FRIDAY, JULY 3
ALL NIGHT

happy hour 8:30-9:30
beer 25 cents (12oz)
well drinks \$1.50 all night

UP AND COMING: July 10 Blitz Bros. and Jerry Ranney and the Shames; July 17 Poison Ivy; July 24 Dick Dale and the Del Tones; July 31 Tweed Sneakers

Produced by Huddleston presentations

The Ram Band
featuring Steve & Kevin at the

ALL THE WAY INN
The French Quarter
4240 West Point Loma Blvd.
Tuesday—Saturday 9:00 p.m.—1:30 a.m.

We only play
Million-Seller Rock & Roll Hits
you want to hear from the 50s, 60s, 70s & 80s

Thursday is Kamikaze Night
KAMIKAZES \$1.00
224-8282
Open daily 10:00 a.m.—2:00 a.m.

Madame Wong's, 949 Sun. Way, Chatsworth, (213) 884-5446. Intruder, Extras, and St. Regis. Thursday, July 2. Krous Irie, the A.K.T. and the Shags, Saturday, July 4.

Palomino, 6907 Lakeshore Boulevard, North Hollywood, (213) 704-4800. Dennis Carr, Friday, July 3. Joe Cannon, Saturday, July 4. Kenny Davis, Sunday, July 5. Bolwood, Monday, July 6.

Roxy, 9009 Sunset Boulevard, (213) 678-2222. The Pacifics and Urban Verbs, Thursday, July 2. The

TRACY AND THE SHADES
Playing Oldies and Show Tunes
June 30th thru July 4th

GARY PUCKETT
Starts July 7

Anthony's Harborside
Entertainment from 9:00
Tues. thru Sat.
A subsidiary of Anthony's Fish Cuisine
For reservations phone 332-6358

Kingbees with Tom Jimmy, Friday, July 3 and with the Bayliner, Womans, Saturday, July 4.

Joe Walsh with David Lindley and El Rayo X, The Forum, Saturday, July 18, 7:30 p.m. (213) 520-9111

Go-Go's and the Rockets, The Hollywood Palladium, Friday, July 24, 8:00 p.m. (213) 520-9111

Blue Oyster Cult, Pat Travers, and Johnny Van Zant, Los Angeles Sports Arena, Sunday, July 26, 7:30 p.m. (213) 520-9111

Concerts

The Whispers, Sholamar, Carrie Lucas, Lakeside, and Vaughn West, The Forum, Sunday, July 5, 7:30 p.m. (213) 520-9111

SHIT Little Fingers and Missing Persons, The New Frontier

REUBEN E. LEE
presents
THE SMART BROS.
Riverboat Revue
Sundays & Mondays
7:30-11:30 p.m.
all summer

Traditional Dixieland Jazz
880 Harbor Island Drive
Harbor Island
291-1880

The Triton presents

Ron Bolton
Tuesday through Saturday
July & August

Russ Kirkpatrick
Sundays and Mondays through July

The Triton Restaurant
2530 South Highway 101
Cardiff-by-the-Sea
436-8877

The Poseidon
A Del Mar Tradition

Thursday, July 2

Mark Lessman Band

Friday, July 3 & Saturday, July 4

Jerry McCann & The Gigoles

Wednesday, July 8

Air Brothers

YOUR ENTIRE MENU SERVED DAILY 11:00 a.m. - 1:00 a.m.
We've become your place for Saturday & Sunday brunch.
Why not try us for dinner? — Poseidon, Harborside, and the Shags
BOW COAST READ across from the on Del Mar train station
ON THE SAND in Del Mar 755-0115

JULY 2, 1981

JULY 2, 1981 7

THE KEY TO CAREERS OF THE 80's

THE UNIVERSITY FOR HUMANISTIC STUDIES
B.A., M.A. & Ph.D. Degree Programs

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- Clinical Nutrition
- Metaphysics
- Studies in Consciousness

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Call (714) 232-3171 today

THE UNIVERSITY FOR HUMANISTIC STUDIES
420 Ash Street - San Diego, CA 92101

THE NEW AGE SCHOOL
knows it's an important person.
Opening July 20, 1981

Singles become Couples
and couples come closer together.

10 LESSONS \$10.00

The Best In The West For Dancing Since 1969
NORTH S.D. 7094 Miramar Rd. 578-0070
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This easy-carry and colorful custom-quilted picnic tote comes complete with set of a sturdy plastic plates, cups and utensils, plus a matching quilted accessory bag and affixed utensil pouch. A ample room for all your food, and beverage too. Great for yourself, or as a gift for those picnic-loving friends of yours.

\$29.95*

Cumblers

\$37.90*

Comes with matching wine tote

TOTE O' WINE

Matching custom-quilted wire tote, with easy-carry shoulder strap, cork-screen pocket with Velcro® seal. Washable, and reusable.

\$12.95* Complete.

Buy this wine tote, with The Tote O' Picnic, and save \$5.

CALL OR MAIL ORDER—TODAY!

24 Hours A Day

Check or Money Order

7 Days A Week

VISA

ACCOUNT NUMBER

INTERBAN NUMBER

MATCHCHECK ONLY

EXPIRATION DATE

SIGNATURE

NAME _____ PHONE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL YOUR ORDER TO: Add \$2 for shipping and handling

per each Tote O' Picnic, or \$1.50 for

Tote O' Wine. Allow 4 weeks for delivery.

5555 La Jolla Blvd.
La Jolla, CA 92037

Outside

Color

Denim

Inside

Red & Blue

White

Calico

Check

Rust

Burgundy

Plaid

Print

Plastic

Utensils

Pouch

Accessory

Bag

Quilted

Wire

Tote

O' Picnic

With

Velcro®

Seal

Reusable

Washable

Complete

Set

Sturdy

Plastic

Cups

And

Utens

100

