

SLIM PICKET

You say you used to march for peace?

Used to stand up for justice.

Sit down in protest. Bet that
was a long time ago, wasn't it?

"Who do you think you are, Communism?"

The shout is just audible over the buzz of a midweight Honda's muffler and comes from one of its two riders, a shock-haired redhead in a flannel shirt, whose scalp is visible over the ears. Navy. The botched suffix — *ism* — has ruined the effect of Navy's epithet, an insult he had probably planned in frustration as he and his companion aboard the Honda motored slowly with the rest of the cars, vans, and motorcycles up to the canvas bins and postal workers stationed on Midway Drive to accept last-hour tax returns April 15. Navy is taken somewhat aback by his

mistake and is made to pause by it, as are the two peace picketers and two Marines whose conversation he has just interrupted. But Navy's instincts rescue him. "Why don't you go live over there if you don't like it here?"

"Over there" would be Russia, presumably. Navy is probably aiming his advice at Joanie Swartz and a small, gray-haired woman from the Gray Panthers who together are the eastern belwarks for a fifteen-foot-long, No More War sign, but he might be including in his advice the two young black Marines, judging from his ridge-runner yahoo gestalt. What are Joanie

(continued on page 7)

By Bob Dorn

Photographs by Jack Yon

Straight from the Hip

Matthew Alice



Stations using AM frequencies are awarded by the Federal Communications Commission on what is called a "demand" basis, which means that all a newly proposed station has to do to obtain its official broadcast frequency is to demonstrate that it won't cause interference with other neighboring AM stations. FM radio came of age long after AM frequencies had found commercial success. It had also been established on a demand basis, but in the Sixties the FCC wanted to assume more control over the fledgling frequencies, so they drew up a "table of assignments" from which they assigned specific FM frequencies to communities across the country (television channels have much the same history). The FM broadcast band, between 88 megacycles per second (MHz) and 108 MHz, was divided into one hundred channels, each separated by a required 200 kilocycles per second (0.2 MHz). And since television channel 6 was already assigned to the frequencies between 82 and 88 MHz, the first channel in which FM radio stations could begin broadcasting was 88.1 MHz. Simple arithmetic will prove that if you begin with an odd number (88.1) and add an even number to it (the 200 kHz separation), you will always have an odd number. Every one of San Diego's eleven (excluding non-commercial) FM stations has an odd frequency, as do the seven in Fresno, the fifteen in San Francisco, the fifteen in New York City, and the seventeen in the expanse of the FM dial, Los Angeles.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

Dear Matthew Alice:

I like to be outdoors but want to be protected from the sun's harmful radiation. I use a hat and PABA sunscreens, but which clothing gives the best protection? I have heard that wet T-shirts are not good. Is there a lightweight, cool fabric that won't make me sweat to death, yet will protect my skin?

Art Kindland
San Diego

Ever been to the Salton Sea in August? Let me tell you, it's hot, hot, hot. But the place is crawling with birds at that time of year, and my mania for the feathered creatures of this world often leads me to that inferno during the inhospitable summer months. On one such occasion I wore the only clean long-sleeved shirt I had (long-sleeved because I too share a concern with protection from the sun). But I made a big mistake — the garment was made of polyester fabric. Art, I'll tell you right now, polyester is not the answer to your question. It was like wearing Saran Wrap in a sauna. I left a small river of sweat in my footprints that day, enough to etch the Matthew Alice River on local maps (and it was almost the M. Alice Memorial River, believe me).

I've found that cotton is the best fabric to wear outdoors because it allows perspiration to evaporate. But comfort aside, it is the tightness of the weave that affords protection from the sun's harmful UV-B rays. A closely woven T-shirt, for example, is a lot better than a loosely knit sweater. And a dry garment is a much more effective barrier than a wet one: a wet T-shirt allows twenty to thirty percent of the UV rays through. A hat is definitely a good idea — it protects you from heat as well as UV light — but remember that fifty percent of the damaging radiation that strikes you comes not directly from the sun but is

reflected and scattered by the sky and ground. For that reason it is quite possible to get a sunburn while standing in the shade.

Dermatologists were assured of a steady income beginning in the 1920s, when it became fashionable to get a suntan. A tan is really your body's way of protecting itself from the sun; the sun triggers the production of melanin, a pigment that acts as a sunscreen. Excessive exposure to the sun damages the elastic and collagen fibers in the dermis, as well as the vascular tissues, and results in sagging, wrinkled, tough skin and in some cases skin cancers. Para-aminobenzoic acid (PABA) and other chemical sunscreens such as Padimate O can help you avoid that elephant look, especially if you're properly clothed.

Dear Matthew Alice:

Why does the last digit of all FM stations always end with an odd number, e.g., 89.5, 94.3, 97.9, 99.7?

The Michale C
Carlsbad

I've got to admit, Michale (or The, or Mr. C), you almost got me on this one. I was about to toss your question in with the rest of the many Too-Dumb-to-Answer queries I receive — after all, one can't avoid the seemingly endless advertisements for such over-the-top stations as E-100 or KEZL 103 — when I thought, "What if he's right?" I did some sleuthing, and sure enough, you're correct.

The explanation is fairly simple, especially when you consider that government regulations account for the phenomenon.

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SLIM PICKET

(continued from page 1) and the Gray Panther next to her supposed to yell back at Navy? Your mother wears combat boots? Good point, too had it's on top of your head? Where were you when the brains were passed out? The picketers on Midway Drive are talking about nuclear war, joblessness, and taxes, but most of the passersby aren't keeping up their end of the dialogue. Some are: the Marines, Swartz, and the Gray Panther lady are conducting a fairly coherent debate.

"I understand that when you say, cut armaments, you're talking about survival," says the talkative Marine, "but don't you think that we'll fall behind and if we..."

"No," Swartz interrupts, "our country's been spending billions and billions for years, long before the Vietnam war was..."

"Yes," interrupts the Marine, "the Vietnam war was..."

"I've been listening [Swartz resumes] to a radio program all week, 'Vietnam Reconsidered,' and it's so clear what we've been doing lately. We've made the Russians into gnarly, saber-toothed monsters. You can't tell anyone they're evil over and over without making an enemy out of them. You can corrupt the entire..."

"Are you saying [the Marine interrupts] Russian leadership is not corrupt? The people in Poland want reform of their government and they're being overrun by the Soviets. Do you believe the people in Poland aren't suffering?"

The Gray Panther has been listening quietly but at this point jumps in, attempting to get the debate onto new, broader ground personalizing it at the same time. "Look, I'm Jewish," she says, "and I know something about how this administration deals with minorities. You're black. Why support a government like this when so many black youth are unemployed? I'm from New Jersey and..."

"You're from New Jersey?" the Marine says. "So'm I. Orange."

The Gray Panther sticks out her hand. "Well, I'm from East Orange. How're you?" They shake. Swartz is

content to let the debate take its new direction.

It's the first hour of a seven- or eight-hour picket line that has formed every April 15 since the mid-1960s, when local anti-war organizations first began trying to link rising taxes to military expenditures. When the effort began, it was out in front of the old post office at Eighth Avenue and E Street, and a particular war in Southeast Asia provided the activists with a highly visible target. Now the picketers, some of them veterans from the mid-1960s, are advancing a more complicated economic analysis, against nuclear arms, but without the bull's eye of a Vietnam. The tax-day protest is the final event in Jobs with Peace week, the spring opener of this season's dissent against war policy. This loose national network of organizations — Jobs with Peace — is attempting to spread the notion that unemployment is not just a temporary feature of a recession but the continuing outcome of high-tech nuclear competition. The Jobs with Peace argument is based on analyses showing that federal military spending creates far fewer jobs per million dollars than any other federally contracted indus-

try, and that if only we could force the government to turn toward more labor-intensive contracting for mass transit, housing, or education, we could end both the arms race and joblessness.

This may be an uncertain argument, but it's a tough one to see. San Diego, where out of some 75,000 wage earners, about 120,000 are active-duty military. Jim Jacobson, the director of Community Action Network, this year's leader of Jobs with Peace in this county, likes to say that San Diego is home port to fully one-quarter of the nation's seagoing armed services. Besides the 120,000 in uniform, there are some 33,000 drawing military retirement payments. And San Diego is the home of the cruise missile, a major component of the new arms race and one of General Dynamics-Convair's most important contracts. The cruise missile and other defense department projects utilizing smaller companies now directly employ nearly 50,000 San Diego workers. On the bases, some 32,000 civilians are also directly employed by the defense department in this county. So of the 750,000 wage earners living

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Midway Drive/April 15, 1983

"Maybe people are afraid. I've often had people tell me lately, 'I don't want to be arrested.' They don't seem to understand they have a right to be out there."

SLIM PICKET

(continued from page 7)
here, more than 200,000 can be said to be directly employed or compensated by federal money flowing out of our

arms policy.

Guns into butter. For nearly a third of the county's workers, the one is the other.

Small wonder, then, that the line of picketers at the tax-day protest April 15 is a short one. It is also a very thin line the twenty-five or so various individuals must form as they stand in the slightly chill April air. If they stand on the sidewalk, they are warned off by

the police, who are enforcing municipal code 52.20, which forbids obstruction of public right-of-way. If they step backward one short pace, they will be standing on postal service property, in this case a grass lawn fronting the big, gray building, and Title 40, section 318 of the U.S. Code forbids leafletting, soliciting, electioneering, vending, and advertising on federal property. This legal coun-

drum has been resolved with the help of a six-inch-wide curb separating sidewalk and lawn, on which the picketers, young and old with few in between, must stand for hours — a kind of demilitarized zone. Toes of shoes dangle over the streetside edge of the narrow concrete berm, heels over the well-kept postal lawn.

The police rarely warn anyone who steps for relief down to the sidewalk, but T. L. Fife, director of security for all the postal service in this county, walkie-talkie in hand linking him to several other security men, seems every bit as concerned with the grass as he is with the flow of traffic on Midway Drive. Thin-lipped, lean and gray, there's a grim, coping air coming off him. "They're going to get tired in a little bit," he says at about 7:00 p.m., two or so hours after the picketers had set themselves up, "and they'll want to get off on to the grass." He follows that with a conciliation. "But they're no problem." However, within little more than an hour, Fife will have discovered another problem. Some extra signs intended for those who never do show up are being allowed to rest on the grass. Fife warns the picketers not to rest them there, then confiscates the offending signs, promising to return them at the end of the demonstration.

By about 7:30 p.m. the line has grown slightly to about thirty people, among them five from the Bishop's Schools in La Jolla and three from Poway High. There are a number of democratic socialists from San Diego State University, some from the Committee Against Registration and the Draft, some from a UCSD "affinity group," some Gray Panthers and Catholic Workers. One of the most faithful, now well into her third hour on the line, is a short, handsome woman late in her fifties, a member of Women's International League for Peace and Freedom. "In the 1960's, during the Vietnam war, there was a bit more intensity and it always felt a little more threatening," she recalls. "We were downtown, of course, at the old post office, and almost always across

(continued on page 10)

"MASH BASH"

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Bob Holzman



Jim Jacobson

SLIM PICKET

the street the FBI was taking pictures. "The small turnout this year is a perplexing question for her. "San Diego has always been so close to the military bases and Convair, where people's jobs are. But then last year there were a lot more here. Many times it's been larger. I don't know whether people aren't hurting [economically] here, or they aren't aware. Maybe there has been so large a variety of protest people are picking and choosing according to their comfort zones. Standing out by the post office in the cold may not appeal to them."

If anything, it is the comfortableness, the people driving BMWs and Mercedes, who seem more inclined to send appreciative, encouraging signals to the demonstrators. They aren't old and

they aren't young, and they sometimes lean out the window to cheer quickly and exchange a few mainly incomprehensible comments — a "right on" or two — before ducking back into their cars. A smile with the thumbs-up signal is common. There are no V signs. On the other hand, the negatives all come from the less affluent. "Nuke 'em till they glow," from a pick-up truck. "How 'bout doing that in Russia?" from a battered old Detroit sedan. "Nuke, nuke you all," from the young driver of an old Pinto. A favorite with the picketers was an eight- or nine-year-old with his parents who stuck out his head and squealed with a laugh. "It's all going to the government. Reagan's taking it and throwing it away," as the car moved up to the postal bins.

Fourteen organizations or groups endorsed Jobs with Peace week here, and worked on it to one degree or another: the Alliance for Survival, San Diego chapter; Catholic Worker; Committee Against Registration and the Draft (CARD);

Pacific Peacemaker Project — San Diego; the Peace and Justice Commission of the Diocese of San Diego; the Peace Resource Center; the Progressive Coalition (UCSD); Red and Black Action (a small group of UCSD people); the Student Peace Education Committee (SDSU); Womens International League for Peace and Freedom; and two labor organizations, the Service Employees International Union local 535, and the United Domestic Workers. And the fourteenth was Community Energy Action Network, or CEAN. CEAN is best known for its position against nuclear energy and SDG&E rates and for its advocacy of alternative fuel technologies, but in recent times there seems to have grown up a general merger of those concerns with environmentalism and disarmament. CEAN now seems to be a phone number to ring whenever any reform is contemplated.

At any rate, no other organization picked up the ball for Jobs with Peace week. And CEAN really is just less than a handful of people: Jim Jacobson, Bob Holzman, and Judy Salazar. The first two are paid full time, while Judy Salazar has a half-time, temporary grant to work up a study of the cruise missile program for distribution to other peace groups throughout the United States. "We're getting a late start on Jobs with Peace," Jacobson said April 6. "We're working so many different things and we haven't got a staff. It's ridiculous. But there are some things that have to be done. The unions — if they had it together they'd be doing this. In other cities the unions have paid organizers who are doing some of the work, but here in San Diego we don't do this sort of thing."

There was no national formula for events and propaganda set out by the national coalition of organizations that calls itself the Jobs with Peace Network — whatever happened in this state and others was the result of planning by whatever local organization took the challenge. CEAN decided it would help produce audiences and posters for an April 9 seniors' rally in Balboa Park protesting social security cuts, hold a benefit dance at Belly-Up Tavern in Solana Beach the following Monday night, picket and leaflet unemployment offices and the Kearny Mesa Convair plant Tuesday and Wednesday, stage a forum with speeches on economic conversion Wednesday, April 13 at Roosevelt Junior High School, leaflet Convair again on the fourteenth, and conclude with the tax-day picket line.

Nearly 200 people paid their way into the Belly-Up at five dollars per head, but on Tuesday, just fourteen showed up to picket two unemployment offices. At the Wednesday night forum, fifty people were in the audience. On Thursday, only Jacobson and Holzman showed up to leaflet Convair on the day before the small turnout in front of the main post office. By any standard, it was a dismal defeat. If each of the fourteen sponsoring organizations had sent just seven people to the Wednesday night forum, there would have been twice as many people in the auditorium at Roosevelt Junior High. On CEAN's own phone list of the "very active" (people who are called upon to phone another fifteen people known to them as sympathetic and likely to attend an event) there are fifty-five names, more than the number that was at Roosevelt High. Ellen Schmieding, one of CEAN's "very active," said of her fifteen contacts, "Almost everybody pledged to attend one of the three major events. Of those who pledged to show up, about one-

half did. In my limited experience here, I've seen a real poor turnout at every event. I see a lot of the same people at every event." There must not be very many peace activists in San Diego.

That may be true. But there are enough to gather more people than were actually gathered. Not enough organizations? There were thirteen who endorsed the week's activities, some providing manpower for planning, others mailing out leaflets to their members or including mention of the activities in their newsletters. And beyond those organizations lie others that could have been expected to involve themselves, but did not. The Campaign for Economic Democracy, for instance, which might have found the unemployment issue a natural lure, sent two of its local leaders to a CEAN organizing meeting and then never again took part in the planning or events of Jobs with Peace week and did not endorse it. (One of CED's leaders who did not attend the planning session said, "I don't want to say it wasn't well organized, but if I didn't hear about it..." The CED person who did attend the planning meeting would not return phone calls to explain CED's position because, according to the CED leader who was ignorant of Jobs with Peace week, "He just didn't see why, if this is a story about Jobs with Peace, you want to talk with us. CED didn't have anything to do with it.")

Organizational jealousy ("I don't think any of us could live under the same roof," CEAN's Bob Holzman said one day), doctrinal considerations ("Unity for the sake of unity is fascism," said a member of Red and Black Action), a multiplicity of events that tends to overstretch the active ("Most activists I know are going to an event or organizing an event every night of the week," Jacobson said) — all of these to some extent took a lot of the punch out of the week. Then too, for a variety of reasons, there was little help from the major institutions that are traditionally active elsewhere when attempts are made to reform the economy: the Democratic Party and the labor unions. But San Diego itself, itself in general, probably had a lot to do with the failure of Jobs with Peace; hypertranquil, sweet San Diego, where the palms and the sea breezes make pretty what is virtually a military encampment — a stupor market of mañana and militarism. That, too, is what CEAN was up against.

Every day in the week prior to Jobs with Peace week, as I mounted the steps to CEAN's cluttered office on Mirana Boulevard near Buena Vista Avenue — the better to follow CEAN's preparations for the week to come — under the steps were two reminders of the innocent and unthinking attachment we all have to war and death. Just as I was about to begin the day's work of monitoring Holzman and Jacobson and others trying to put together a successful war protest, my eyes would be drawn daily to the two blinking, winking, neon-bright attractions whose origins nobody in CEAN could explain — the video games Moon War and Warlord.

Thursday, April 7

For days Jacobson and Holzman knew that CEAN would have to make some headway with organized labor if the planned events for Jobs with Peace were to produce credible crowds. One of the keys in the late going is to get permission from the San Diego Imperial Counties Labor Council's secretary treasurer Joe Francis to use

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(continued from page 11)
the mailing list of a council subdivision, the Labor Community Coalition. But Francis is proving difficult to reach by phone. CEAN is or speaking terms with Dee Contreras, a local leader of the Service Employees Inter-

Of the 750,000 wage earners living here, more than 200,000 can be said to be directly employed or compensated by federal money flowing out of our arms policy.

national Union and a member of the coalition, so messages have reached her requesting that she get Francis to answer the phone, but as of yet Contreras has not been heard from. It's getting late. CEAN wants to mail out some 1000 leaflets to coalition members announcing the coming week's events, and tomorrow is the last possible opportunity before the events begin to mail and still get the bulk rate from the postal service.

Between calls to Contreras and another labor activist, Holzman is on the phone to some of the fifty-five

"very active" members of CEAN. "What Bob is doing is phoning them to tell them to start calling their assigned people to show up at speeches and the forum. And to show up tomorrow at 4:00 p.m. to paint posters," Jacobson explains.

Minutes later, Mike Buckley shows up to relieve Holzman of the phone calls to the fifty-five "very active." Holzman tells Buckley what to say. "We need signmakers tomorrow at 4:00 p.m., here. Tell 'em about the Rebel Rockers [the Belly-Up benefit concert] Monday night, and the Tues-

day leafletting at 1350 Front [the State Building, where unemployment offices are]. At 3:30 [also Tuesday] we've got to have people at Convair." Buckley interrupts, asking, "How you been doing on this? Because I think by the time I get to what we need on Friday people are going to be overwhelmed."

"Well, this is an activist list and they won't have to do much on Wednesday [the night of the forum]," Holzman answers.

Glenys Scott comes in. A New Zealander in town since 1982 and on a long vacation from home, she's a volunteer and the promoter of the Monday night concert benefit. She'd been out the previous Friday on a short sail of the Pacific Peacekeeper, a fifty-foot Australian ketch that last November took part in a blockade of the delivery of components to the manufacturers of the Trident missile in Washington. Excitedly, she says, "We sailed by a carrier. Everyone on deck was so somber. There was a woman standing next to her husband and I saw her start to wave at us and then stop. Then she waved behind his head. At the last moment as we were passing, a sailor waved."

A call comes in from Channel 19 about the proposed picketing at Convair. The station wants to know if the picketers will also be singing. Mary Lin Price, a member of Committee Against Registration and the Draft, has arrived after a short break for lunch and takes a call from someone who was supposed to be writing a brochure due for mailing soon. She tells Jacobson that the person has only

been collecting information, and thought that Jacobson was supposed to write the brochure. Jacobson rolls his eyes, says nothing. He asks Price if she has ten dollars to buy poster supplies. Another organization has said it will pony up twenty-five dollars as well. "At least I think they agreed," Jacobson says.

"Well, just make them think they did and it'll be all right," Price says.

They both tear into a box of old tempera pots and brushes. "We need some yellow and some orange. You better get a blue and a black, too," Jacobson says. Holzman resumes calling the fifty-five "very active," a project that was abandoned by Buckley about twenty minutes after he started it.

Holzman also explains that Contreras, with the labor coalition, has given her okay, but hers is not enough. Francis's is needed. The list of addresses and names is on the computer of an SDSU professor and member of the coalition, but he won't do a run without Francis's okay. The list is absolutely important, Holzman says.

"because we send out announcements to our people all the time and the same people are always showing up. But this time it'll be different. We can tie labor into it, we'll be able to reach out."

"Robert," Jacobson calls over to Holzman. "What about Dee?" Contreras has not called back.

"I left a message and left a message. Maybe she can't get through to Francis."

"I don't want to give up on this labor council thing. They should be doing this themselves," Jacobson says.

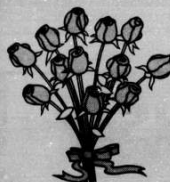
"Don't," Price says. "Keep the pressure up." They cast around themselves for names of other friendly laborites who might talk to Francis — Morris Jones, Nick Nichols, others.

CEAN's office is about ten feet by twenty feet and looks smaller, jammed as it is with file cabinets, piles of peace and energy pamphlets and reports, cubicles housing movement buttons and T-shirts CEAN sells. Desks line two walls. There are just two phones, one reserved for incoming messages and the other for calls out. Inevitably, someone is in the wrong seat to place an outgoing call, and must reach past another person on the other phone to get the outgoing line. The cords get tangled in chair legs, bodies lean and dodge. An urgent call is made on the incoming-message line, drawing somebody's admonishment. The two-phone tango.

After Jacobson and Holzman's salaries are paid (Holzman gets \$125 and Jacobson \$180 per week), and now the half-time salary of the cruise-missile project coordinator, (continued on page 14)

She spits his name out and says sarcastically, "He's an anarchist, huh? Which means he doesn't do anything."

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SLIM PICKET

(continued from page 13)

and after rent and utilities are paid, and after all the fees for printing and mailing, there isn't any money left in CEAN's 1982 budget of \$50,776.71. The treasury was the result of donations from some 500 people contributing between fifteen and twenty-five dollars each. Another \$9300 came from those who gave larger donations. Another \$23,000 came from the AGAPE Foundation, a nonprofit fundraising arm of the Abalone Alliance, and CEAN took in \$6500 from T-shirt and bumper sticker sales, and the rest of the revenue came from the "miscellaneous," income as various as the hundred-dollar check that arrived this day in April from a publisher for reprint rights to an article written by Jacobson. It's the \$2300 from the larger donors that Jacobson especially appreciates — "People who just won't let us die."

CEAN gets by on volunteers, but there are fewer of those these days, especially from the student population. "They aren't the backbone anymore, which is a major change," Jacobson says. "A lot of students come to us for help on papers and re-

search. We clip three papers every day. They come in, look through our files, see 'em in the brochures, and never see 'em again. We had a couple of students from State who were getting class credit for doing office projects, so they typed letters, stuffed envelopes, did some filing. We get paralegal interns who are a little more serious, from USD Law School." Holzman interjects that the paralegals are too busy to be able to afford more than the fifteen hours assigned them.

Jacobson makes another call about the coalition mailing list, this time to Rolf Schulze, which ends without any new suggestions on how to reach Francis. He calls Dee Contreras for the third or fourth time, and Cily gets her answering machine.

Glenys gets a phone call from the band, the Rebel Rockers, informing her that there is going to be a fee after all for what she understood was agreed to be a donated concert.

At 3:30 Jacobson decides to call Francis's office directly for permission to use the coalition's mailing list. He gets Francis's secretary, and spels for Jobs with Peace before asking her, "Has Dee gotten through to you? She says it'd be okay with her [to use the list]." The secretary replies that it's not up to Contreras, Jacobson says he knows that, the secretary says she'd try to talk to Francis. Jacobson leaves the CEAN number for a callback with Francis's permission.

Meanwhile, Glenys, fuming from the bad news about the Rebel Rockers, is all the more aroused after a call to one of the fifty-five "very active." She spits his name out and says sarcastically, "He's an anarchist, huh? Which means he doesn't do anything."

Jacobson ruminates on the problem

of motivating people. "People in San Diego are just not political. In the twelve years I've worked here in political action, it's been rare when I've seen large crowds. The Sasway people got 300 out once, that's the most you can expect. I don't know if it's harder to get 'em to phone or to man picket lines. I've never figured it out. The Navy, Republican control of the public offices... Maybe people are afraid. I've often had people tell me lately, 'I don't want to be arrested.' They don't seem to understand they have a right to be out there."

Just before 5:00 p.m. Francis's secretary calls to tell Jacobson that she's not sure what list he's talking about and that she'll have to talk to Contreras to know.

Jacobson says he's going to the Grass Roots Cultural Center tonight to pass out leaflets to people attending a musical performance at that leftist gathering spot in Golden Hill.

Glenys hangs the phone up on another sour call to a "very active" who doesn't want to picket the tax-day line. "What's she doing on the active list? She doesn't want to do anything that isn't respectable." The woman on the other end of the line, Glenys says, told her the tax-day picket line is "just stupid, doesn't make sense at all."

Bogged down at the end of the day, Holzman and Jacobson decide to search the phone book for the home number of Joe Francis and fail to find it. They look for a Dee Contreras home number in the book and find a Delia, but it's not Dee Contreras.

Jacobson knows it's going to be tough to get labor out to the upcoming events, even if he gets permission to use the mailing list, which is looking more and more doubtful. "It's hard to sell San Diego on a nondefense

economy. You have to ensure that people won't suffer during the transition. You have to assure them they won't just be retrained but that their economic survival can be guaranteed during the retraining. It's going to take years. You have to go to Congress and ask that any cuts in defense spending be accompanied by retraining and living allowances."

Holzman says, "It's going to happen, and we have to plan for it."

Jacobson says, "We'd like to see Convar build trolley cars, for instance. We go to West Germany to buy trolley cars! We don't have to do that."

Friday, April 8

Overnight Jacobson has reached Morris Jones, of the San Diego Federation of Teachers, who promised to reach Francis. By the morning, Jones has called with a message on the long-sought Labor Community Coalition list. "Go ahead and use it. We support what you're doing."

In CEAN's offices later, talk is addressed to the following day's rally of seniors in Balboa Park protesting social security cuts, at which Jacobson is supposed to speak. The organizers of that rally want CEAN on the program as a demonstration of seniors' concern for the young. "Are we going to say radical things?" Glenys asks Jacobson, who has been made aware of the seniors' preference for a temperate, short statement about the damage done to youthful hopes by federal social policies.

"I can't," Jacobson says. "The 'Bread Not Bombs' banner will not fly. At first they didn't want me to address the issue of military funding cutting into Social Security, but they said okay, you can talk about it."

(continued on page 16)

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SLIM PICKET

(continued from page 13)

I asked Jacobson about what kind of help he's been getting from Democratic Party figures who have been active in the past against defense policies. He explains that Evonne Schulze can't spare any time because she's busy running Roger Hedgecock's precinct canvassing. Floyd Morrow lets CEAN have his Abrams alterna-

tive school for organizing meetings free of charge, but Morrow's busy trying to put together a lawyers group to help defend those who are expected to be arrested in a June 20 act of civil disobedience in town here, and a rally preceding it on June 19. Phil Connor, Jacobson says, is preoccupied with elections and Democratic fundraising in his role as Democratic Party Central Committee chairman. COPE, the AF of L's Committee on Political Education, is also election-minded and not peace oriented.

Joe Stern, a hard-working organizer of the elderly, comes in, apparently to prime Jacobson on what he should say in the short time allotted him in the coming day's seniors rally. A long hassle ensues, with Stern insisting that CEAN speak for youth. "But this is a peace organization," Jacobson pro-

tests.

"I know. Youth and survival. Slant it toward youth. Youth who are entering the job market and youth who are about to."

"We're not youth. We don't represent youth."

"You don't understand. They [seniors organizers] wanted to get a college student. So I said I'd get a speaker. What I want is jobs and peace, but from the youth perspective."

Someone comes in with poster materials that need unloading and Jacobson escapes Stern's persistent instructions. Stern tells Holzman that for the most part labor has washed its hands of tomorrow's rally and that only Dee Contreras and Morris Jones are speaking there. "[Joe] Francis sees no use for this kind of thing. He sees

activism as working behind the scenes with elected officials."

Glenys has just received in the mail the Rebel Rockers' conditions. They want twenty dollars in gas money for each of the six cars they are driving down from Laguna Beach to the Belly-Up, sixty-five dollars for a van they are renting, and ten dollars for the ten people comprising the band and its roadies, plus CEAN is to supply two six-packs of Corona, two six-packs of Beck's and fifteen tuna or chicken sandwiches for backstage. CEAN has to agree to the \$300 expense, it being too late to find another band.

Mary Lin Price answers a call from a member of the Committee Against Registration and the Draft, requesting that CEAN chip in thirty dollars to fund a mailer announcing a federal court decision in the matter of the ad-

ministration's attempt to tie student aid to a requirement that students register for the draft. Price promises that CEAN people will pass the hat for the thirty dollars at an upcoming meeting. Jacobson leaves to take care of the mailing of some 1000, or more brochures and leaflets to those on the prized Labor Community Coalition mailing list.

At 4:00 p.m., when sign painting was supposed to begin, only two people have arrived to help out. Also, the seniors have yet to send over a list of slogans they want painted for the rally. At 4:50 two sign painters arrive, and so do the slogans from the seniors, which include: "Save our Pensions," "No Increase in the Retirement Age," and "Hands Off Social Security." It is not a list of slogans that has a lot to do with CEAN's jobs-and-

peace mission, and some of the slogans are too long for visual impact. The sign painters are a bit disgruntled, and throw in a few of their own slogans: "U.S. Out of Central America," "No Draft, No War," "Tax the Rich," "No War Taxes."

One of the sign painters is from Red and Black Action, an entity nobody has seemed eager or able to define. "It grew out of the old Committee Against the New Right," says the youthful blonde member, also explaining that Red and Black Action involves people who put out UCSD's left alternative paper, the *New Indicator*. "We realized that simply to be against the New Right amounted to being in favor of the Democrats. So we had to figure out what we were for. What do you want after Reagan? Not the Democrats."

Saturday, April 9

The lawn at Sixth and Laurel in Balboa Park is stage for some 125, all but about twenty of them elderly. Somehow, between yesterday evening and today, more signs, more pertinent to the day's theme, have materialized: "Social Security Isn't Bankrupt, Reaganomics Is," "Social Security Cut Later? Thank the Arms Race," "If You Think the System Is Working, Ask Someone Who Isn't." Banners are flying, identifying the groups who have come: the National Council of Senior Citizens, National Women's Political Caucus, Colina del Sol Senior Citizens Club, the Silvergate Retirement Club, the Gray Panthers.

Maureen O'Connor has a table up for her literature and both she and Roger Hedgecock are on hand for in-

troductions to the crowd; they both leave shortly after the two-minute speeches begin. Lenore Lowe, San Diego chapter president of the National Organization for Women, takes her turn at the microphone, and so does Lucille Moore, former county supervisor and now leader of the National Women's Political Caucus. Arthur Deutsch of the Gray Panthers in his speech says, "People are not yet angry enough. But on the other end, the young are angry, and the government finds it convenient to attempt to direct that anger at us, to keep us divided." Merkel Harris, of the local Welfare Rights Organization, and Celia Ballesteros and Dee Contreras make their brief presentations. Jess Haro, former city councilman and now leader of the Chicano Federation, says, "This is

(continued on page 18)

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SLIM PICKET

(continued from page 17)
more a rally about equity, fair housing and jobs and all the things that we, in a progressive society, have come to expect. . . . The only labor representative other than Contreras to speak is

Morris Jones, secretary-treasurer of the San Diego Federation of Teachers, the man who got to Francis for the Labor Community Coalition list, and only he and Jacobson mention arms spending.

After the speeches, Jones explains why labor in San Diego won't immediately support the Jobs with Peace program. "When you get into the Labor Council, you have people concerned first with jobs, and defense is the breadbasket here. So they tend to

go right down the middle politically. The machinists and the UAW have some Convair units here, so they don't support Jobs with Peace. When everybody converts to more nondefense industries, they'll say fine, but not until then. Take Wimpisinger [the president of the IAM], who favored the nuclear freeze. He has a lot of trouble with his rank and file over that."

Dee Contreras is sympathetic to Jobs with Peace but thinks that at the very moment when unemployment is

high, the politics of labor is stacked against the idea. "Everybody I know is involved in negotiating for their very working lives. The public service workers are taking cuts, companies are opening contracts to renegotiate wage cuts. And then, the kind of changes they [Jobs with Peace organizers] are talking about aren't based on what happens in the field here, but in Washington. I'm not sure that if millions marched in the street that Reagan would change his commitment. Labor

is looking to its international presidents to influence Washington politics.

"Look, this local [labor] community sees itself as defense-based. It'll take a lot of education to convince it that there are more union jobs in non-weapons industries than are in defense industries. I grew up in San Diego. I remember the 1957 aerospace recession. People who worked a very long time at Rohr got laid off."

Jobs with Peace missed making con-

tact with some element of labor that might have helped out. Thomas Vandeveld, secretary-treasurer of United Food and Commercial Workers local 1222, says he wasn't made aware of any of the events. "I don't recall being contacted, but then I've been awfully busy lately, and hard to contact. Sure, I think we'd have supported it. We have a lot of younger people and their natural instincts are toward peaceful existence." Vandeveld points out that the heavier industrial trade unions are

losing members, and that these are the areas that have traditionally supported big defense budgets. "In fact, our local is the largest in San Diego County, some 10,000. That General Dynamics [advanced cruise missile] contract that was just announced doesn't translate to a lot of rank-and-file jobs, for instance, so it may be that labor will start seeing that the defense industry isn't everything. It's already happening. When President Reagan announced he wanted a ten percent in-

crease in defense spending, the AFL-CIO took a position supporting five percent, so there's a difference."

One local labor official didn't want to be quoted criticizing the local organizers of Jobs with Peace for failing to reach out to the rank and file. "They're going to have to get to know us. One of the things they have to do is buy into this system, show up at meetings and make their pitch. And also, convince us that they're not communists." (continued on page 20)

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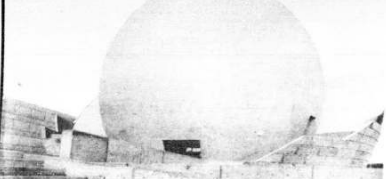
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SLIM PICKET

(continued from page 12)

That may be hard to do. "Unfortunately, the word 'peace' is a negative buzz word in labor," says Larry Frank, a union official in Los Angeles who managed to get sixty-five area labor union locals to endorse the nuclear freeze initiative and was instrumental in gathering labor support for Jobs with Peace in that area this year. "There's more red-baiting taking place in unions than anywhere else. What they've got to do in San Diego is find the progressive network in the unions, it exists everywhere, and go there first. You can't just appeal at first to union leaders across the board."

Make one wrong move and you get stopped."

When it was all over, Jobs with Peace organizers from throughout the state met early in May in a San Francisco church for a post-mortem. It was clear that organizers in the other large cities enjoyed more help from labor and the Democratic Party and enjoyed a more success than did CEAN. In San Francisco, where labor is liberal and strong and so is the Democratic Party, fifteen trade union officials and a representative of the Central Labor Council endorsed Jobs with Peace, and San Francisco Supervisor Harry Britt gave the speech at a union hall meeting of 200 people. Two hundred people at a mock court in Oakland "tried" the Reagan budget, with the chairman of the Alameda County Board of

Supervisors presiding; 250 people attended a Marin County rally; 300 people in Long Beach went to a "Soup Kitchen and Bread Line" picnic. In Los Angeles, forty or more organizations sponsored or endorsed the week, including at least five union locals, some of whom assigned organizers whose time was paid for by the unions. The Los Angeles organizers set up a "peoples' budget hearing" in Patriotic Hall; the hearing drew 350 people, the only crowd significantly larger than that in the Belly-Up for CEAN's new-wave benefit concert.

It was then Jacobson's turn. He said "We got two labor unions to support us, we leafleted Conair... forum attendance was very poor... there was some human billboard at a tax-day protest... 30,000 leaflets were either mailed or handed out. We

got no interviews from television or the press, even though they showed up to cover the tax turn-in. The media is like an Iron Curtain down there." And maybe it is. For the month preceding and following Jobs with Peace week here, Jacobson kept track of the newspapers for any stories or pictures that had to do with the events and found just three — all of them wire-service stories from Washington, D.C., that were printed in the *Ocean-side Blade-Tribune*. What made the front-page headline in the *San Diego Tribune* on April 15, the day of CEAN's protest at the main post office, was the announcement of General Dynamics-Conair's new cruise missile contract, a story that disclosed no dollar amount but which promised San Diego an additional 1000 jobs over the life of the contract.

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Letters

(continued from page 4)

The list is endless. I was not able to read the San Geron article to which Fox refers and I'm glad I didn't. Fox's famous reflections of the Land of the Living Nightmare made me want to vomit.

Marshall Schwartz
Serra Mesa

Monkey Time

I read the article of May 12 on the Santa Margarita River ("The Last Free River") with much interest. During World War II my mother taught in a one-room school in De Luz, so every Monday morning my dad drove us from Pauma Valley, where we owned property, to De Luz, where my mother and I boarded with different families during the weekdays, returning to Pauma Valley Friday evening.

Needless to say, the condition of the crossing of the Santa Margarita into us, particularly in the winter months. Sometimes we stayed longer than we had intended on one side or the other. De Luz creek had "monkey bridges" so you could always walk across even when you couldn't drive the crossings. The roads were dirt then and often impassable, if not impassable, but when you are young you don't care. We would take off our shoes and walk barefoot in the mud, wash our feet at school, and wear dry socks and shoes all day.

One of the best parts about the Santa Margarita De Luz river system was when the steelhead salmon would run up the creeks. Being young and not too overly concerned about environmental or legal issues at the time, we would all watch eagle-eyed for the beautiful wily fish who were to be our afternoon's entertainment. We would, five or six abreast, move them as close as we could to shore and then catch them with our hands or spear them with pitchforks.

Some were more than thirty inches long. They were delicious at the time and beyond gastronomic description in retrospect. If there is to be a dam, I'm glad it wasn't built forty years ago. Those are marvelous memories of another time and place. I'm saddened only that my grandsons, Teddy and Timmy, will never have those memories.

Nancy Curtis
Cudjiff-by-the-Sea

Don't Ask Us

Read with much interest your "City Lights" article "Limo Lower Now" (May 12).

Very interesting to note that Jeff Mayne mentions more limousine services are owned by physicians and attorneys, yet fails to note that he is backed by big-boos investors. If he doesn't like to "where himself out," he should give the cars back to his investors and get another job.

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Barry Webb, manager
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THEY CALL YOU AS THEY SEE YOU

On the job with a big-league umpires' attendant

This was one of those rare game days when neither John Plein nor the plate umpire needed to rough up the five dozen game balls. When Plein went up to the Padre clubhouse to fetch the five boxes of pearl-white baseballs this morning, he found the big canvas bag already filled with dull white, mud-rubbed balls unused in previous Padre home games. Maybe four, maybe five times a year it happens that Plein, the umpires' attendant in San Diego Jack Murphy Stadium, doesn't lay out the boxes of balls in the umpires' room beside the Padre dugout, there to be rubbed about half the time by himself and the other half by an ump with the special Delaware River mud supplied to all big league clubs. The silt mud today lies untouched in a coffee can on a plywood bench jutting from a wall in the small room where the umpires dress, eat, and shower. Beside the mud Plein has laid out a tin of Copenhagen snuff, a jar of unsalted peanuts, an ashtray, a pen with pad he's labeled "Umpires Passes," and a small box filled with packets of Sweet 'N Low sugarless bubblegum (this is the special gum supplied to the players by the Padres organization). Each of the four-man crew gets six passes per game in section thirty-two of the plaza level, and part of Plein's job is to make sure they receive them. At about 10:45 on this Thursday morning, a day on which the Padres will play the dreaded Los

Angeles Dodgers before the largest home crowd ever to attend a non-Sunday day game in Padre history, Plein turns to the four black trunks in the wooden stalls and begins hanging up the umpires' equipment. For him it's just another fine day at the ballpark in which he holds what he thinks is not only the best seat but the best two jobs: from the Padres dugout John Plein works every home game as umpires' attendant and king of the bat boys.

When Plein was a bat boy himself, beginning in the 1976 season, San Diego had the only big league ballpark that didn't supply a full-time boy Friday to the umpires. The bat boys, in addition to their services to the players, handled the job of running errands, cashing checks, polishing shoes, rubbing baseballs, and washing clothes for the umps. Plein, who was sixteen then and just graduating from Patrick Henry High School, could see the inadequacies of that arrangement, and so could the umpires. Plein learned the job of bat boy so well he was asked to stay for four consecutive years (most bat boys hold the job just one season), but that fourth year, 1979, he declined because he thought at twenty he was getting too old. He then tried to create a job for himself as the umpires' attendant, which equipment manager Ray Peralta thought was a good idea. It took two years and finally a formal request by the umpires for the Padres to assign someone to the task.

By Neal Matthews

Photographs by Jim Cox



and in the 1981 season, there was Plein back down in the dugout, handing not bats but umps. And now, in the words of veteran umpire Paul Runge, "John has become a good friend of the umpires, and that's not an easy thing to do." In fact he gets on so well with them that ump Doug Harvey affectionately calls him "the creepy kid," and Bruce Froemming refers to him with warmth as "the fucking goof." (Which is much better than what they call attendants they don't like. An old geezer in Cincinnati is known as "Hank the Crank" because he's such a grudging helper.) And Plein returns the regard. "One of the biggest misconceptions of the fans is that the umps are grumpy old men," says Plein, who this day is wearing the light blue umpire's shirt that Harry Wendelstedt gave him last year. "But that's just not true. They've always treated me great."

The Padres and Dodgers are trickling into their respective clubhouses as Plein unloads the umpires' gear. Each man has several dark blue caps with "NL" stitched in white, which Plein lays on the top shelf. Below them he hangs the two separate Navy blue jackets, one for when the umps are behind the plate and one for when they're on the base paths, two separate shirts, two pairs of pants (all of which the umps buy from the league). Each ump has his own underclothing, and that which needs washing Plein throws in a pile to take home and wash himself. (He's married and owns a condo in Allied Gardens.) On the floor of each stall he lays out each man's two pairs of shoes; the ones for behind the plate have steel toes and tongues. He says any umpire's shoes that aren't manufactured by the official supplier of major league umpire cleats, Pony, are required to have the distinctive white chevron sewn onto them so they look like Ponies. As he hangs up the chest protector and shin guards for crew chief Bob Engel (the crew of four umps stays together throughout the season), I can't resist asking him if the umps talk about their questionable calls after ballgames. "Sure, they talk about certain plays and how they covered them," says Plein, who at five feet nine and 220 pounds looks like a junior umpire. "but I've never heard an ump say that he blew a call." Of course, an ump who admitted to a lousy call wouldn't be an ump, would he?

Plein dips a pinch of snuff (a habit picked up from his bat boy days) and explains how each man handles his rotation behind home plate differently. Like the four bat boys Plein supervises, who rotate from line boy shagging fouls along the first-base line, to ball boy, to bat boy, to third-base line boy, the umps likewise rotate clockwise. "You take a guy like Doug Harvey, he comes in every day and enjoys himself, no matter where he is on the field. His philosophy is, if you can't have a good time here, find another line of work. But other guys go into their own world when they have to work the plate. A guy that for three days will be loose, laughing, and screwing around, when it comes his turn behind the plate, that day he's as quiet as a mouse before the game." Plein remembers that when he was a bat boy he always had to be wary when Doug Harvey, the fun-lover who is also considered the league's best ump, was behind the plate. Harvey constantly chews wads of tobacco, and a couple of times a game as Plein ran toward the dugout with the bat, a big red gob of tobacco chaw would come winging past his ear. Baw, when he'd look back, Harvey would be turned toward the mound, "playing Mr. Innocent." And the ump didn't always miss.

As further evidence that umps are human, Plein explains how he's often asked by umpires to get autographs for them. "An umpire can get a lot for an autographed ball," he says. "Reduced hotel bills, drinks, whatever. And when I get an autograph for an ump, I always tell the player who it's for. No player in his right mind would refuse an autograph for an ump." But most of the time the signatures go to relatives and friends, not bellhops and bartenders. Plein, having finished with the lockers and started on polishing the shoes, pauses to show me a baseball bearing the signature of each umpire who's come to town this year. By the end of the season he'll have all twenty-four National League umpire autographs to add to his collection of every one dating back to the 1976 season. By now, about noon, the umps are arriving. Bob Engel, stubby and obviously not a guff-taker, ejects me from the locker room, so I walk the few steps down to the field where the clasp of cowhide against white ash peppers the warm symmetrical dimensions.

(continued on page 24)

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By Neal Matthews

Photographs by Jim Cost



and in the 1981 season, there was Plein back down in the dugout, handing out bats but ump. And now, in the words of veteran umpire Paul Runge, "John has become a good friend of the umpires, and that's not an easy thing to do." In fact he gets on so well with them that ump Doug Harvey affectionately calls him "the creepy kid," and Bruce Froemming refers to him with warmth as "the fucking goof." (Which is much better than what they call attendants they don't like. An old geezer in Cincinnati is known as "Hank the Crank" because he's such a grudging helper.) And Plein returns the regard. "One of the biggest misconceptions of the fans is that the ump are grumpy old men," says Plein, who this day is wearing the light blue umpire's shirt that Harry Wendelstedt gave him last year. "But that's just not true. They've always treated me great."

The Padres and Dodgers are trickling into their respective clubhouses as Plein unloads the umpires' gear. Each man has several dark blue caps with "NL" stitched in white, which Plein lays on the top shelf. Below them he hangs the two separate Navy blue jackets, one for when the ump are behind the plate and one for when they're on the base paths, two separate shirts, two pairs of pants (all of which the ump buy from the league). Each ump has his own underclothing, and that which needs washing Plein throws in a pile to take home and wash himself. (He's married and owns a condo in Allied Gardens.) On the floor of cork stall he lays out each man's two pairs of shoes; the ones for behind the plate have steel toes and tongues. He says any umpire's shoes that aren't manufactured by the official supplier of major league umpires, Pony, are required to have the distinctive white chevron sewn onto them so they look like Ponies. As he hangs up the chest protector and shin guards for crew chief Bob Engel (the crew of four ump stays together throughout the season), I can't resist asking him if the ump talk about their questionable calls after ballgames. "Sure, they talk about certain plays and how they covered them," says Plein, who at five feet nine and 220 pounds looks like a junior umpire, "but I've never heard an ump say that he blew a call." Of course, an ump who admitted to a lousy call wouldn't be an ump, would he?

Plein dips a pinch of snuff (a habit picked up from his bat boy days) and explains how each man handles his rotation behind home plate differently. Like the four bat boys Plein supervises, who rotate from line boy shagging foul along the first-base line, to ball boy, to bat boy, to third-base line boy, the ump likewise rotate clockwise. "You take a guy like Doug Harvey, he comes in every day and enjoys the field. His philosophy is, if you can't have a good time here, find another line of work. But other guys go into their own world when they have to work the plate. A guy that for three days will be loose, laughing, and screwing around, when it comes his turn behind the plate, that day he's as quiet as a mouse before the game." Plein remembers that when he was a bat boy he always had to be wary when Doug Harvey, the fun-lover who is also considered the league's best ump, was behind the plate. Harvey constantly chews wads of tobacco, and a couple of times a game as Plein ran toward the dugout with the bat, a big red gob of tobacco chaw would come winging past his ear. But when he'd look back, Harvey would be turned toward the mound, "playing Mr. Innocent." And the ump didn't always miss.

As further evidence that ump are human, Plein explains how he's often asked by umpires to get autographs for them. "An umpire can get a lot for an autographed ball," he says. "Reduced hotel bills, drinks, whatever. And when I get an autograph for an ump, I always tell the player who it's for. No player in his right mind would refuse an autograph for an ump." But most of the time the signatures go to relatives and friends, not bellhops and bartenders. Plein, having finished with the lockers and started on polishing the shoes, pauses to show me a baseball bearing the signature of each umpire who's come to town this year. By the end of the season he'll have all twenty-four National League umpire autographs to add to his collection of every one dating back to the 1976 season. By now, about noon, the ump are arriving. Bob Engel, stubby and obviously not a guff-taker, ejects me from the locker room, so I walk the few steps down to the field where the clap of cowhide against white ash peppers the warm symmetrical dimensions.

(continued on page 24)

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Tito's Last Act



Tito Moldoveanu, Joan Sutherland

JONATHAN SAVILLE

The San Diego Opera has completed its 1982-83 season with Francesco Cilea's *Adriana Lecouvreur*. This also marks the last occasion on which Tito Capobianco will have worn the twin hats of general director of the company and stage director of a particular production. Mr. Capobianco is scheduled to direct several operas in the coming season, but by that time, presumably, the general directorship will be in different hands. Here, then, is an opportunity to say a few words about Mr. Capobianco's contribution to the artistic life of the city he is now leaving.

But first, *Adriana Lecouvreur*. It is a good thing to have been able to see and hear this opera locally. By no means an obscure work—it is produced fairly regularly at the great opera houses and has been recorded by major artists—it is nevertheless considerably less familiar than the standard *Aidas*, *Rigoletto*, and *Carmen* of the traditional repertoire. And it is a lovely opera, filled with lilting melody (Cilea excelled at a certain characteristically wistful and poignant cantilena), well written for the voice, and notable for a continuous orchestral flow into which the utterances of the singers blend with total

naturalness, so that the musical fabric and the dramatic action are seamlessly fused. One is reminded, in various ways, of Puccini, Mascagni, Leoncavallo, and—most strikingly of all—Massenet. The libretto, which derives from a famous boulevard drama by Scribe, is admittedly not of the strongest. Its subject is the love of the great eighteenth-century French tragedienne for one Maurizio, Count of Saxony, and the plot develops a complicated love triangle in which Adriana's jealous rival for Maurizio's favors murders the actress by means of an empoisoned corsage. The libretto compresses the action of the play to the point of occasional obscurity, and there is a similar sketchiness in some of the characterizations. Nevertheless, in conjunction with Cilea's affecting music, the story gives us just the sort of things we want in an opera of this sort: juicy roles for the principal singers, strong passions, much delightful local color, some powerful dramatic confrontations, and a grand death scene. *Adriana* may not be the greatest of music dramas, but there is no doubt that it fits securely right in the middle of that category.

It is another question whether Joan Sutherland—who is, of course, one of the great sopranos of our day—fits equally securely in a role calling for strong dramatic as well as vocal gifts. Miss Sutherland,

singing Adriana for the first time in her career, turned out to be in excellent voice and completely at ease with a score that calls upon only a small part of her magnificent vocal resources. But dramatic expressiveness has never been one of her strong points, and the rather generalized emotionalism and the tendency toward limp blandness that one can at least partially overlook in her *bel canto* roles are relatively more damaging in a *verismo* opera that asks for an impassioned actress as well as a fine singer. It is not so much that the physical acting consisted of mere external gestures, not driven by any evident inner life; rather, one was most aware of a lack of sufficient dramatic involvement in the singing itself—in the shaping of phrases, in the interplay of head and chest voice, in the enunciation of the text. The sounds were invariably lovely, and there was certainly nothing one would have to brand as emotional coldness or distance—Miss Sutherland did indeed call up some of the appropriate passions (pathos especially) when the text and music indicate them. But the part never took fire; one never felt oneself fully absorbed in the passionate longings, joys, and sufferings of a grand, tempestuous artist of the eighteenth-century French theater, or to put it another way, one was always much more conscious of Joan

Sutherland than of Adriana Lecouvreur. That may be all right (though surely not ideal) in *Lucia di Lammermoor*, which is a far different type of opera; but merely beautiful singing is not enough to bring a role like Cilea's Adriana fully alive.

There are three other main singers in this opera: Maurizio, Adriana's lover; the Princess of Bouillon, her rival; and Michonnet, stage manager of the Comédie Française, who is hopelessly in love with Adriana. In the San Diego Opera production, it was the last of these roles that demonstrated most convincingly the sort of effects Cilea's opera is capable of. Baritone John Bruchler, singing to better advantage than in his previous appearances here, conveyed a touching sense of Michonnet's love and melancholy. His vocal interpretation made the character's feelings seem true and deeply experienced, with a minimum of the hackneyed expressive devices (grips and sobs) Mr. Bruchler has used in the past, and a certain habitual tension and awkwardness in this singer's stage presence proved to be perfectly suited to the character's dramatic situation: a lover who can never get what he desires and yet who must force himself to keep up the appearance of cheerfulness and friendliness.

In contrast, Stella Silva, as the Princess of Bouillon, rather overdid things dramatically—at least in the context of the other singers. With her large mezzo voice, dark, covered, and replete with cawing chest resonances, and her vehement, blood-curdling delivery, Miss Silva would have been much more at home in the melodramatic *chiaroscuro* world of *Azucena* or *Ulrica* than she was in the more realistically nuanced atmosphere of Cilea's drama. Rumanian tenor Vasile Moldoveanu erred in the opposite direction: a pleasing little voice, nicely produced, with emotional expressiveness at a level suitable to the more pious varieties of oratorio singing. It is perhaps not a great compliment to Mr. Moldoveanu that the most enthusiastic canon can make in reference to him is that at least he was not Carlo Bini. He was, indeed, listenable; but this singer's understanding of what opera is all about is, at best, inchoate.

Which brings us to Mr. Capobianco, and his understanding of what opera is all about. Tito Capobianco has been a remarkably good general director of the San Diego Opera. The Opera Center, the educational programs, the Verdi Festival, the innovative programming (a whole series of interesting, unfamiliar operas, including a number of American premieres), the guest appearances of some first-rank, internationally known singers, the assembling of an equally first-rank professional staff, the enlargement of the season, the attraction of critical notice in the national press, the triumphs in public relations and in fundraising—these achievements are such that one can scarcely go too far in con-

demning the folly of those members of the Opera's board of directors who for no adequate reason alienated Mr. Capobianco to the point where he felt obliged to resign.

As an artist, however, Mr. Capobianco's accomplishments have been of a much more mixed quality. Opera-goers will remember and treasure his stagings of *Il Lombardi alla Prima Crociata*, *The Love for Three Oranges*, and (before he even became general director) *The Daughter of the Regiment*. Productions such as these demonstrated a high degree of directional inventiveness in comedy, melodrama, and fantasy, as well as a compelling visual sense. But much more often—and this has been especially true in the standard reper-

toire—Mr. Capobianco's stage direction has been drab and inept, with passages of limp inaction, meaningless blocking, repetitive business, unclear motivation, and unnecessary and absurd distortions of the drama (Don Carlos's on-stage suicide being the most egregious example). This split personality—artistically speaking—is hard to explain, and, unfortunately, Mr. Capobianco's staging of *Adriana Lecouvreur* belongs quite decisively in the category of his failures.

At its best, this staging was routine and uninspired. The comical and satirical play of the Comédie Française actors in act one, for example, was a mere series of lively illustrations and time-fillers, with

little sense of real personality or of authentic atmosphere. Only Ricardo Cassinelli, as the toadying busybody Abbe of Chazeuil, projected a firm comic character of the sort the drama requires—and Mr. Cassinelli's success seemed to owe much more to his own experience and skill as an expert *compratorio* than to Mr. Capobianco's direction. In acts two and three, more serious flaws in the staging appeared. The plot here is a bit intricate, but given proper direction the singers would be quite capable of communicating to the public the main lines of action. Yet Mr. Capobianco seemed unable to find ways of clarifying what was happening. The impulses motivating the characters' movements were often obscure: in act two there was much incomprehensible movement by Miss Sutherland, back and forth across the stage, along with a terrible aura of stasis and dullness, as though the singing actors had forgotten what play they were in and were disengaging idly here and there in the hope of finding out.

The obscurities of plot, action, and motivation were compounded in act three by choreographer Michael Uthoff's otherwise faithful and graceful staging of the ballet *chez the Prince and Princess of Bouillon*. One of this opera's cleverest dramatic strokes is its integration of the ballet into the main action, which it parallels in the hope of finding out.

(continued on page 28)

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Tito's Last Act

(continued from page 7)
Tito and ultimately joins with. But since neither Mr. Capobianco nor the writer of the synopsis in the program took to let the audience know that the subject of the ballet was the Judgment of Paris, all the major effects — Paris's choosing among the three goddesses as a reflection of Maurizio's dilemma with his two lady friends, the artful (and typically eighteenth-century) flattery when Paris awards the golden apple not to Juno, Venus, or Minerva, but to the Princess of

Bouillon, who is a spectator of the ballet rather than a character in it — all these were virtually lost on everyone except those few audience members already closely acquainted with the opera.
In the final act, the directorial ineptitude reached its nadir, as we saw Miss Sutherland writhing on the floor in the throes of her floral poisoning while Mr. Moldovanu, as her supposedly horrified lover, leaned passively against the arm of a sofa a half stage away and gazed bemusedly toward the wings, as though the prospect of supper or a noose interested him a great deal more than his beloved's agonies. No one will pretend that it is easy to direct *Adriana Lecouvreur*: this is a

drama that challenges any director's talents. But it is precisely when weak or overly involved plotting demands a special exercise of ingenuity that Mr. Capobianco has so frequently let us down, and in his preposterous staging of the final scene of *Adriana* he evinced what his imaginatively exhausted.
As a stage director, that is. As general director, he will be sorely missed. And the example of Mr. Capobianco, so brilliant in one direction and so uneven in another, may provide a useful suggestion as the Opera's search committee continues its efforts to find his successor. A general director who is at the same time an operative

artist in his own right — for example, a stage director — may lack the critical perspective on his own artistic work which, in his overall managerial function, he is obliged to maintain in regard to all the other artists (singers, conductors, designers) under his supervision. He is not likely to fire himself, after all. There may be distinct advantages in having a general director who knows opera, who has excellent artistic judgment, and who above all is skillful in choosing the best available personnel in all categories, but who exercises his power and knowledge by remaining busily ensconced in his office, manipulating all the strings but not himself dangling from any of them. □

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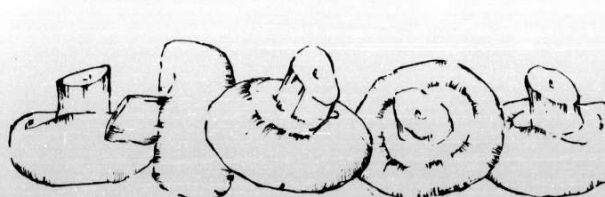
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Mushroom at the Bottom



name was soothing. Mission Boulevard was teeming with sabbled swimmers, with eager teen-agers using public telephones, with a man dancing in the street to the sounds of music emanating from a bar, with passers-by carrying backpacks, with the curious, the loiterers, and a whole band of people who had no better place to go on Saturday night. It was funky, it was fun. The Stuffed Mushroom was far from funky; alas, it was no fun.

To give credit where it's due, the interior is sharp and contemporary, blue and white, with some tables enclosed along one wall and others at the window fronting the populous thoroughfare. The room itself would do credit to any area of San Diego, and if the management would provide Venetian blinds or drapes to create a more cloistered atmosphere, diners wouldn't be subjected to the street people or the traffic whizzing by. In any case, I have to praise the slick interior.

Once I've commented on how well the room has been designed and decorated, though, I've covered the best of The Stuffed Mushroom. Evidence: Our waitress asked my two male companions and me, "You guys want something to drink?" though clearly I wasn't Julie Andrews playing Victoria. An owner-manager assured us that everything was good, even though the menu boasted a hedgehog of cuisines: six American items, three French, four Middle Eastern, and several Italian. He did recommend the veal Marsala (\$8.25), chicken Aldo (\$6.75), fresh trout, and the assorted mushroom plate. The mushroom plate costs \$4.25 compared to \$1.75 for the stuffed mushroom caps. We decided to share the more expensive dish, and after a protracted wait, it finally arrived.

It contained five mushrooms for three people (a discerning waitress would have added an extra mushroom so that we could have two each). Not that one didn't suffice. My mushroom was stuffed with shrimp, but it hadn't been washed properly, so it would be more accurate to say that it was also sprinkled with true grit.

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from. I know where you're at," while no attempt is made to rectify the wrongdoing.
And you're most certainly in San Diego when:
Women at a restaurant are asked by the waitress, "You guys ready to order?" Or the alternate, addressed to a mature party, "You kids want something to drink?"
My favorite in restaurant clichés is the waiter or waitress who avows about the menu, "Everything here is real good," and when you inquire as to whether he or she has tried any of the dishes, the reply is invariably, "Hey, like gimme a break!"
What I want to know is why no one gives me a break. Mind, I'm not complaining, just bemused that all of this casualness, this meaningless intimacy, this instant familiarity leads to — nowhere. Having been addressed as a kid, a guy, a doll, having been assured everything on the menu is "real terrific," and that the chef is "like, great," I end up starting at plates of food that I wouldn't serve to my-

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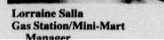
sense of humor. I had ordered a dish described on the menu as follows: "Boneless breast of chicken sautéed in a delicate lemon, garlic, and wine sauce. Served with wild rice instead of potato." As I glanced down I saw two pale, poached halves of

were supposed to be raw and she replied that they were cooked quickly to retain the flavor. I requested that my vegetables be cooked a bit more. She took back my plate and I contented myself with more bread and the butter, which was now a mite less

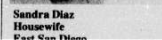
process was used to cook them. The very tart lemon juice had managed to permeate the vegetables, so that eating the vegetables as well as the chicken was impossible. I was left with the rice, not wild rice as the menu had indicated, but ordinary rice with

change. It was a relief to get back on the street, filled with Saturday-night excitement. But it was sad to note the decaying roller coaster, gray and barren, a rejected monolith of lost pleasure. □

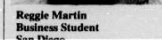
What bad habits irritate you?



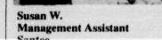
practically ruin your day with their impatience. A man came in with a hundred-dollar bill this morning. He wanted ten dollars' worth of gas. When I told him I didn't have change, which was the truth, he said, "Here's a dollar. Give me a dollar's worth and I'll take my business somewhere else." Before we went self-serve we were losing at least \$200 a week — people filling up and driving off without paying. They were both sexes, all ages, all races. They think the oil companies have a lot of money



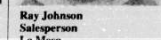
trying to keep my hands looking decent for a long time. My two-year-old bites his toenails. That kind of bugs me. The other thing is, you're driving along with a friend, you hear a siren, it's getting louder and louder and you think, "Jesus, why aren't they pulling over; what's wrong with them?" And when you ask, they give you some lame excuse like, "It's in the next lane." Salesclerks that are snotty, that irritates me. I have three Great Danes who like to jump up and lick my face. I could do without that.



last night? Who are you with?" Now I'm not talking about married, I'm talking about girlfriends; when you're seeing more than one person. Even though there's no commitment, they want to know about other girls. I have a hard time with nosy people. You're having a conversation with someone and a third person comes up and says, "What are you talking about?" It happens a lot at work. Speaking of work, I think it's a terrible habit when people with a little managerial power treat their employees like imbeciles or take on a high-and-mighty attitude. We all need to have a little respect for each other.



innuendoes. He purposefully comes around people and does it. He thinks it's a big joke. Now he has my little girl doing it. She's four. She thinks it's wonderful; in fact, she announces it to everyone. He thinks that's just great. He'll probably think this is terribly funny. His philosophy is, "Better to let it out than explode."



When it comes to the almighty dollar sign, people put it before everything else. I'm not saying anything's wrong with money and materialism, but it seems to be an ultimate goal for a lot of people, and consequently it permeates our culture. Have you tried to buy a house lately, or rent an apartment? Things have gotten out of hand. I think we forget that we're all in the same boat, trying to live and to enjoy life. How do you change man's basic urge for power and self-aggrandizement? It really bothers me sometimes, but I don't have any instant answers. I'm a salesman. I'm a part of it. You've got to learn how to laugh, to make nonsense out of the ridiculous.

— Lin Jiaqi



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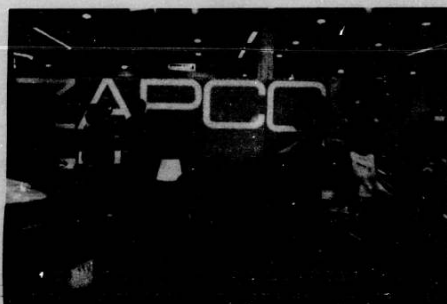


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Section 2

Events, Theater, Music, Film

Primitive Circles

Italo Scanga is a sophisticated primitive artist. He inhabits that contradiction. There is much in his work that aspires to — and sometimes attains — the characteristics of primitive art: directness, eloquence, accessibility, naivete, and a seeming lack of inherited tradition. (Folk art, which is a collective expression of a culture, employing well-established conventions which are passed from generation to generation, is different.)

The primitive artist, as critic John Berger has pointed out, starts alone. He rarely has training in art; he is not used to the exercise of power (i.e., he does not know how to be successful in the world of museums, grants, and publicity); and the very roughness of his art is the precondition for his eloquence.

Contemporary artists, on the other hand, inherit the heavy baggage of world history. They generally have extensive training in art, and, more than any other generation of artists in history, know through publication what their fellow artists around the world are doing almost instantly; they are experts in grantsmanship, networking, and lining up exhibitions; they generally — but not always — produce very polished work.

If you were to look at Italo Scanga's resume, you would immediately say he is a successful contemporary artist: born in Lugo, Italy, 1932; educated at Michigan State University; solo exhibitions at the Whitney Museum of American Art, Alessandra Gallery in New York, San Jose State University, Daniel Weinberg Gallery in San Francisco, etc.; taught at the Rhode Island School of Design and the Tyler School of Art.



Italo Scanga
presently on the faculty at UCSD.
But Scanga's present show at the La Jolla Museum of Contemporary Art, titled

"Archimedes' Troubles," contrasts markedly with the museum's permanent collection, which might be described as clean, crisp, cold, abstract,

geometric shapes, hard edges, solid colors, intellectual, austere, rigorous, inaccessible, artificial, minimal, subtle.

(continued on page 5, col. 2)

Another Opening Of Another Show

The closet is no place for art. Art must be seen to be appreciated. Therefore, this Friday evening I am going to free my art from the closet. I am going to leave my tedious job as a missile polisher at a prestigious local defense firm and cast off my dress-for-success overalls. Then I am going to clad myself in a fern-green turtleneck sweater, aqua tights, and billowing pink polycarbonate pantsaloons. I may also strap my feet to my head before I march downtown to where my creation, *Surrounded Torso*, can be appreciated as art.

Who do I expect to appreciate this creation? Why, other artists, of course, and perhaps a few art lovers, curious passer-bys, wine tasters, and whoever else happens to show up at the five downtown art galleries I have chosen to visit. You see, this



Friday five downtown galleries are having openings. Openings are evening-long events at

which a new display of artwork is admired, artists are congratulated, and the spirits are

lubricated with wine. The public is invited, and it isn't unusual to see some of the same faces at openings around town, week after week.

Openings are important to an artist, especially to an artist whose work is on display, because it provides a chance to chat with prospective buyers and to get public recognition for what is often lonely work. Galleries are even more important to artists. Without them there would be no openings, and for many artists there would be no place to display their works in public view for several weeks at a time. Which brings me back to my creation.

Galleries are selective about what they display. I have visited most of the forty galleries in San Diego county that are members of the Art Gallery Association of San Diego. I have taken my creation to each of about a dozen downtown galleries, many of which are operated by artists and

(continued on page 5, col. 4)

The Spirit

The history of modern jazz shows various different efforts to broaden the perspectives of this musical art, opening it to

traditions other than that of New Orleans, Kansas City, Chicago, Dixieland, swing, and bebop, its central stream of development. "Third stream" aims at a mingling of jazz and classical music; "fusion" fuses jazz and rock; and a third

movement, well represented by the San Diego group "Future Primitive," seeks to infuse American jazz with the music of Africa, India, Latin America, and other Third-World cultures.

Turiya — that is the name she goes by professionally — is a jazz musician and composer who plays bass, clarinet, alto flute, piccolo, and piano with this group. She studied avant-garde jazz at the Creative Music Studio in New York, mainly under Joseph Jarman. Subsequently she met a drummer and composer named Taumbe with whom she and a number of other avant-garde musicians played in Mexico and then in San Diego. After Taumbe returned to Mexico, these musicians continued to play with each other, in various combinations, becoming fast friends and devising a style that came in part from Taumbe's inspiration, in part from the influence of such advanced jazz greats as John Coltrane, and in part from the interplay of their own musical personalities. Mark Drosser is a student of bass player Bert Turitzky at UCSD (and is about to go to Rome for a year's study on a Fulbright scholarship). Dave Millard plays flute, cello, and flamenco guitar; he is also one of the designers of the

"garp" (the name is a compression of guitar and harp), a guitar with greatly increased resonance which he will be playing in the upcoming concert by "Future Primitive." Daniel Jackson, another composer, is a pianist and an alto sax player, and James Ashford is the group's drummer. The music they will

perform consists entirely of compositions by Jackson and by Turiya — for example, Jackson's "Sabre," where the harmonic structure and basic theme are composed and the soloists improvise on them, or Turiya's "Zimbabwe," where it is only the dirgelike melody that is

(continued on page 5, col. 3)



Mark Drosser



Turiya

READER'S GUIDE

Contributors to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER'S GUIDE EDITOR**, P.O. Box 5035, San Diego, CA 92168.

Dance

Spring Dance Concert, the students of Palomar College will perform Friday, June 4, 8:00 p.m., and Saturday, June 5, 2 and 7:30 p.m., Palomar College Theater, 1140 Mission Road, San Marcos, 744-1150.

Highland Dancing, The Pride of

Scotland Dancers will perform Saturday, June 4, 8:00 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

"Freedom Delight", dance to a variety of music, Saturday, June 4, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

Film

Political Film Series sponsored by the Committee for World Democracy continues with **Blow For Blow**, Martin Karmetz' dramatization of a strike by French textile workers, and **A Time to Rise**, which documents the organization of the Canadian Farmworker's Union, both with English subtitles, Friday, June 3, 7 p.m., room 2722, Undergraduate Science Building, UCSD, Free, 452-2230.

"The Front Page" 1931 comedy

starring Pat O'Brien, Adolphe Menjou, and Edward Everett Horton, a two-part look at the newspaper biz, will be shown Tuesday, June 7, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Children's Films, the story of Johnny Appleseed and a film even about the fun of blowing soap bubbles will be shown Thursday, June 9, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Children's Films, five short films including Dr. Seuss' *Cat in the Hat* will be shown Thursday, June 9, 3:30 p.m., National City Public Library, 330 East Twelfth Street, National City, Free, 474-8211.

Music

Concerts for Children, Marcia Berman will perform her songs especially for the kids, Friday, June

1, 10 a.m. and 6:30 p.m., First United Methodist Church, 4602 Palm Avenue, La Mesa, 466-4163.

Baroque and Renaissance Music, La Gamba String Quartet will perform Friday, June 3, 7:30 p.m., Harbor Bank Shop, 4711 Third Avenue, La Mesa, 697-7222.

Organ Concert, Jared Jacobsen's regular presentations continue with a program of toccatas, Sunday, June 5, 2 p.m., Spreckels Organ Pavilion, Balboa Park, 456-1800.

Spring Music Festival, three student groups will present an afternoon of music, Sunday, June 5, 2:30 (orchestra), 3:30 (chorus), and 4:45 p.m. (Spartan Singers), MiraCosta College, One Barnard Drive, Oceanside, 757-2121.

Madrigals will be sung by the Three Sunders, Sunday, June 5, 3 p.m., Villa Montezuma, 1925 K Street, Sherman Heights, 239-2211.

Jazz Concert, Future Primitive

featuring Turva, Dave Millard, Mark Dwyer and others will perform original compositions and jazz standards, Sunday, June 5, 3 p.m., Multicultural Arts Institute, 425 Market Street, Downtown, 236-1521 or 283-3344.

String Recital, students from the Academy of Strings will perform works by Vivaldi, Tchaikovsky, and others, Sunday, June 5, 3 p.m., D.G. Walls Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

Choral Concert, Betham's German Requiem will be sung by the church choir, Sunday, June 5, 3 p.m., Mary, Star of the Sea Catholic Church, 7727 Grand Avenue, La Jolla, 454-2611.

Organ Recital, Margaret Nelson, church organist, will perform works by Franck, Puccini, Wolf (with recorder accompaniment), and others, Sunday, June 5, 3:30 p.m., Point Loma Methodist Church, 1984 Sunset Cliffs Boulevard,

TO LOCAL EVENTS

Point Loma, 224-2995.

Choral Concert, Mozart's Mass in C will be sung by the St. Paul Choralists and the St. Cecilia Choir Sunday, June 5, 3 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest, 298-7261.

Handbell Choirs from La Jolla Presbyterian Church and La Mesa United Methodist Church will perform sacred and secular music, Sunday, June 5, 3 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-0713.

French Contemporary Music, singer Jean-Marc Duque will be featured with singer/guitarist Jean-Paul Reux performing the music of Beethoven and others, Monday, June 6, 8 p.m., Old Globe Theatre, Balboa Park, 299-4230.

Special
Undergraduate Arts Festival, a

ten-day event, will feature: Some Philharmonic Synthesizer, Percussion, and Dance Ensemble, Thursday, June 2, 8 p.m., Mandeville Recital Hall, faculty/student dance concert (Mandeville Auditorium) and music students' recital (Mandeville Recital Hall), Friday, June 3, 8 p.m., two dance presentations by Jacques D'Amboise, Saturday, June 4, 1 p.m., Main Gymnasium, and Sunday, June 5, 3 p.m., Mandeville Auditorium; visual arts displays on view Monday, June 6, 8 a.m., Central University Library, 11 a.m., Triton Pub, and noon, Mandeville Annex Gallery and East Room, performance art students will perform Monday, June 6, 7 p.m., Che Cafe; student films will be screened Tuesday, June 7, 3 p.m., Mandeville Recital Hall, student video tapes will be shown 3 p.m., room 101, Mandeville Center, poetry will be read at 4:30 p.m., Revelle Room Lounge, the UCSD Jazz Ensemble will perform 8 p.m., Mandeville Auditorium, and the first of two theater festivals

will be held 8 p.m., UCSD Theater, Warren Campus, Wednesday, June 8, 452-1362.

Akido Marathon, the public is invited to participate with students in a three-day fundraiser that runs continuously from Friday, June 3, 8 a.m., Mira Mesa Aiki Kai, 9029 Distribution Avenue, Mira Mesa, 566-2860.

Bird Walk and Photo Safari, a bird expert and naturalist photographer will lead a walk through Los Peñasquitos Canyon Preserve for those with or without cameras, Sunday, June 4, 8 a.m., Black Mountain Road one mile north of Mira Mesa Boulevard, 235-0066.

Chili Cookoff, a day of games, music, and food will be topped off by a hot chili cookoff with celebrity judges all dished up by the San Marcos Chamber of Commerce to benefit local charities, Saturday, June 4, 10 a.m., Walnut Grove Park, Olive and Sycamore drives, San Marcos, 744-1270.

Solar Exposition, SDG&E will sponsor a day of displays and information workshops on home solar systems, Saturday, June 4, 10 a.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown.

Hall of Champions, the newly constructed museum to honor San Diego sports notables, past and present, will have its grand opening, Saturday, June 4, 10 a.m., Hall of Champions, 1649 El Prado, Balboa Park, Free, 234-2544.

Restaurant Fair, eighteen Gaslamp Quarter restaurants will offer a chance to sample their world-wide cuisines with discount tickets or "quarter's," Saturday, June 4, 11 a.m., various locations in the Gaslamp Quarter, downtown, 233-5227.

Historic Fashion Show, fashions that would have been seen on the streets of Old Town back when it was new will be modeled at a buffet luncheon with proceeds to benefit

the park, Saturday, June 4, 12:30 p.m., Old Town State Historic Park Understar Theater, 2645 San Diego Avenue, Old Town, Reservations: 237-6670.

Banquet and Ball sponsored by the Cottage of Poland will feature a polka band and folk dancers, Saturday, June 4, 6 p.m., Balboa Park Club, Balboa Park, Reservations: 239-7432, 479-5510, or 582-9531.

Sports

Friskies Clinics for players of all skill levels are offered each Saturday, noon, East Mission Bay Park, Free, 273-7441.

Special Olympics, sports celebrity coaches will be on hand as mentally disabled athletes compete in a variety of sports events, Saturday, June 4 and Sunday, June 5, 9 a.m., Peterson Gym, Smith Field, and the track, SDSU, 574-7589.

Erling Sunde & Black Mountain Dance Foundation present

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July 14-17, July 21-24 & July 28-31

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

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READER'S GUIDE

Padre Baseball, the Padres' own what they can do against the Phillies Friday, June 3 and Saturday, June 4 (that night), 7:05 p.m., San Diego Stadium, 281-4494.

Bicycle Time Trials, ten-mile events for riders of all abilities sponsored by the San Diego Time Trial Association, will be held Sunday, June 4, 8 a.m. (sign-up 7 a.m.), El Monte Road, Lakeside, 444-6425.

Deconstruction Derby, all the fun of bumper cars for grown-ups, will be held Saturday, June 4, 8 p.m. (qualifying 6 p.m.), Canyon Speedway, Bradley Avenue at Gillespie Field, El Cajon, 448-8800.

Triathlon, a qualifier for the Hawaiian Ironman Triathlon will begin with a two-kilometer ocean swim, then a forty-kilometer bike race along Carmel Valley and San Diego roads, ending with a fifteen-kilometer run along Sorrento Valley Road, each event beginning and ending at Torrey Pines State Park, Sunday, June 5, 8 a.m., Carmel Valley Road, Del Mar.

Sockers Soccer, San Diego hosts the always-tough New York Cosmos, Wednesday, June 8, 7:30 p.m., San Diego Stadium, 380-GOAL.

Radio/TV

Emmy Awards, the local awards show will be broadcast live from the CHS-Hi-Fi Theatre, Saturday, June 4, 7:30 p.m., KUSI, Channel 51.

Jazz Concert, local jazz luminary Peter Seragis is featured with his group *Roundhead* on National Public Radio's *Jazz Alive!*, Saturday, June 4, 10 p.m., KPBS, FM 89.

"The Buddy Holly Story" Gary

Bowen stars in the 1978 film biography of one of the greats of rock and roll, Sunday, June 5, 9 p.m., KOTV, Channel 10.

Benefit Auction, viewers again get a chance to dial-a-bid to benefit KPBS television and radio, Monday, June 6 (Zoo Night), Tuesday, June 7 (Sports Night), Wednesday, June 8 (General Merchandise Night), Thursday, June 9 (Collection 15 Night—furs, gems, cars), Friday, June 10 (Travel Night), and Saturday, June 11 (Grand Finale—watch, cruise, home computer), 6:30 p.m. nightly, 661-6413.

"The Blue Dahlia" Alan Ladd and Veronica Lake star in an exciting 1946 adaptation of the Raymond Chandler mystery novel to be televised Monday night, June 6, 1 a.m., XETV, Channel 6.

"Nebraska by the Sea," the first talk show ever hosted by a mime will feature Mark Wenzel, Tuesday, June 7, 8:30 p.m., Southwestern Channel Channel 15.

Padre Baseball, the Padres go at it in Cincinnati, Tuesday, June 7 and Wednesday, June 8, 4:30 p.m., KCST, Channel 39.

"The Spiral Staircase" Dorothy McGuire stars in a supernatural thriller about a strange household that harbors a murderer, Wednesday night, June 8, 1 a.m., XETV, Channel 6.

Lectures

Montgomery Field Master Plan will be the subject of public hearings Thursday, June 2, 6:30 p.m., Al Bahr Shrine, 4555 Kearns Mesa Road, Kearns Mesa, Thursday, June 9 and June 23, 6:30 p.m., Mesa College Auditorium, 7150 Mesa College Drive, Linda Vista, 236-6655.

"Toward Peace in Palestine," a current report on the Middle East, will be presented by Haim Husain, member of the Palestinian mission to the United Nations, Thursday, June 2, 8 p.m., Third Lecture Hall, UCSD, Free, 452-2016.

Oriental Rugs will be the subject of a talk by local experts Bob and Dan Agostum, with a reception for photographer Paul Shaper, whose photo essay on rugmaking will be on display, Friday, June 3, 7 p.m., Museum of Man, Balboa Park, 239-2001.

Poetry Reading, the first of a month-long weekly series, features Tom Gayton reading from his works, Thursday, June 2, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

The News Media and El Salvador, Alex Doshier and Sergio Pedraza are among the speakers who will examine the media's role, Thursday, June 2, 7:30 p.m., Grand Roots Market, 443 Market Street, downtown, 236-1521.

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Galleries

Print Competition, winning entries by local artists will be on display through July 2 with a reception for the artists and juror Adam McK-

ler, Los Angeles gallery owner, June 3, 5 p.m., San Diego Print Club, 320 O Street, downtown, 232-4884.

Silkscreen and Mixed Media works by Hansford Ring will go on display with a reception for the artist Friday, June 3, 6 p.m., and remain on view through June 30, Sushi, 852 Eighth Avenue, downtown, 235-8466.

"Then and Now" drawings and paintings of Harry Sornberg will go on display Friday, June 3 with a reception at 6 p.m. and remain on view through August 24, Deas Art Co., 1224 Prospect Street, La Jolla, 456-1553 or 459-8651.

Contemporary Belgian Painters, recent works of seven artists will be on display through July 26, Walter Library, USLU, 10455 Pomarado Road, San Diego 1271-4300, large works by four of the artists will be on view through June 26 with an opening reception Friday, June 3, 6 p.m., Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Recent Drawings and Paintings of Suzanne Jackson will be on display through June 26 with an opening reception for the artist Friday, June 3, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

Literary Discussion, Ann Rans's *Adia Shugart* and Oscar Wilde's *The Ballad of Reading Gaol* will be the subject of SDSU professor Sara Rasse, Wednesday, June 8, 7:30 p.m., D.G. Wills Books, 7327 La Jolla Boulevard, La Jolla, 456-1800.

"Blueprint for the Bull Terrier" will be the subject of a presentation by Pamela Engbreton of the American High Speed Rail Corporation at a breakfast meeting of the Building Industry Association, Thursday, June 9, 7:30 a.m., China House, 1750 San Pablo Drive, San Marcos, Reservations: 280-8020 or 744-0432.

Galleries

Photographs of Ireland, recent black-and-white work of Eric Blau will be on display through July 1 with a reception Saturday, June 4, 5:30 p.m., The Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, 454-5872.

Photographic Portrait by Bern Schwart will be on display through June 12, Museum of Photographic Arts, Balboa Park, 239-5262.

"Insight: Selections from San Diego Private Collections," works by Picasso, Klee, O'Keeffe, and Rivera are included in an exhibition selected from San Diego private collections that will run through June 12, San Diego Museum of Art, Balboa Park, 232-7931.

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To LOCAL EVENTS

"Warhol's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first annual works by Warhol, will be on display through June 4 through July 1, Natural History Museum, Balboa Park, 232-3821.

Large-Scale Sculpture by Al Stone can be viewed through June 4, Pawn Shop 2 Gallery, 660 Ninth Avenue, downtown, 235-8466.

"Arbol de la Vida: The Ceramics of Metepes," an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10, Founders Gallery, USD, 191-6480.

"The Paper Explosion" featuring works of handmade paper by artists including Edward Peters, Martha Chatelet, and Paula Matthei, will be on view through June 11, Maple Room Gallery, 2400 Kettner Boulevard, downtown, 234-2151.

Basketry, contemporary works in diverse materials and traditional African, Spanish, and Venezuelan pieces will be displayed through June 11, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.

German Expressionist Graphics, an exhibition of prints, posters, and journals—some exhibited publicly for the first time—features the highly political work of Käthe Kollwitz, George Grosz, Otto Dix and others between 1918 and 1925 and will be on view through June 11, University Gallery, SDSU, 265-4941.

Recent Works by Ernest Silva and Tony Raskin will be on display through June 11, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"The New Journalism," an exhibit of photo essays by three photographers: Ernesto Benavente from Tunisia and Morocco, Sandra Haber from India and Haiti, and Sandra Metelko on revolution in Nicaragua, will be on display through June 11, Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

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Xosa Her will remain on view through June 18, Lone Folk Art Center, 3701 India Street, Mission Hills, 574-6686.

"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World," a traveling exhibition of Tapa garments, fragments of cloth, Tapa tools, masks, dance costumes, and figure images, on loan from the Field Museum of Natural History in Chicago, will be on view through June 26, Mingei International Museum of World Folk Art, University Towne Center, 453-5300.

"Portrait of an Atom," artist Kenneth Senclon's interpretation of atomic structure and theory presented in sculpture, graphics, and slides will be on display through July 10, Reuben Hall, West Space Theater, Balboa Park, 238-1233.

—Alberto Lau

Primitive

(continued from page 1)

elegant, and beautiful. Scanga's work, on the other hand, is messy, drippy, crude, naive, cluttered, awkward, earthy, accessible, warm, figurative, and organic. Like most primitives, Scanga abhors a vacuum; and he applies marks to every surface, including frames and pedestals. Also, with apparent naivete, he recapitulates recent art history, using faceted Cubist forms.

He shows two kinds of work: charcoal portraits, and sculptures made from branches and painted in oil. Only a few of the sculptures refer directly to the title of the show.

Archimedes, you may recall, was the ancient Greek mathematician who discovered the principle of buoyancy while sitting in his bathtub, and who immediately ran out into the streets shouting "Eureka!"

While absently mulling drawing sketches in the sand, he was killed by a Roman soldier, who did not recognize him. It is Archimedes' troubles with the circle (i.e., geometry, an ideal, a kind of perfection) that Scanga takes as a metaphor for man's (and woman's) troubles with exactitude and abstraction. Scanga's entire body of work parallels this struggle. For he cannot really be a primitive and ignore his training and knowledge of art history. Instead, he chooses to employ

the imperfect language of the primitive and incurs raps into his art (in order to exercise) previous modern movements such as Cubism. He does so with the sense of wonder of an artist discovering Cubism for the first. The paradox is that we know better, and he knows that we know. Archimedes' troubles with the circle are Scanga's troubles with knowledge, and with his unattainable aspiration to not know, to be naive, to start with a blank slate, to be a primitive.

Isolo Scanga's "Archimedes' Troubles" opens June 4 and runs through August 3 at the La Jolla Museum of Contemporary Art. Hours are 10:30 a.m. to 5:00 p.m. Tuesday through Friday, and 12:30 to 5:00 p.m. on weekends. For more information call 454-3541.

—Alberto Lau

The Spirit

(continued from page 1)

composed, and even the harmony is improvised as the instruments come together in varying combinations.

What is the philosophy behind this music? Here is Turina: "Why do we look to other cultures for musical ideas? Rhythm is the source of all life, but in our culture rhythm isn't emphasized as much as in other cultures. Also, in European music harmony is the most important thing, and harmony is possible because of the invention of the tempered scale. But in other cultures, where they don't have the tempered scale, it's rhythm and melody that are most emphasized. The

types of rhythms and melodies in this Third-World music make it possible for us to treat our playing as a kind of spiritual quest. Nine times out of ten we're just playing gigs. But once in a while everything gets right, and then we're doing what we're really destined to do as musicians: to bring the energies through, to get to the spirit through music. This is where Coltrane's influence comes in: music is God and God is music. We're always open and sensitive to this spirit, ready for the moment when it comes—because that's when we can define ourselves not as entertainers but as artists. In the Third World, music is used mainly for religious and spiritual purposes, not just for entertainment—and that's what those of us in 'Future Primitive' try to do. We use the 'primitive' to reach into the future."

"Future Primitive" will be performing on Sunday, June 5, at 3:00 p.m. at the Multicultural Arts Institute, 425 Market Street, downtown. And if you want to hear a sample of their organic, like most primitives, Scanga abhors a vacuum; and he applies marks to every surface, including frames and pedestals. Also, with apparent naivete, he recapitulates recent art history, using faceted Cubist forms.

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—Alberto Lau

Another Opening

(continued from page 1)

some of which are new to downtown since redevelopment began.

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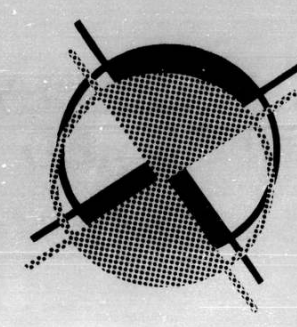
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University of California in San Diego presents:

undergraduate Arts Festival

June 2-12

For information phone 452-4636

8,789 MILES ON FOOT!

World record holder Tarak Kauff will give a free talk on running and meditation and show slides of his 50 state run.

Tarak Kauff, veteran long distance runner and race director of the New York Sri Chinmoy Marathon Team, set out on January 31st, 1982 to fulfill a dream and vision to run solo through all 50 states. On November 23rd, 1982 he completed the record 8789 mile run.

- See a dramatic slide show of America with slides taken by four photographers who covered the run.
- The personable Tarak will speak of his experience and the inevitable self-transcendence that accompanies such a feat.
- There will be opportunities to ask questions and to talk to Tarak about running and meditation.

READER'S GUIDE TO LOCAL EVENTS

(continued from page 9)
going to forget about San Diego and move, perhaps to Miami.
The five galleries holding openings Friday, June 3, are the San Diego Print Club (320 G Street, 232-4884), where a juried show will be on display with juror Adam Mekler in attendance at 5:00 p.m.; Sushi (852 Eighth Avenue, 235-8466), where a show of printmaker Hannelore Ring's

work will open with an artist's reception at 6:00 p.m.; the Multicultural Arts Institute (447 Fifth Avenue, 236-1521), where an exhibition of Suzanne Jackson's paintings opens with a reception for the artist at 7:00 p.m.; the Installation Gallery (447 Fifth Avenue, 232-9915), where Los Angeles artist John Frame will be in attendance when his sculpture goes on display at 8:00 p.m.; and the

Image Studio Gallery (846 Fifth Avenue, third floor, 234-9879), where a show of Paul Polson's paintings and sculpture will open at 8:00 p.m.
Most of the downtown galleries are within a five-square-block area in or on the edge of the Gaslamp Quarter and are open to the public four to five days during the week. The days vary; so before making a trek downtown for a self-guided tour

of the galleries, it's usually best to call ahead for hours. Other galleries in the downtown area include: Cynus Gallery (656 Ninth Avenue, 234-0846), Michael Dunsford Gallery (828 G Street, 232-5880), Quint Gallery (664 Ninth Avenue, 239-8592), Pawn Shop 2 (660 Ninth Avenue, 233-9242), Seneca Falls Gallery located in the Center for Women's Studies and Services (908 E Street,

233-8984), Alternative Space Gallery (562 Fifth Avenue, 233-5272), and Spectrum Gallery (726 Seventh Avenue, 232-9743). Spectrum, a cooperative gallery with forty member artists, will arrange guided tours of the downtown galleries for any group of four people or more. Call the gallery for additional information or reservations.
— Kathryn Phillips

ICTS PRESENTS

JEAN-MARC DUPAGE AND HIS MUSICIANS

MONDAY, JUNE 6 8:00 P.M.

Tickets Available at All TICKETRON OUTLETS

JEAN PAUL REUX to His Guitar as Opening Act

MUSIC DIRECTOR BILL HAWORTH former Jacques Breil pianist

Choreography by **JULIO GREIGORE**

AN UNIQUE CONCERT OF FRENCH CONTEMPORARY MUSIC AT ITS FINEST



SAN DIEGO, CA

Terry Allen & the Panhandle Mystery Band

This Saturday, June 4th, 9:00 pm

Shorewood Auditorium
La Jolla Museum of Contemporary Art
700 Prospect Street

\$7.50 general admission, \$5.00 members, students & seniors.
Advance tickets and information 434-2541
No food wine & beer 8:30 pm

Art Rock/Panhandle style, imagine songs slung together like collages of beer signs, French postcards, dashboard relics.
The Village Voice




SAN DIEGO'S LESBIAN & GAY COMMUNITY

Lambda Pride Parade **Lambda Pride Festival**

- Starts at 12 noon at 6th & Laurel
- Includes floats, bands, marching units and much more
- Route—north on 6th, west on Upas, north on 5th, east on Robinson, south on 6th, ending at Upas
- Live Entertainment, Continuous Disco Dancing, Exhibits, Games, 35,000 square feet of fun
- 1800 block of Hancock, San Diego, Opens 12:30 pm
- Donation \$2.00

JUNE 11, 1983

SPONSORED BY SAN DIEGO'S LESBIAN & GAY COMMUNITY



I ♥ BEING OUT

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commenting by Jonathan Sawille and Jeff Smith. Information is accurate according to material given us, but it 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.

THE BEAUTY PART
The Marquis Public Theater presents *burlesque* S. J. Postman's satirical lampoon of the cultural afflictions of the Twentieth Century. A young man goes on a Candide-like quest in search of artistic truth. Instead, in a series of surreal sketches, he finds the hand of materialism subverting American culture. *burlesque* Marquis directs the comedy, which has been called "an epic of sorts — all sorts." Members of the cast, many of whom play multiple roles, are Alan Gray, David Suss, Philip Hoffman, Daniela Geron, Saul Snyder, Bill Orvas, and Beverly Johnson. (Sm.)
Marquis Public Theater, through June 12, Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

CHILDREN OF A LESSER GOD
I recommend that you see the San Diego Rep's production of the Mark Medoff drama. I say this not simply because the Rep is offering an excellent production of the play, not because it is a rich, compelling introduction to the world of the deaf and the hearing-impaired. These are reasons enough, as is the fact that a second look will surely expand one's understanding of the play's many textures and important themes. My chief reason, however, is that as the play unfolds its fragile love story about a deaf woman and a speech therapist, the production unintentionally makes one conscious of the amount of work that went into its own making. Consequently, a first look creates a certain fiction between the surface — the obvious tasks involved in staging a play with deaf and hearing audiences — and the depth of the play itself. The play, the complexities of the

production, and the many forms of expression in it — drama, speeches in English and American Sign Language, mime, gesture, and body language — make *Children of a Lesser God* a polyphonic event. As do the performances of Peter A. Jacobs, as James Lewis, and Ralita Popcheva, as Sarah Norman. Both are outstanding. Jacobs, in effect, must communicate all his lines twice — in English and in American Sign —

splendid direction of Sam Woodhouse, a fine supporting cast, the efforts of Jacobs and Popcheva and a compelling, inventive play — all combine to make this one of the Rep's finest productions. See it. Twice. (Sm.)
San Diego Repertory Theater, Sixth Avenue Playhouse, through June 11, Tuesday through Sunday at 8:00 p.m. Matinee Sunday at 2:30 p.m. Saturday at 2:30 p.m.

JOHN
since Popcheva is deaf and must rely on him for visual cues, Jacobs also has the added responsibility of having to memorize all Sarah's lines, which he must "voice," translating her hand gestures for the audience. Given these demands, merely a competent performance by this actor would have been an achievement. But he does more. Much more. And Popcheva, who fills the Sixth Avenue Playhouse with flurries of emotion (gestures, signs, and physical movements, among which is a 180-degree pirouette that ought to send Bayshore back to the practice barre), merits equal awe. Like the communicative power of a single hand sign, Popcheva's presence says more than any of the play's discussions about the alleged handicaps of the deaf and hearing-impaired. These "hand signs," she shows repeatedly, are strongholds. The

COMEDY TONIGHT!
In new Saturday afternoon matinee, Lee Conaway and friends present their show of improvisational comedy routines, which includes a comedy workshop prior to the performance. Designed to give audiences the opportunity to "go wild" on stage, the workshop offers instruction in the technique and practices of improvisational comedy. (Sm.)
Gaslamp Quarter Theater, through June 25, Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. For information call 539-4275.

DAMEN
The Lamb's Players Theater presents the drama by Adolph Murnau, about Father Damien De Vunster. In 1873 Damien put his life in for the lepers on the island of Molokai, seeking home and family — and enduring criticism from church and government officials — in order to follow his conviction. David M-F Adrian directs the production. Robert Smith plays Father Damien, and Kerry Jo Coderberg plays Mrs. Robert Louis Stevenson. The set, lighting, and sound are designed by David Thayer. Gail Parish is the costume designer, and Rich Young is the stage manager. (Sm.)
Lamb's Players Theater, through June 11, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

DESIGN FOR LIVING
This amusing and curiously disengaged play about a bisexual romantic and erotic holocaust among a trio of snide Bohemians might have been sensational fun when it was first performed, in 1932, by Alfred Lunt, Lynn Fontanne, and its author, Noel Coward. But it would take actors of comparably overwhelming charm to make an audience overlook the fact that the three main characters, whose liberation from conventional sexual and social mores are meant to admire, are really irresponsible egotists and hedonists, with not a care in the world about kindness, moral obligation, or even ordinary courtesy. Donna Walker, Don McManus, and Steve Gubin do a decent job with their roles — they speak well and look good

— but what is needed for this play is a trio of competent actors, not of theatrical denegals. *Design for Living* is a very funny play, but it contains no one worth seeing. The Gaslamp production, notwithstanding, gives audiences the opportunity to "go wild" on stage, the workshop offers instruction in the technique and practices of improvisational comedy. (Sm.)
Gaslamp Quarter Theater, through June 25, Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

FIDDLER ON THE ROOF
The Lawrence Welk Village Theatre presents the classical musical — book by Joseph Stein, music by Jerry Robbins, and lyrics by Sheldon Harnick — based on the stories of Sholem Aleichem. A Jewish family, living in a small peasant community in Tsarist Russia at the turn of the century, is forced by the persecutions of the times to reconsider the value of its traditional ways of living. The musical, with songs like "If I Were a Rich Man," "Sunrise, Sunset," and "Tradition," is directed by Gordon Howard. (Sm.)
Lawrence Welk Village Theatre, through July 10, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 1:45 p.m.

THE GLASS MENAGERIE
The North Coast Repertory Theatre presents the "memory play" by Tennessee Williams about the frustrated lives of Amanda, her daughter Laura, and her son Tom. Concerned that her daughter is retreating into a dream world, Amanda asks Tom, the sole supporter of the family, to bring a friend home from work to meet the lonely girl. Tom, however, plans a retreat of his own. Julian Scherren directs the production. Members of the cast include TV Reviewer, Nancy Henry, Glenda Meador, and Patrick Head. Norman Miller is the costume designer. (Sm.)
North Coast Repertory Theatre, through June 12, Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

GYPSY
The Festa Dinner Theatre presents the roles — they speak well and look good


the triumph of Robert Smith's portrayal of a man of humor and nobility and David M-F Adrian's direction. Ben Brinkley, S.D. Times

The Award Winning Drama DAMEN

May 20-June 11

LAMB'S PLAYERS THEATRE

Tues.-Sat. 8pm, Saturday Matinees 2pm
Sat. Matinees: May 28, June 4 and 11
For ticket reservations, call 474-4542



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LA JOLLA PLAYHOUSE

La Jolla Playhouse 1983 Inaugural Season

The Visions of Simone Machard
A powerful masterwork by Bertolt Brecht, set in World War II France. Directed by Peter Sellers. June 24-July 17.

A Mad World, My Masters
A ribald and bawdy contemporary satire on British playwrights. Directed by Peter Sellers. July 22-August 14.

Romeo and Juliet
Shakespeare's tragedy of two families. Directed by Peter Sellers. August 20-September 18.

Become a charter ticket holder (1980-1981) calling 452-3960. Seven tickets for \$24.44.

Call 452-3960

READER'S GUIDE TO THE THEATER

the musical — music by Julie Stone, lyrics by Stephen Sondheim, and book by Arthur Laurents — based on the autobiography of Gypsy Rose Lee. Frank Yablum directs the production, which features such songs as "Let Me Entertain You" and "Everything's Coming Up Roses." Zoe Dufur stars as Louise, who later in her career becomes the celebrated adult film stripper Gypsy Rose Lee. Charles Kane is Marina Rose, and Leslie Scrimt is Baby Jane. Other members of the cast include Harry Woolf, Robert Haas, Nancy Tiggett, Bill Woff, Vernon Nelson, Li Wunich, Kent Black, David C. Holsdale, Molly Bowman, James A. Strat, Christine Butler, and Dr. Ann Johnson, who is also the choreographer of the show. (Sm.)

FIESTA DINER THEATRE, Friday, June 3 through July 3, Tuesday through Sunday, direct at 6:30 p.m., curtain at 8:15 p.m., Sunday, direct at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

JOHN'S Ryan Productions presents the West Coast premiere of William Norton's drama that explores relationships among men. By means of short vignettes, Norton treats both the loving and abusive sides of encounters between men entering sexual affairs. Kevin P. Mullin directs the production. Members of the cast include James Webb, Lennor Bell, Kevin McDermott, Bill Park, Paul Pedretti, Gerry Permy, Kyle Flinders, and Tenny Carpenter. (Sm.)

THE SUELI, 852 Eighth Avenue, downtown, Thursday, June 2 through June 25, Wednesday through Saturday at 8:00 p.m. For information call 233-7927.

KEY EXCHANGE Kevin Wade's *Key Exchange* is a nifty tale. The play is simple and uncluttered, and the Bowery Theatre has given it a fine staging. Aided by Arthur Henderson's minimalist set, director Kevin Wade has orchestrated the production with an arresting simplicity and a subtle eye for its nuances and ambiguities. It's a clean, tight, well-paced show, one that modulates effectively between the play's now breezy, now stormy moods. Its multiple acts and unexpected reversals. McCullum's appropriate blocking also seems to expand the small space at the Bowery. As does Henderson's set, which becomes, in effect, an unbroken volume for the actors, who spend a portion of their time whirling about the stage on bicycles, even in the dark. McCullum's cast, whose cyclings about the stage metaphorically reflect a similar pattern in the lives of their characters, is solid, for the most part. The three actors — Tim Hansen, C. Jason Martin, and Susan Thornton — recast their characters from stereotypes by infusing them with humor and the glimmer of

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READER'S GUIDE TO THE THEATER

4: Thursday through Saturday at 8:00 p.m.

MY THREE ANGELS The Coronado Playhouse is staging Sam and Rada Sawada's musical, which is adapted from the French comedy by Albert Honeau. La Cuisinière des Anges. In the play, a trio of escaped convicts, in French Guiana of 1910, take refuge with a French family that is already besieged by conning relatives. Before their departure, the three convicts rearrange a few matters for their gracious hosts. Thomas J. McCarty directs the production. Members of the cast are Charles Chances, Gillian Hales, Dick Haines, Marty Burnett, Jim Johnston, Susan Bennett, Deborah McKernan, Fred Ives, and Richard Glavin. The set is designed by Marty Burnett, and the costume design by John Bryan Davis. (Sm.)

THE KING AND I Yu Brynner, who starred in the original Broadway version, heads the cast of Rodgers and Hammerstein's musical at the Fox Theatre. Brynner has performed in the musical for more than 40 years. He is now directing the production, which features such songs as "Hello, Young Ladies," "Getting to Know You," "Something Wonderful," and "Shall We Dance?" The costumes are based on the original designs by Irene Sharaf. The choreography, by Rebecca West, reproduces the original work of Jerome Robbins. The settings are by John Roberts, and the musical direction is by Lawrence Brown. (Sm.)

MOON ON A RAINBOW SHAWL UCSD will conclude its 1982-83 Change Season with the West Coast premiere of a drama by West Indian playwright Errol John. Set in East City (Brixton), Port of Spain, the central theme of John's play are the rootlessness, escape — and the various traps that destroy those unable to find. Playwright Errol John directs the production. Members of the cast include Philip Curry, Fred, Maria Porter, Miki Kim, Hector Corcoran, Sheldene Hicks, Mark Heckman, and Anthony Winters. The scenic design is by James E. Sims, the costumes are by Brian L. Leisher, and the lighting is by Peter Gotsch. The music is by Oscar Brown Jr. and George F. Stone, and the sound design is by Tom Miller. (Sm.)

THE BOWERY THEATRE presents a San Diego premiere **KEY EXCHANGE** by Kevin Wade "Tart, funny, tender..." — Time Magazine "I recommend it heartily..." — S.D. Reader "A refreshing delight..." — S.D. Union through June 4, Thurs. — Sat. 8 p.m. **HELD OVER!** \$5 general admission 5th and Elm Streets 232-4088 \$1 off general admission Thursday with this ad.

Theater is staging the musical by Sigmund Romberg and Oscar Hammerstein, about the efforts of Robert Mason to establish an independent government on an island off North America in 1792. The musical, which includes such songs as "One Kiss," "So Sorry, As in a Morning Sunrise," and "Southeastern Men," is directed by Bill Rafferty. Members of the cast include John Haglund, Mark Lane, Bill Phelps, Marc Richard, Debbie Cameron, Rita Werner, Chuck Phillips, Bill Workman, and Jeanne Tabor. (Sm.)

PETER AND THE WOLF The Magic Machine Children's Repertory Company begins its second season of puppet theater with the classic tale about the brave Peter, the Big Bad Wolf, and... in this new production by Lynn Henderson — a special guest appearance by Little Red Riding Hood. The production, directed

by Kent Braddy, blends puppet, actors, music, and special effects. Members of the cast include David Goya, Ginger Lewis, Jill Harris, Gary Prescott, and Paul Nolan. (Sm.)

THE PLAYERS The Coronado Playhouse Cabaret presents a drama, written by local playwrights Richard George and Tim Reece, about five teen actors, their friendships, and coming of age. Members of the cast, directed by the authors, are Jimmy Saba, Brenner Auld, Tracy Helgren, Robin Farley, and Lori Townsend. Coronado Playhouse, through June 7; Monday, June 6 and Tuesday, June 7 at 8:00 p.m.

SOMETHING'S AFOOT The Lamplighters Community Theatre presents the "musical murder mystery spoof" — book, music, and lyrics by James McDonald, Robert Gelfand, and David Voss — in which ten people are stranded in an isolated English country estate during what is guessed to be a rambling thunderstorm. One by one, they bite

the dust. Directed by Paul Trezise, with musical direction by Maria Zekan, the members of the cast include David Goya, Ginger Lewis, Jill Harris, Gary Prescott, and Paul Nolan. (Sm.)

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT The San Diego Public Theatre is staging the drama, by South African playwright Athol Fugard, considered by many to be one of the most powerful treatments of racism found in the theater. The story concerns the liaison between a white librarian and a black school principal, whose relationship violates the Immorality Act, which prohibits sexual relationships across racial lines in South Africa. The "statements" are the shared confessions of the lovers left compelling to make when they are caught by a policeman and exposed through the

Roach of a camera. Adrian Schell directs. Cast members are Robert Hunt, Warren C. Bowles, and J.S. Pransky. (Sm.)

THE WIZ The Crossroads College Multicultural Studies combination class and Jack and Jill, Inc., San Diego Chapter, present the winner, in 1975, of seven Tony Awards, including best musical. Crossroads college professor Juanita A. Browne directs the production, the total cast of which numbers more than 250 performers. The Pillbox is the musical conductor, and the score is performed by a thirty-two-piece band. Chante Moore is Dorothy, and Robert Miller is the Wicked Witch. There will be sign interpretation for the deaf and hearing-impaired. (Sm.)

THE SCIENCE OF MIND College of San Diego now offers ministerial degrees. We are now offering accredited B.D., D.D., and Ph.D. degree programs to become ministers and practitioners. Credit for life/work experience, schooling/personal growth training.

For more information call 298-0344, 275-3030

THE BOWERY THEATRE presents a San Diego premiere **KEY EXCHANGE** by Kevin Wade "Tart, funny, tender..." — Time Magazine "I recommend it heartily..." — S.D. Reader "A refreshing delight..." — S.D. Union through June 4, Thurs. — Sat. 8 p.m. **HELD OVER!** \$5 general admission 5th and Elm Streets 232-4088 \$1 off general admission Thursday with this ad.

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CHILDREN OF A LESSER GOD IS BREAKING ALL RECORDS

CRITICS RAVE! "An excellent production... rich, compelling, joyous. See it. Twice." — Jeff Smith, Reader "A solid hit... marvelous theatrical... a gem for the eyes and ears." — Wilton Jones, S.D. Union "Touching, engrossing, funny... a most noble effort." — Bill Hagen, Tribune

FINAL WEEKS! CALL TODAY! GOOD SEATS STILL AVAILABLE. BOX OFFICE OPEN TUESDAY-SUNDAY, NOON-8 PM, 1629 6th Ave. Ticket Prices & Performance Schedule: \$8.50-Sunday thru Thursday \$11.00-Saturday 6/11 2:30 p.m.; \$9.50-Friday 6/8 8:00 p.m. Saturday 8 p.m. Discounts for students/seniors.

SAN DIEGO REPERTORY THEATRE 235-8025

CHILDREN OF A LESSER GOD

Johns, the drama of men who buy love.

Played to standing room only crowds in Chicago, this drama explores the men who question their sexual identities and the gay hunters they employ. Directed by Kevin P. Mullin.

8 p.m. Wed.-Sat., through June 25 \$5 general admission

WHAT A SUMMER! Macbeth ARSEK RHYTHM THERIALES Tickets: Old Globe Box Office & Ticketron Agencies. Change by Phone: 232-8888 24 HOUR HOTLINE: Call 23 GLOBE Group Information: 232-5947

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

When I first heard that Terry Allen was coming to town, I wondered, "Who?" Then I found out that this is the same Allen who authored "New Delhi Freight Train," a song on the excellent Little Feat album, *Time Loves a Hero*, and my perspective shifted considerably. "New Delhi Freight Train" wasn't close to being the best track on that record, but as a hand of uncut honky tonk it drew attention to itself, arriving unheralded as it did to squat amid the more familiar Little Feat offerings of mongrelized jazz/rock/funk/country/blues. It was unusual enough that the hand had gone outside its membership for material, but to have chosen to cover a pleasant but unremarkable tune by an obscure Texas singer/songwriter was sufficiently puzzling to keep one's brow furrowed indefinitely. Now that I've had a chance to hear Allen's own recordings of his music, it seems less strange to me that Little Feat would record one of his songs, and I wonder instead why they didn't choose one of the platter tunes in the extensive Allen repertoire.

Allen is an anomaly. He is first and foremost an artist, and his paintings, sculptures, audio-



TERRY ALLEN

visual assemblages, and "environments" have been exhibited in some very prestigious museums across the

country. Music would appear to be Allen's avocation, and yet his grasp of the principles of the songwriting craft (limited as it

may seem in its application to deceptively simple country tunes) is appreciable. A native of Lubbock, a town in West Texas that has produced more than its rightful quota of rock and country legends, Allen sings of the real life of the plains—of the endless, flat highways, scorched earth, bleached sky, dust-draped horizons, and the people whose lives they encase—with an authenticity that eludes the well-heeled songwriters whose attempts at same art, by comparison, examples of creative slumming. It's difficult for James Taylor to be convincing in such songs as "Millworker" and "Brother Trucker" when we know that he probably wrote them in the comfort of his expansive, ocean-fronting, glass-and-wood retreat on exclusive Martha's Vineyard. And as much as I like Randy Newman, I can understand someone questioning his ability to burrow accurately beneath the leathery hide of the redneck (*Good Old Boys*) while perched in his L.A. manse some 2000 miles from that reality. That Allen operates from no such disadvantage is obvious in his writing, singing, and playing. Yet legitimacy is more the domain of the musicologist than the music fan and would not prove sufficient reason to listen to Allen (or anyone else, for that matter), if it weren't for his skills as a wordsmith and his capacity to bridge the wide chasm between the intellectualized and the

homespun. In Allen's songs, he describes the Texas Experience in intuitive terms without losing his objectivity. Conversely, he is highly literate in his definition of that experience without becoming detached from it. In choosing a narrative self-portraiture to depict the plains way of life, Allen is both the painter and the painted. He generally avoids the veiled condescension of the country scholar, and is not self-consciously epigrammatic à la Kris Kristofferson (you won't find in Allen's songs a back-patter such as "Freedom's just another word for nothing left to lose"). Unlike a Johnny Cash or George Jones, Allen won't accept defeatism as a natural by-product of rural life, yet in portraying the gritty nobility of that life, he refuses to romanticize it. Instead, he achieves delicate balances between the prosaic and the poetic, the pathetic and the comic, merely by fusing the earthy aphorism to the well-turned phrase (i.e., Merle Haggard meets Joni Mitchell). Allen's subtle wit would come as a revelation to those who think of the typical country singer as little better than Junior Sample on the Fritos diet. Allen can be as clever as Newman, Bill Rose, or Michel Franks without resorting to verbal slapstick, yet he is so at the risk of being misunderstood. There is a tendency for anyone with an

(Continued on next page)

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May 31 through June 4th from Las Vegas—a superb light show Special engagement, one week only!

Little Feat

MOM'S
725-4633
915 GARDEN P.A.

Sunday, June 5
New look, new music, new entertainment

BRATZ

LONDON BROS.

CLUBLAND
8:30 pm - 1:30 am
Drink specials all night.
Restaurant & bar—entirely new night.
Half-price drinks. Just bring your pay stub.

Monday, June 6
Blues rockers bop 'til you drop with

KING BISCUIT BLUES

Tuesday & Wednesday, June 7 & 8

SIERS BROS.

Coming: Thursday - Saturday, June 9-11
CLUBLAND

Coming: Sunday & Monday, June 12 & 13
L.A.'s hottest new blues band
HAMMER SMITH

Monday Kamie \$1.25 all night	Tuesday Tequila \$1.25	Wednesday Vodka \$1.25 All well drinks 50¢
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Friday & Saturday **75¢ WELLS 8-9 PM**

Thursday **LADIES NIGHT**
No cover plus long Island Iced Tea \$1.25

Happy Hour Beer Prices
Sunday - Thursday 50¢ a glass
Sunday 50¢ a glass, \$1.75 pitcher all night

Every Monday, Thursday & Saturday

Pizza 50¢ a slice. Courtesy of **DOMINO'S PIZZA**

(Continued from preceding page)
aversion to country or honky tonk to assume that when an obviously intelligent man sings this music he must be poking fun both at it and the people who like it. They would be dead wrong in Allen's case. He is proud of his plains heritage, and the inaudible chuckle that hovers over much of his recorded work is not derivative of any specific geography or demography. To the contrary, Allen seems to save his most potent salves for that unidentified body of Americans for whom pretense and a presumption of superiority are prerequisites for the "good life." Recognizing his own cultural and artistic schizophrenia, Allen skewers the self-satisfied art crowd (without renouncing his membership therein) in several songs on his definitive two-record set, *Lubbock (On Everything)*.

In one song, "Truckload of Art," Allen tells the story of a group of East Coast art snobs who take a moving van full of artworks across country to teach the "snooty super upstarts" on the West Coast something about art. Out in the open countryside, the truck overturns, killing the driver, who is told when he meets his Maker, "Son, you're better off dead than haulin' a truckload of hot avant-garde." The song then returns to the scene of the crash:

Yes, an important artwork was thrown burning to the ground/Tragically landing in the weeds/And the smoke could be seen for miles around/But nobody knows what it means... Yeah, a truckload of art is burning near the highway/And it's raging out of control/And what the critics have cheered is now shattered and queer/And their noble reviews have been stewed on the road.

In "Out (A French Song)"—"out" coming out "where"—Allen tells of having given up art to work in a factory "puttin' plastic leaves on the platter palme" bound for Los Angeles: Now some say it's pathetic/When you give up your aesthetic/For a blue-collar job in the factory/But all the exhibiting/Was just too damned inhibiting/For a beer drinking regular guy like me.

In "The Collector (and the Art Mob)," Allen sings to himself as people view his paintings in an exhibition. The Art Mob's out tonight/You better look good You better act right/The Art Mob's out tonight.

As you might have guessed by now, Allen is not signed to a major recording deal (his *Lubbock* and *Smokin' the Dummy* albums are on the independent Pale label), and his "tours" are similarly untainted by the frou-frou trappings accorded most performers. Often, he performs alone at the piano, but when he wants to "get the sound just right" he brings along his crack back-up group, the Panhandle Mystery Band, which includes the Murnes brothers and well-known mouth harpist Joe Ely. This Saturday night, Allen and his band will be the first such group to perform under the aegis of the La Jolla Museum of Contemporary Art when they play in that building's Sherwood Auditorium.

One of the things that make Jeff Beck such a great guitarist is his determination to defy the limitations of both the material he's performing and the

(Continued on next page)

457-5590

PODEO

Thursday, June 2

DIRK DEBONAIRE plus **JOE HARRIS & THE SPEEDSTERS**

Friday & Saturday, June 3 & 4

DIRK DEBONAIRE plus **BARRIE CUNNINGHAM & BLACK SLACKS**

Sunday, June 5

DAVE EDMUNDS
1 show only 9 pm

Monday, June 6

ROY BUCHANAN
2 shows 7:30 & 10:30 must be 21

Tuesday & Wednesday, June 7 & 8

Moving Targets

also on Wednesday

SUPER FASHION AUCTION

COMING EVENTS:
June 12

BEEL ROCKERS

June 26

JOHNNY WINTER

HAPPY HOUR
Monday - Friday 4-7 pm. All drinks \$1.25 (except doubles)
Free hors d'oeuvres

HAPPY HOUR SPECIAL
Saturday, 7:00-8:00 pm
All (single) drinks \$1.25. Come early & beat the cover charge!

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TUES.	Lasagna	7 pm - close Kamikazes 75¢
WED.	Potato skins	6-9 pm 25¢ draft beer 9 pm - close 75¢ draft beer
THURS.	Nachos	Magicians \$1.25 7 pm - close
FRI.	Roast Beef	Happy Hour extended to 9 pm

Food & drink specials all month (not applicable on concert nights)

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Belly Up

143 1/2 SOUTH CEDAR / DUE / OLDING BEACH CA 92075

COMEDIANS: CALL ABOUT UPCOMING COMEDY SHOWCASE

Tonight, Thursday, June 2 9pm

Rockin' Harmonica Blues with

ROD PIAZZA &



Friday & Saturday, June 3 & 4 9pm

Rock & Roll with



WHEELS
former members of
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Sunday, June 5 9pm

Rockin' Harmonica Blues with

HAMMER SMITH



An all-star blues band comprised of musicians who have performed with Sonny Hogan in Dallas, Freddie Hubbard, Linn Taylor and David Grier. Lead singer is a legend, **HAMMER SMITH**, recently performed on Michael Jackson's & Paul McCartney's new album.

Monday, June 6 9pm

New Orleans Rockabilly

ROSIE & THE RIVETERS
featuring Rosie Flores



Every Tuesday 9pm

INTERNATIONAL

REGGAE ALL-STAR



Wednesday, June 8 9pm

Reggae-Soul

BLUE RIDDIM BAND

The **BLUE RIDDIM BAND** is possibly the best known "African" reggae band in the country. Known City legend, the quartet has more than 100 live shows and released two albums. They were the first white reggae band to be invited to perform at Reggae Rhythms in London, where they received three standing ovations.

Coming:

Thursday, June 9 9pm

BONNIE BRADLEY & FRIENDS
Last time here Bonnie brought Dr. John to sit in on piano. She is currently performing in L.A. with the Tower of Power horns. We can only with the Tower of Power horns. We can only with the Tower of Power horns.

Wednesday, June 15

Thursday, June 16

Sunday, June 19

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instrument on which he performs it. A born desperado, Beck will provide an alleycat's yowl where a kitten's mew would seem more appropriate. will tickle with harmonics where the average guitarist would be reaching for his best licks, will add the most outlandish slashes and bends in spots usually calling for restraint, his playing always voiced in an aural language to which only the most technically advanced have access. Beck has often cited Roy Buchanan as a major influence on his musicianship, and one could reasonably ask why, when Buchanan's studied methodology seems relatively reserved.

After listening to both guitarists for a number of years, I can only conclude that what Beck derived from listening to and studying Buchanan was an irreverence for the technical specifications of the electric guitar and an unwillingness to accept the traditional role of the electric guitarist in a band. Unlike Beck, Buchanan's strengths do not include composition, and his own material conforms to somewhat familiar country-rock and blue-rock designs. Where he resembles Beck (or vice versa) is in his incessant toying with tones, his almost belligerent avoidance of stock riffs (especially in places where they would satisfy expectations), and his reluctance to be "up front" except when it suits his purposes. Like a politician who abandons a prepared text, Buchanan comes across as more soulful than players of equal (or even greater) skills because his playing is extemporaneous and personal. If he'd only been able to produce a body of work capable of standing on its own, Buchanan would be a huge star today. As it is, he attracts mostly other guitarists who, like Beck, detect the sublim iconoclast lurking beneath the Southern gentleman's exterior. Buchanan will be at the Rodeo for two shows this Monday night.

In other concerts this week, Worldwide Performing Arts and the Fairbanks Village Plaza are hosting a music festival this Saturday, the proceeds of which will send the festival's performers — bassist Tom Azarelo, trumpeter John Best, trombonist Hal Crook, clarinetist Bobby Gordon, pianist Bill Hunter, drummer Leon Petties, and vocalist Nanci Hunter — to France next month to participate in the Cannes Theatre Festival. The music presentation will be at the Fairbanks Village Plaza in Rancho Santa Fe. Also on Saturday, Azyrnuth and Seawind will be at Humphrey's for two shows.

On Sunday, Future Primitive, featuring Dave Millard, Turby, Daniel Jackson, Mark Dresser, James Ashford, and Leticia Jackson will perform an afternoon show at the Multicultural Arts Institute on Market Street (see the "Events" section of this issue for more information). Later that night, Dave Edmunds and Rosie Flores will be at the Rodeo in La Jolla.

CONCERTS

Tom Azarelo, John Best, Hal Crook, Bobby Gordon, Bill Hunter, Leon Petties, and Nanci Hunter: Fairbanks Village Plaza, Saturday.

MY RICH UNCLE'S

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The Dean says celebrate with

45¢ DRINKS

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UNTIL 10 PM ON THURSDAY



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KPRI FM106 NIGHT

Your host KPRI's Jeff Dean this Friday only

3 BARS 3 VIDEO SCREENS

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KGB-FM 101 SHOW

YOUR HOST JIM McINNES
\$1.00 off with KGB cards

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THE US BAND

Plus Wednesday, no cover charge all night. 50¢ drinks 'til 10pm.

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JUNE 9, 10 & 11

Marc Berman CONCERTS

THE SUMMER Season

ENTERTAINMENT



the B-52's
sat-june 18

91X FM



JOAN ARMATRADING
sun-june 26



A FLOCK OF SEAGULLS
with special guest Fixx mon-july 4



CHUCK MANGIONE
thur-july 14



MARSHALL TUCKER
sat-july 16



KOGO ENGELBERT HUMPERDINCK
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THEATRE AT ASTRO CENTER BOX OFFICE, BEARS, 3RD & WALTON STATION and at TICKETRON MALL. SPECIAL T.A.P. SEATING AVAILABLE FOR PUBLIC. SEAT \$10.00. RESERVE FOR INFORMATION. NO REFUND. CASH OR CHECKS ONLY. RESERVE BY JULY 15. PRESENTED BY S.D.S.U. ASSOCIATED STUDENTS BY MARC BERMAN CONCERTS.



AZYRNUTH
sat-june 4



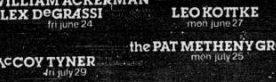
THE ORIGINAL IMPRESSIONS
fri-june 10



MJQ
fri-june 17



SPYRO GYRA
sun, mon-june 19, 20



WILLIAM ACKERMAN
ALEX DOGRASSI
fri-june 24



LEO KOTIKE
mon-june 27



LEE RITENOUR
sun-june 12



LARRY CARLTON
sun-july 17



B.B. KING
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HUMPHREY'S
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BUFFET DINNER and COCKTAILS available

June 4, 11 a.m., 18236 San Diego Blvd., Rancho Santa Fe, 481-4174, 280-9082, or 692-3669.

Agymuth and Seawind: Humphrey's, Saturday, June 4, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Terry Allen and the Panhandle Mystery Band: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Saturday, June 4, 9 p.m., 700 Prospect Street, La Jolla, 454-3541.

Black Music Festival featuring the Rickey Kelly Quartet, Rhythms of the Village, Small Axe Band, USCSD Gospel Choir, Jeannie Chatham

and Company, and Satisfaction: USCSD Student Center, Saturday, June 4, noon, 452-3382.

Future Primitive featuring Turbia, Mark Dresser, Dave Millard, Daniel Jackson, and James Ashford: Multicultural Arts Institute, Sunday, June 5, 3 p.m., 425 Market Street, downtown, 283-0544.

Future Primitive featuring Dave Millard, Turbia, Daniel Jackson, Mark Dresser, and James Ashford, with Leticia Jackson: Multicultural Arts Institute, Sunday, June 5, 3 p.m., 425 Market Street, 283-0544.

Dave Edmunds and Rosie Flores:

Rodeo: Sunday, June 5, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Chicago Fifteen and the Palomar College Jazz Band: Palomar College Theater, Monday, June 6, 7:30 p.m., 1140 West Mission Road, San Marcos, 744-1156 or 744-1150 x2316.

Roy Buchanan: Rodeo, Monday, June 6, 7:30 and 10:30 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Joni Mitchell: Civic Theatre, Thursday, June 9, 8 p.m., Third Avenue and B Street, downtown, 236-6510.

The Impressions featuring Curtis Mayfield and Jerry Butler: Humphrey's, Friday, June 10, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

The Pro-Line San Diego Stadium Jazz Festival, Part I: featuring the Gap Band, Cameo, Lakeside, the Zap Band, Cheryl Lynn, and the Soul Sonic Force: San Diego Stadium, Friday, June 10, 7:30 p.m., Mission Valley, 297-4006.

R.E.M.: Spirit, Friday, June 10, 9 p.m., 1100 Buena Vista, 276-3993.


Mapleview, Lakeside: 753-9346.

The Pro-Line San Diego Stadium Jazz Festival, Part II: featuring Luther Vandross, the O'Jays, Evelyn King, the Dazz Band, AJ Hudson One Way, and Tiers: San Diego Stadium, Saturday, June 11, 7:30 p.m., Mission Valley, 297-4006.

T.G. Sheppard: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 11 and 12, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

North County Jazz Festival featuring Buddy Rich and His Big Band: the L.A. Jazz Workshop:

JESSE DAVIS
through June 2



Contemporary music in the Sunset Lounge.

Entertainment from 9:00 p.m. - 2 a.m. Tues.-Sat.

Anthony's Harborside

University across from Anthony's Fairgrounds on Harbor Drive. For reservations, 232-6358. Lunch 11:30-4:00 Mon.-Fri., Dinner 4:30-10:30. Monday-Sunday 4:00-6:00 p.m., Happy Hour with free hors d'oeuvres.

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Thursday-Saturday

JOE TOKYO
Tuesday-Saturday from L.A.

THE SHAKE
Wednesday


JOSE MURPHY
4302 Mission Blvd., Pacific Beach 270-3220

TONIGHT! DAVID BRADLEY


Join us for our TGIS PARTY.
(Thank God it's Summer)
Come dressed for the occasion for special summer drinks.

TRUE MEXICAN MARGARITAS \$1 ONLY
EVERY TUESDAY NIGHT

THE NEW DALLAS COLLINS BAND



AUTOMATICS



Sunday, June 5 & Monday, June 6

Wind rose
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At Windrose, we serve fun!

Worldwide Performing Arts at Fairbanks Village Plaza presents


1 AND ONLY Modern & Dixieland Jazz Concert

Saturday, June 4, 1983 11:00am-3:00 pm

A fund-raising event to benefit an American-Franco happening at the International Festival in Cannes, France. Truly a first!

Tom Azarelo trumpet
Bobby Gordon bass
John Best trumpet
Bill Hunter piano
Hal Crook trombone
Leon Petties drums
featuring **Nancy Hunter** vocalist

Admission includes buffet provided by the famed French restaurant La Difference (no-host bar).
Admission: \$20 adults, \$10 children 8-17, free 7 & under.
Admission prices are tax deductible. Checks payable to the Worldwide Performing Arts (a non-profit organization).



Tickets available at:
Fairbanks Travel Agency
Fairbanks Village Plaza
P.O. Box 8266
Rancho Santa Fe, CA 92067
(619) 481-4174
or call 280-9082 / 692-3669

Bobby Shew and Friends with Bob Magnusson, Art Resnick, and Roy McCumber: the Kevin Lettau Quartet with Peter Sprague: the Chicago Six: the Palomar College Jazz Group: the Escondido High School Jazz Band; and Storm: National University/Vista Campus, Sunday, June 12, noon, on Highway 78 between Highway 15 and I-5, 941-2700.

Modern Jazz Quartet: Humphrey's, Friday, June 17, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

George Winston: La Paloma Theatre, Saturday, June 18, 7 and 9:30 p.m., First and D streets, Encinitas, 436-4030.

The B-52s: SDSU's Open-Air Amphitheatre, Saturday, June 18, 8 p.m., 265-6947.

Bobby Shew: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 18 and 19, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Spyro Gyra: Humphrey's, Sunday and Monday, June 19 and 20, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

William Ackerman, Alex DeGrassi, and Shadowfax: Humphrey's, Friday, June 24, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Jon Armistead: SDSU's Open-Air Amphitheatre, Friday, June 24, 8 p.m., 265-6947.

Three Dog Night: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, June 24, 7:30 p.m.; and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Johnny Winter: Rodeo, Sunday, June 26, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Leo Kottke: Humphrey's, Monday, June 27, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Leon Redbone: Humphrey's, Tuesday, June 28, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

"Jazz Live" featuring Art Resnick and Friends: San Diego City College Theatre, Tuesday, June 28, 8 p.m., 14th and C streets, 234-1062.

CLUBS

Club listings are compiled by Shari Colver. If you wish to be included, please call 231-7821 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-6519: Lady and the Tramps, country and contemporary, Thursday through Saturday.

Bargains! Check our low, low prices!

Buy · Sell · Trade
Records · Tapes · Stereos
Guitars

Top Cash Paid
for records, cassettes, stereo equipment, guitars, guitar amps, song books, TV, video: discs, cassettes, games & equipment.
Rock posters, T-shirts, buttons & memorabilia.
Wanted: old Beanie memorabilia.
We buy anything of musical value. Fantastic selection!
Ask about our "Guaranteed Buy-Back" policy.

Record Heaven
5969 El Cajon Blvd., 582-1884
Open daily 11:30am-7:30pm
Friday & Saturday till 8:00pm, Sunday noon-6:00pm, closed Tuesdays.

Rent-a-record here cheap!

THE WILD TURKEY
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

THURSDAY THROUGH SATURDAY



PROPHET
THURSDAY IS HEINEKEN NIGHT ONLY \$1.35



SUNDAY
FUZE
TURKEY-LA NIGHT
TEQUILA DRINKS \$1.05
BEER & WINE 75¢

MONDAY THROUGH WEDNESDAY

TREMOR
MONDAY NIGHT DR. PEPPERS \$1.35
TUESDAY NIGHT \$1 WELL DRINKS
WEDNESDAY NIGHT
91¢ RUM DRINKS
WEDNESDAY NIGHT IS
91¢ The Rock of the 80's! NIGHT

HAPPY HOUR DAILY 2:00 PM-5:30 PM

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

the fabulous Spud Brothers
Tuesday-Saturday 9:00pm-1:00am



NOW AT THE BOATHOUSE!

Steve Hudson
Sunday-Monday
8:30pm-12:30am

2040 Harbor Island Drive

Bodie's WORLD FAMOUS DIVE BAR

Thurs. June 2
Live music with the
Rockin' Roulettes
Tomcat
Mojo Nixon

Fri. June 3
The Seventh
Mitchell Cornish and the New Hellhounds
The Roosters

Sat. June 4
Live music with the
Majestiks
Katz n' Jammer

Sun. June 5
Some Girls

Mon. June 6
Bob Wilhelm
Served up with 90¢ appetizers

Wed. June 8
Modern Rhythm

Corner of University & College
6149 University Avenue 583-5700

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9622. The Mighty Flyers, rock and roll, Thursday; the Wheelers, rock and roll, Friday and

Saturday; Hammer Smith, rhythm and blues, Sunday; Rose and the River, rockabilly, Monday; the International Rogues, All Stars, reggae, Tuesday; the Blue Riddim

Raid, reggae and soul, Wednesday; Midwestern Concerts, Stone's Thyme, vintage jazz, swing, and rock, Wednesday; the Eric Hughes Band, 40s jazz, Friday; Wholly Cafe, 40s swing, Sunday.

Hobby C's, 485 First Street, Encinitas, 436-3897, Radio Romance, rock and roll, Thursday through Saturday; Network, rock and roll, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Charlie's Nightclub, 680 West San Marcos Boulevard at Highway 780, San Marcos, 744-4120; Wes Rev and the Countermans, country, Wednesday through Saturday; and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Dakota, country, Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Corral, Del Mar, 275-6056; Pose, country, Wednesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-5093; This Kid, rock and roll, Thursday; dance to recorded music with Rockin' Steve W., Friday and Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-8753; Moving Targets, rock and roll, Thursday through Saturday; Incognito, rockers, rock and roll, Sunday and Tuesday; the Reflectors, rock and roll, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151; Don Tension, contemporary, country, and video, Tuesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Django, jazz, Thursday through Saturday.

Giorno's, 280 North El Camino Real, Encinitas, 442-1676; The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; Django, jazz, Sunday through Tuesday; Island Rhythms, rock and blues, Wednesday.

Henry's, 264 Elm Street, Carlsbad, 729-5244; Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6611; The Mar Del, vintage rock, Wednesday through Saturday; Barrie Cunningham, rockabilly, ballads, and variety, Sunday through Tuesday.

Hungry Hunter, 1223 Vista Way, Oceanside, 433-2633; The Twentones, rock and roll, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831; Live entertainment Wednesday through Saturday, call club for information.

Monte Carlo Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400; Steve Hudson, comedy and music, Thursday through Saturday; Travis with Deane and Al, jazz and contemporary, Sunday; Ken Anderson, contemporary, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; R. Roy Clayton, contemporary folk, Thursday; Sam Hinton, folk music, Lemmy Anderson, topical folk music, Friday; the Somewhat Savoyers, string band music, Walt Richards, bluesgrass, Saturday; the New Deal String Band, string band music, Sunday; Old Time Hot Night, Tuesday; Bob Phelps, contemporary folk music, Wednesday.

Panda's, 1309 Camino Del Mar, 481-0414; The Jack Costanzo Quartet, contemporary Latin and American music, Thursday through Saturday; rhythm and blues jam session featuring the Five Careless Lovers, Sunday afternoon.

Pea Soup Anderson's, 890 Palomar Canyon Road, Carlsbad, 438-0880; Shock, rock and roll, Thursday through Saturday; Ricks, rock and

roll, Wednesday.

Pizza Chalk, 918 South Santa Fe, Vista, 738-5740; San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomera Club, 12237 Pomera Road, Poway, 748-1135; Telegraph Canyon, country, Wednesday through Saturday, with country dance lessons early evening, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070; The Hurricanes, rhythm and blues, Thursday through Saturday; Robyn Hays, rock and roll, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889; CW Express, country, rock, Friday and Saturday.

Ramada Inn, Scotty's Pub, 2500

South Escondido Boulevard, Escondido, 747-5000; Ted and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2186; Veranda Lounge (downstairs), Baby Face and Friends, contemporary, Tuesday and Saturday.

through Saturday.

Rox, 517 East First Street, Encinitas, 436-5001; Kevin Lettau and Ron Satterfield, jazz, Friday; the Triple Sprague Quartet, jazz, Saturday.

Rudy's Hidden Acres, 1200 Carmel Valley Road, Del Mar, 481-9636; Art Hall, piano bar, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Escondido, 743-1124; Kent Hemer, contemporary piano, Thursday; Michael Rhodes, contemporary electric piano, Friday; African Jack, contemporary guitar, Monday; Gina Sero, original vocal guitarist, Tuesday; David Haddock, contemporary guitar, Wednesday; live contemporary and classical music, lunch time, seven days.

Stage Coach Inn, 1965 Vista Way, Vista, 724-9800; Texas, country, Thursday through Saturday; Four Way Deal, country, Wednesday and Sunday.

Tequila Plaza, 3296 Mission Avenue, Oceanside, 757-7757; Fremont, rock and roll, Tuesday through Saturday; the Steve Arthur Show, rock and roll, Sunday through Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 724-1465; The Blue Tavern Express, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032; Jockey Club, Tremor, rock and roll, Thursday through Saturday; "Bart Room": Live contemporary music, Friday and Saturday; call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 743-8648; Robyn Hays, rock and roll, Thursday through Saturday; Foreign Affairs, rock and roll, Sunday and Monday; Automatics, rock and roll, Tuesday and Wednesday.

The Wooden Nickel, 13303 Poway Road, Poway, 486-1169; Ron Morn, contemporary, Tuesday through Thursday; Almost Live, country rock, Friday and Saturday.

Beaches

Anselme's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107; Gina Robles, contemporary, Friday and Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; Roberta Linn, contemporary, Tuesday through Saturday.

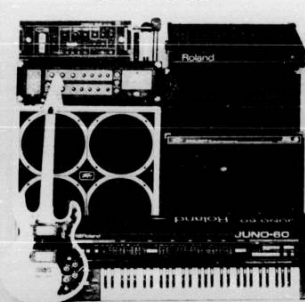
"Babie Belle," at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge, P.F. Flyers, contemporary, Tuesday through Saturday; jazz jam session with Joanne and Jimmy Chiofalo, early evening Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822; Rock and roll, Thursday through Saturday, call club for information.

Blue Parrot, 1298 Prospect Street, La Jolla, 434-9131; Kathy Showmaker Quartet, jazz, Thursday; Road Work Ahead, jazz, Friday and Saturday; the Joe Martello Quartet, jazz, Sunday; the Bill Coleman Trio, jazz, Monday; the Denise Lister

AES 578-6660



DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach 755-6733
NO COVER UNTIL 9PM
Happy hour every night 50¢ well drinks

Thursday, Friday, & Saturday
Moving Targets



Monday & Tuesday
-Closed Monday-

INCOGNITO Rockers



91X Night The Rock of the 80's!
New Wave Fashion Night
with your host
91X D.J. Billy Bones
Prizes for best New Wave fashions

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ZZAJJ IS BACK!

Friday & Saturday 9:30 p.m. - 1:30 a.m.

THE CROSSROADS

San Diego's Oldest Jazz Club
340 Market Street "Overlook in the Gaslamp Quarter"
on the corner of 4th and Market 233-7856

LIVE IN CONCERT
91X
The Rock of the 80's!
presents this Sunday



DAVE EDMUNDS
RODIE FLORES
Sunday, June 5, 9:30 pm
An evening with the King of Rockin' Blues Guitar



ROY BUCHANAN
Monday, June 6, 7:30 & 10:30 pm



THE JOHNNY WINTER GROUP
Sunday, June 26
One exclusive show at 9:00 pm
All of the above concerts at



Corner of La Jolla Village Drive and Villa La Jolla Drive
457-5590

This Bud's for you!



LEON REDBONE
Tuesday, June 28, 6:30 & 9:30 pm

2241 Shelter Island Dr. 224-3577
All ages welcome
Advance tickets on sale at Rodeo, SEARS, and TICKETRON outlets and at Humphrey's on day of show only!
Produced by
TONY KALINIAN
Present



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Across from the
late Campus Drive-In

NEW LPs
Cress - Yes Sir - new LP \$5.99; Iron Maiden LP - Peace of Mind \$5.99; New Order LP - Power Corruption \$5.99; Diamonds Galas - Litany of Satan \$5.99; Dance Craze - Wipeout! Madness, Bad Manners \$7.99; Electric Guitars \$7.99; Wolfman LP \$4.99; Motorhead LP - new import LP \$7.99; Bob Marley LP - Contraband \$5.99; Style Council \$7.99; Money Go Round \$4.99; Malcolm McLaren - new album \$7.99

NEW THIS WEEK
LPs - Punk & Disorderly, vol. 3, Quartz, Mike Oldfield, Parroti Column, Virgin Prunes.
12" - Nick Heyward, Big Country, S.S. Deconstruct, Dave Edmunds.
New Magazine - The Face, Electronic Music Maker, Record Mirror w/cassette
Singles - Nick Lowe, Dave Edmunds, Future 2000 w/c. The Clash.
CASH PAID FOR USED LPs & 45s.

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at the Shelter Island Marina Inn
Phone 223-2572

Thursday, June 2
75¢ MARGARITAS
7 pm to closing
Thursday-Saturday, June 2-4



Friday, June 3
50¢ DRAFTS
8 pm to 10 pm
Sunday & Monday, June 5 & 6

BARKER & ORR

Thursday-Saturday, June 7-11



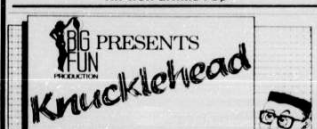
No cover charge at
DOC MASTERS

Le Chalet

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.
All well drinks 75c



Thursday, Friday & Saturday
June 2, 3 & 4

the Biggest Fun
to hit town
in years!



BF DEAL
rocks into town
Sunday & Monday June 5 & 6
Don't miss them



WHITE DWARF
Tuesday & Wednesday June 7 & 8

Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the rock 'n' roll scene in San Diego. It's WHITE DWARF — featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor, Latin percussion; Don Rossini, bass; and Craig Marshall, drums.

5046 Newport Ave. Ocean Beach
222-5300

and rock. Thursday through Saturday.

Mustang Club, 3505 Sports Arena Boulevard, Loma Portal, 223-5596. Larry Pruitt and Cinnamon Ridge, country. Tuesday through Saturday. Branded, country, Sunday. Country Jambo featuring two bands. Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary. Wednesday through Saturday. The Keyvyn Lettau Quartet, jazz. Sunday. Wheels (formerly Tweed Snickers), rock and roll. Monday and Tuesday.

Rodco, 8880 Via La Jolla, La Jolla, 457-5590. Dirk Debonaire, rock and roll. Thursday through Saturday. Tom "Cat" Courtney, blues. Thursday. The Balz Band, rock and roll. Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630. Shine It On, contemporary. Tuesday through Saturday. Musical entertainment. Sunday and Monday. Call club for information.

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

Teas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849. Tom "Cat" Courtney, blues. Thursday. The Balz Band, rock and roll. Friday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The New Dallas Collins Band, rock and roll. Wednesday through Saturday. Prophet, rock and roll. Sunday and Monday.

San Diego North

The Athlete Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Cimarron, country. Tuesday through Saturday.

The Alamo, 1093 Clairemont Drive, Clairemont, 276-2240. Flywell, rock and roll. Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Live rock and roll. Call club for information.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3106. Silver Wing, top 40. Wednesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 963-5862. RPM, rock and roll. Tuesday through Sunday.

Blarney Stone Pub, 5017 B. Iliwa Road, Mission Valley, 291-8635. The London Brothers, rock and roll. Tuesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Thunderbolt the Wonderbolt, rock and roll. Tuesday through Saturday.

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

Donatelli's, 5323 Mission Center Road, Mission Valley, 297-6170. Jim Moore, contemporary. Tuesday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. The London Brothers, rock and roll. Tuesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. William Wright, piano variety. Tuesday through Saturday. Gary

Narramore, jazz. Sunday and Monday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment. Tuesday through Saturday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720. Baja Strings, top 40. Tuesday through Saturday.

Islands Lounge, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Harvey and Snd

St. Joe, jazz, swing, standards, and show tunes. Tuesday through Saturday.

Kearny Mesa Bowl, 7505 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. The Dogies, top 40. Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Mike Murphy, variety. Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Ron Rubin Band, rock and roll. Wednesday through Saturday. With Toys, rock and roll.

Friday and Saturday. Toys, rock and roll. Sunday through Tuesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 263-0060. Forward Motion, top 40. Tuesday through Sunday.

Monterey Whaling Company, 867 Camino del Rio South, Mission Valley, 291-1638. The Ridge, comedy and music. Tuesday through Saturday. The Twonones, rock and roll. Sunday and Monday.

The Moonlight, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, top 40. Tuesday through Saturday. Larry Pruitt and Cinnamon Ridge, country. Sunday

and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Rock and roll. Tuesday through Saturday. Dismal, rock and roll. Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-8714. Darryl Doyle, Irish music. Wednesday through Sunday. Jim and Theresa Hinton, traditional and original Celtic music. Tuesday.

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714. Darryl Doyle, Irish music. Wednesday through Sunday. Jim and Theresa Hinton, traditional and original Celtic music. Tuesday.

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 4287 mission blvd

Wednesday-Saturday
9:30 p.m.-1:30 a.m. **Jim Hawley**

Sunday Night **Jazz**
9:00 p.m.-1:00 a.m. **Ella Ruth Piggee**

Monday & Tuesday
9:30 p.m.-1:30 a.m. **Wheels** formerly "Tweed Snickers"

Monday is **Ladies' Night** \$1.00 drinks

Tuesday is **Restaurant Employee Night**
Wear your T-shirt \$1.00 drinks.

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Happy Hours
3-6 pm Monday-Friday
Margaritas \$1.25 • Well Doubles

Club DIEGO'S
Beginning of Summer Cocktail Party
Drinks — 98¢ (in Club Diego's only)
Wednesday, June 8, 5-8 pm

860 Garnet, Pacific Beach off Mission Blvd. 272-1241

HALCYON
4258 W. Pt. Loma 225-9559
Thursday, Friday & Saturday, June 2, 3 & 4

The Halcyon proudly presents
MCA recording artists
FOUR EYES

Sunday & Monday, June 5 & 6
the FEATURES

Coming Attraction
Starting Tuesday, June 7th
THE HEROES

School's out — come and kick off your summer at the best happy hour in town and the only one featuring live Rock & Roll

Rock & Roll Happy Hour
Every Friday
Doors open at 5:00 p.m.
Complimentary hot and cold hors d'oeuvres
All well drinks, draft beer, and wine just 50¢ from 5:00-7:30 p.m.

Every Wednesday night
is Dollar Night.
All well drinks, domestic
beer & house wine for
just a buck.

Every Thursday night
is Ladies' Night.
All ladies admitted free.
Super drink specials.

WE'RE DEALING
LIVE ROCK AT **THE ALAMO**

SAN DIEGO'S
NUMBER 1
ROCK BAND
FLYWEIL

TUESDAY THRU
SATURDAY FROM
8 PM NIGHTLY

TUESDAY IS
T-SHIRT NIGHT
WITH KPRI
57TH CONSECUTIVE
WEEK & BIGGER
THAN EVER. FREE
DRINKS FROM
KPRI'S GARY KELLEY
TO THE FIRST 100
PEOPLE BEFORE
9:59

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

THURSDAY IS
"A CHORUS LINE"
NIGHT
LADY DANCERS IN
A SENSATIONAL,
GLAMOROUS
COMEDY VARIETY
SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59

EVERY TUESDAY, WEDNESDAY, THURSDAY,
HAPPY HOURS 8 PM TO 9 PM
ANY DRINK IN THE HOUSE 75¢
BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TUES. - THURS. \$2, FRI. & SAT. \$3
MUST BE 21 WITH PROPER I.D.
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3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

SEXTON'S
Restaurant & Night Club
Dance & Sing with
the Bybee Band
Monday

Appetizing Tuesday & Wednesday
9:00 pm-11:30 am
Miss D'Meanors

Tuesday Ladies' Day
11:00 am-2:30 pm
Complimentary glass of wine with lunch for ladies
8:30 pm-12:00 midnight — all well drinks & domestic beer 75¢

Wednesday Hump Day Special
6:00 pm-10:00 pm — all well drinks & domestic beer 75¢

Slap
Thursdays, Fridays & Saturdays
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Banquet facilities available
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Catch A Rising Star-West

Before going home, come to McDini's —
the best variety showcase in southern California.
Auditions every Monday, Tuesday & Wednesday,
4:30-7:30 pm; showcase on Thursday & Friday, 5:00-9:00 pm.
Contact Mike B., 232-1795, Monday-Friday, 3:30-8:30 pm.

Happy hour — Monday-Friday, 4:00-7:00 pm.
Enjoy our seafood bar and the best of entertainment at
McDini's, 647 Market, Downtown San Diego.

Join the Fun at... San Diego's longest running act!
(EST. 1890)

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SUNN BETA LEAD
With 4121 cabinet, channel switching,
100 watts, variable EQ. Power to rock.
Reg. \$1179.00
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SUNN SL-260
2-12" channel switching, 60 watts,
variable EQ.
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SUNN SL-160
12" channel switching, 60 watts,
variable EQ.
\$359.00

Original design was for Carmen Appice — now we have one left for you.
Butcher block finish, complete tonal range, includes hardware.
Reg. \$4299.00

LIKE NEW — ONLY \$1999.00

ARIA Guitars — 30% off
VANTAGE Guitars — 40% off
ANTARES Guitars — 50% off
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— Low prices —

1435 Grant Street, San Diego 291-2330
(off Morena Blvd., take Sherman Street to Grant)
Great location — free parking

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UP? FOR

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A Tale From the Crypt—Thursday
El Caimo Blvd. & Mission (Bermejo)
I-D also presents Saigon Palace every
Saturday at 600 5th Avenue

The selection of records off the record

THE RED COAT INN
The Club of the '80s

Tuesday-Saturday, May 31-June 4

PROPHET
Sunday, June 5
SPECIAL GUEST

Monday, June 6
91X The Rock of the '80's! NIGHT
ILLUSION & ENUF
50¢ drinks, 8-10 pm

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks
Wednesday KPRT Night 2 drink for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
Friday & Saturday 7-9 pm \$1 Drinks	

Entertainment 7 nights a week.
5933 University Avenue, just west of College. 583-6670

BEACH CLUB
OCEAN BEACH, CALIFORNIA

No cover - Dancing

DESTINY
Old friends are back with us tonight, Friday and Saturday. Dance, dance, dance with us!

Beer Feat
Wednesday the 8th is the night to go O.C. - Wild on Wednesdays - well, just from 7:00 pm until the band starts.

1921 Bacon St. at Newport Ave. O.B. 222-6822

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Lobby Terrace and Co., contemporary, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338. Stagecoach, country, Wednesday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Joe and Don Gamero, contemporary, cides, and "Ekins," Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3903. Trossers, ska and reggae. Effects, rock and roll. Thursday: Urban Umbrella, rock and roll. Fourway, rock and roll. The Sugarbuddies, rock and roll. Friday: Joey Harris and the Speedsters, rock and roll. Clear Spot, rhythm and blues. Susan Rhee and the Orientals, rock and roll. Guy Goode and the Decent Tones, rock and roll. Saturday: Rhythm and Blues Night featuring the Spirit All-Star Blues Band. Tuesday, San Diego Songwriters' Showcase with Controlled Substance and others. Open stage for original music. Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. The Dan Lavigne Trio, jazz and contemporary music for dancing. Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, country and contemporary. Tuesday through Saturday. Johnny Cadillac and his, contemporary. Sunday and Monday.

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

Wangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steer Crazy, country. Tuesday through Saturday. Live country music. Monday, call club for information.

San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6358. Live entertainment. call club for information.

Antec Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3325. The Breakers, rock and roll. Wednesday through Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Eddie Preston, contemporary. Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 297-8010. The Spud Brothers, 50¢ and 10¢ rock, Tuesday through Saturday. Live entertainment. Sunday and Monday, call club for information.

Cafe del Rey Mon, 1549 El Prado, Balboa Park, 234-8511. Bobby Batson, piano variety. Tuesday through Saturday. Raggle Taggle, Renaissance folk music, Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820. Smokey Joe, top 40. Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. Zazi, jazz. Thursday through Saturday.

Dance City, 6755 El Cajon Boulevard, East San Diego, 697-1611. V.Citizens, rock and roll. The Answers, rock and roll. Friday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Budget, top 40. Thursday through Saturday. Live entertainment. Sunday and Monday, call club for information. Fruit Flys, rock and roll. Tuesday and Wednesday.

Doobie's, 1251 El Camino Boulevard,



The Pannikin and Bookworks have joined forces at the Flower Hill Mall to bring you a Coffeehouse, Cafe and Bookstore. The Pannikin will serve light specialties throughout the day and evening as well as an extensive selection of coffee and tea drinks and beer and wine.

Music—Live this weekend 8 pm

Friday June 3 **Vince Cooper Trio**

Saturday June 4 **Bill Cantos**
classical piano

Flower Hill Center 755-3735 481-8007
2670 Via de la Valle Del Mar, California

MIKE IS BACK...

Direct from the Ram Bar in Sun Valley, Idaho!

Don't miss MIKE MURPHY, a dynamic entertainer now appearing at La Hacienda, Wednesday thru Saturday beginning at 9:00 p.m.



LA HACIENDA
Mission Valley Inn
875 Hotel Circle South
Mission Valley
298-8281

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

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Thanks June 2
CHARLIE MORSE
S.D.'s shortest entertainer
CATHY CURTIS
Incredibly beautiful!
CHRISTINA VERONICA
Easy listening Latin style
Thurs., June 9
Rebecca Drake's
SINGERS WORKSHOP
First performance
SCOTT YEAGER
Folk/Contemporary

San Diego's Classic Country Saloon
Presents

CIMARRON
Tuesday - Saturday beginning at 9 p.m.
* Weeknight Happy Hour 4-9 p.m.
* Free Munchies 4-7 p.m.
* 51 Margaritas - Wed. Ladies Nite 10 a.m. - 2 p.m.
* Free Dance Lessons - Tues.-Thurs. 7-9 p.m.

Town & Country Hotel
900 Hotel Circle No.
Mission Valley
291-7131

ABILENE

C.W.'s SALOON
Carmel Valley Rd., Del Mar

Wed.-Sat.
Dance to the live country music of
Posse

Clogging lessons Tuesday 7-8:30
Couples & line dance lessons
Wed. & Thurs. 7:30-9
with Borden and Mary

All New Mexican Menu
Two combination plates
for \$8.00
7 am-9 pm
Open for breakfast, lunch & dinner
Closed Mondays

OH! RIDGE

Tuesday thru Saturday
thru July 2nd, 9:00 pm to 1:00 am
887 Camino del Rio, San Diego
291-1638

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 298-1611. Ruby Bible, contemporary. Monday, and Tuesday through Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209. Tim Reed, rock and roll. Wednesday and Thursday. Quest, rock and roll. Friday through Sunday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773. Jazz piano night with various artists. Thursday, the Joe Azarelo Quartet, jazz. Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839. Mel Lord, jazz piano.

East San Diego, 293-6581. Paul Gray, piano bar. Wednesday through Monday. Jo Brainer, piano bar. Tuesday.

Drowny Maggie's, 31d Street and University Avenue, North Park, 298-8584. Roger Bellini, blues and bluegrass. Thursday. Tim and Judy Carlstrom, folk music. Friday. Dave and Becky Robinson, traditional English ballads. Saturday. Pico Sevilla and Rodrigo, flamenco guitar. Sunday. Old Time Host Night. Monday. Richard Freeman, folk and bluegrass. Early evening Tuesday. Siamia Gael Celli Band, traditional Irish music. Tuesday. Bluegrass jamboree, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. Most Valuable Players, pop and jazz. Friday and Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, 232-5009. Marie Labrecque, jazz. Friday.

Hamburguesa, 4036 West Wallace Street, Old Town, 295-0584. Robb Huff, contemporary. Thursday, with open stage talent night. Thursday, jam nights Friday and Saturday.

Harpoon Henry's, 3725 Shelter Island Drive, Shelter Island, 224-8242. J.J. Frank and Zargon, new jazz wave. Friday and Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3861. Stephen and Tanya, contemporary. Tuesday through Saturday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577. Larry Page, contemporary. Wednesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Live entertainment. Wednesday through Saturday, call club for information.

Kelly's Pub, 6344 El Cajon Boulevard, East San Diego, 286-4400. Rusty Jones, contemporary folk, blues, and "goodtime music." Wednesday and Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7282. Llama, classical guitar. Tuesday and Wednesday. Julio Aguirre, classical guitar. Thursday. Doug Hewitt, originals and soft folk music. Friday. Walter, classical guitar. Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday. Rocco, rock and roll. Tuesday. Starline, rhythm and blues, rock, and soul. Wednesday.

McDon's Downtown, 647 Market Street, downtown, 232-1705. Mike Broadard, contemporary. Monday through Friday, with "Catch a Rising Star" Week. Amateur talent shows, late afternoon Thursday and Friday. Ramon Simons, piano variety, lunchtime Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Bratz, rock and roll. Thursday through Saturday. Live rock and roll. Sunday and Monday, call club for information; the U.S. Band, rock and roll. Tuesday and Wednesday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 298-1611. Ruby Bible, contemporary. Monday, and Tuesday through Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209. Tim Reed, rock and roll. Wednesday and Thursday. Quest, rock and roll. Friday through Sunday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773. Jazz piano night with various artists. Thursday, the Joe Azarelo Quartet, jazz. Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839. Mel Lord, jazz piano.

Guitar Trader
AND DRUM WORLD

GRADUATION SALE

Congratulations grad you've finally made it. Just think of all the useful things you've learned, like math for example. Now you can tell a high price from a low price and so you know Guitar Trader's prices are the lowest. And what about history? Who could forget that Guitar Trader has always provided its customers with great service, unbelievable warranties, and expert sales people to assist you, not hassle you. As for spelling, everyone knows that our prices are clearly spelled out and tagged, and that makes getting the best deal as easy as A-B-C. Just look at this small example of our sale prices!

Acoustic Guitar Specials
Congratulations grad you've finally made it. Just think of all the useful things you've learned, like math for example. Now you can tell a high price from a low price and so you know Guitar Trader's prices are the lowest. And what about history? Who could forget that Guitar Trader has always provided its customers with great service, unbelievable warranties, and expert sales people to assist you, not hassle you. As for spelling, everyone knows that our prices are clearly spelled out and tagged, and that makes getting the best deal as easy as A-B-C. Just look at this small example of our sale prices!

Electric Guitar & Bass Specials
Congratulations grad you've finally made it. Just think of all the useful things you've learned, like math for example. Now you can tell a high price from a low price and so you know Guitar Trader's prices are the lowest. And what about history? Who could forget that Guitar Trader has always provided its customers with great service, unbelievable warranties, and expert sales people to assist you, not hassle you. As for spelling, everyone knows that our prices are clearly spelled out and tagged, and that makes getting the best deal as easy as A-B-C. Just look at this small example of our sale prices!

Drum World Specials
Congratulations grad you've finally made it. Just think of all the useful things you've learned, like math for example. Now you can tell a high price from a low price and so you know Guitar Trader's prices are the lowest. And what about history? Who could forget that Guitar Trader has always provided its customers with great service, unbelievable warranties, and expert sales people to assist you, not hassle you. As for spelling, everyone knows that our prices are clearly spelled out and tagged, and that makes getting the best deal as easy as A-B-C. Just look at this small example of our sale prices!

Keyboard Specials
Congratulations grad you've finally made it. Just think of all the useful things you've learned, like math for example. Now you can tell a high price from a low price and so you know Guitar Trader's prices are the lowest. And what about history? Who could forget that Guitar Trader has always provided its customers with great service, unbelievable warranties, and expert sales people to assist you, not hassle you. As for spelling, everyone knows that our prices are clearly spelled out and tagged, and that makes getting the best deal as easy as A-B-C. Just look at this small example of our sale prices!

565-8814

early evening Thursday through Saturday.

Paopago, West Harbor Drive, Seaport Village, downtown, 232-7581; Barry Craig, contemporary and jazz, Tuesday through Saturday; Joseph Hovs, classical guitar, Sunday brunch.

Patrick's II, 428 S Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Loni Bell and Sleep Meyers, jazz, early evening Sunday.

Prophet Restaurant, 4451 University Avenue, East San Diego, 283-7448; Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday; Loni Bell and Friends, jazz, early evening Thursday; Loni Bell and Sleep Meyers, jazz, early evening Sunday.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-4700; Mard Milligan, guitar variety, Tuesday through Saturday; Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

Sheraton Harbor Island, 1390 Harbor Island Drive, Harbor Island, 291-3900; Reflections: Duckall Revo, vintage rock, Tuesday through Thursday; and Friday happy hour; Harvey and 52nd Street Five, jazz, swing, standards, and show tunes, Monday.

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Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 563-3420; Ella Ruth Fagge, jazz and rhythm and blues, Thursday through Saturday; Control, blues, country, and rock, Friday and Saturday evenings and Sunday afternoon.

Trigon House, 6179 Mission Gorge Road, Santee, 562-1934; Harmonica John and Mutiny, country and blues, Friday and Saturday.

Uke Man's, 2551 University Avenue, North Park, 295-5426; Sunny Nites, "goodtime music" and variety, Friday; Ron Cobb's Distant Band, Dixieland, Saturday.

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

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421; Highway, funk, blues, Latin jazz, Friday and Saturday.

Alpine Resort, 5635 Willows Road, Alpine, 445-3162; Blue Steel country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Lorie Hutton and Dany Best, contemporary, Friday and Saturday.

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

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; U.S. Male, rock and roll, Thursday through Saturday.

Blaney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263; Sean McKiver, Irish music, Wednesday through Sunday.

The Bonadocs Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Harmonica John and Mutiny, country, blues, country, and rock, Friday and Saturday evenings and Sunday afternoon.

Bramson's Place, 7973 Mission Gorge Road, Santee, 562-1934; Harmonica John and Mutiny, country and blues, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 443-5757; Chain Reaction, contemporary music for dancing, Tuesday through Saturday.

The Cal, yno Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morris, country, Thursday through Saturday.

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

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0323; Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Film Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Live country music, call club for information.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-9517; Rich Paulmer, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Stud, 1377 Woodside Avenue, Santee, 446-3402; Country Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

Lakehead Resort, Highway 79, Coyamaca, 765-0736; Trance, rock and country rock, Friday and Saturday.

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Mama's Mink, 533 East Main Street, El Cajon, 442-5572; Gravel Canyon, country, rock, Tuesday through Saturday.

Mike D's, 5953 Mission Gorge Road, Santee, 448-9934; Fuse, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500; Live music, call club for information.

The Olympic Flame, 5629 Mission Gorge Road, Santee, 449-1566; The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

Organ Power Place, 3459 Imperial Avenue, Lemon Grove, 463-4977; Tommy Stark, family musical entertainment, sing-along, seven nights, with puppet shows by Betha Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; Billy Thomas and the Ambush Gang, country rock, Friday and Saturday.

On Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Leather and Lace, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111; The Press, rock and roll, Thursday through Saturday.

Pat's Place, 7828 Broadway, Lemon Grove, 464-9284; Fortune, country rock, Friday and Saturday.

Pine Valley Restaurant, Old Highway 80, Pine Valley, 473-8727; Illusion, rock and roll, Thursday through Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; Charlie Hewitt, contemporary, Tuesday through Saturday.

Seaside's, 7253 El Cajon Boulevard, La Mesa, 460-1500; The Del Bybee Big Band, big band swing, Monday; Mike D'Monon, contemporary, Tuesday and Wednesday; Slip, contemporary, Thursday through Saturday.

The Tropicana Lounge, 5975 Severn Drive, La Mesa, 465-5255; Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0066; Farley and the Brand X Band, country, Thursday through Saturday.

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South Bay
Ballots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889; Reverse Melank Theory, "cray rock and roll," Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200; Prephet, rock and roll, Tuesday through Saturday.

Country Bumpkins, 1862 Palm Avenue, Imperial Beach, 429-1161; Live country music, Tuesday through Saturday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Bandit, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Dehesa, country, Thursday through Saturday.

Joe's, 415 Broadway, Chula Vista, 420-4828; Nick Montana, country, Latin, standards, and pop, 40 Friday and Saturday.

La Mesa, 1441 Highland Avenue, National City, 474-3222; Bruce Robbins, guitar "sing-along," Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7133; Fenda Turner and the Silver Spurs, country, Friday and Saturday.

The Lasers, 1322 Third Avenue, Chula Vista, 427-4200; Live rock and roll, Wednesday through Saturday, call club for information.

Old Bonita Star Restaurant, 4014 Bonita Road, Bonita, 479-3537; Wayne Gire, contemporary and country rock, Tuesday through Saturday.

Palmato Star, 3008 Main Street, Chula Vista, 427-5889; Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2506; Mike Sanders, contemporary, Tuesday through Saturday; Gary Lehman.

Seaside's, 7253 El Cajon Boulevard, La Mesa, 460-1500; The Del Bybee Big Band, big band swing, Monday; Mike D'Monon, contemporary, Tuesday and Wednesday; Slip, contemporary, Thursday through Saturday.

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Tempo Inn, 1660 Broadway, Chula Vista, 427-1204; Bach-a-la-Trio, Fusion: Wild Turkey Guy Guido and the Deedees: Tonye.

Trophy Inn, 999 National Avenue, National City, 477-5753; Frank Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 426-2500; Prephet, rock and roll, Tuesday through Saturday.

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Foreign Affairs: Whiskey Flats
Four Eyes: Halcyon, Doc Masters
Four Eyes: Halcyon, Doc Masters
Fuse: Wild Turkey
Guy Guido and the Deedees: Tonye.

Joe Harris and the Speedsters:
Rides, Spirit
Hovos: Halcyon
Hot Shot: Racer's
Illusion: Pine Valley Restaurant
Incognito Rides: Distillery
Nightclub

Island Rhythms: Gismo's
Joe Tokyo: Joe Murphy's
Kicks: Joe Murphy's
Knuckheads: Le Chalel
Little Sister: Mom's
London Brothers: Mom's
Plonjon's

The Mar Dela: Hill House
Moving Targets: Distillery East
Rides
Network: Bobby G's
The Nomads: Joe Murphy's
Pines: Train Horse
The Press: Park Place
Prephet: Park Place, Wild Turkey, Windsor

Quest: Trojan Horse, Old Town Saloon
Radio Romance: Bobby G's
The Reflectors: Distillery
Nightclub
Reverse Melank Theory: Balouts of the Beach

Susan Rose and the Orientals:
Spirit
Rhythms: Gismo's
Robyn Bantz: Phony Mine Co., Whiskey Flats
RPN: Black Angus/Mission Valley
The Shakes: Joe Murphy's
Shocks: Joe Murphy's
The Silver Brothers: Mom's
The Spud Brothers: East House
Status: Tropicana Lounge
The Sugarbushes: Spirit
This Kid: Distillery East

Thunderbolt the Wonderbolt:
Rambury's
Time Machine: Sheraton Harbor Island
Toys: Let's Greenhouse
Tremor: Vista Entertainment
Center: Wild Turkey
The Twosomes: Monterey Whaling
Urban Unhairs: Spirit
U.S. Male: Black Angus/El Cajon
The Us Bands: My Rich Uncle's
Wheels (formerly Tweed Sneakers): Old Pacific Beach Cafe, Betty Up

White Devil: Le Chalel
X-Offenders: Dance City

Yelp: The Alamo
Foreign Affairs: Whiskey Flats
Four Eyes: Halcyon, Doc Masters
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Joe Tokyo: Joe Murphy's
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Plonjon's

The Mar Dela: Hill House
Moving Targets: Distillery East
Rides
Network: Bobby G's
The Nomads: Joe Murphy's
Pines: Train Horse
The Press: Park Place
Prephet: Park Place, Wild Turkey, Windsor

Quest: Trojan Horse, Old Town Saloon
Radio Romance: Bobby G's
The Reflectors: Distillery
Nightclub
Reverse Melank Theory: Balouts of the Beach

Susan Rose and the Orientals:
Spirit
Rhythms: Gismo's
Robyn Bantz: Phony Mine Co., Whiskey Flats
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The Shakes: Joe Murphy's
Shocks: Joe Murphy's
The Silver Brothers: Mom's
The Spud Brothers: East House
Status: Tropicana Lounge
The Sugarbushes: Spirit
This Kid: Distillery East

Thunderbolt the Wonderbolt:
Rambury's
Time Machine: Sheraton Harbor Island
Toys: Let's Greenhouse
Tremor: Vista Entertainment
Center: Wild Turkey
The Twosomes: Monterey Whaling
Urban Unhairs: Spirit
U.S. Male: Black Angus/El Cajon
The Us Bands: My Rich Uncle's
Wheels (formerly Tweed Sneakers): Old Pacific Beach Cafe, Betty Up

White Devil: Le Chalel
X-Offenders: Dance City

Yelp: The Alamo
Foreign Affairs: Whiskey Flats
Four Eyes: Halcyon, Doc Masters
Four Eyes: Halcyon, Doc Masters
Fuse: Wild Turkey
Guy Guido and the Deedees: Tonye.

Joe Harris and the Speedsters:
Rides, Spirit
Hovos: Halcyon
Hot Shot: Racer's
Illusion: Pine Valley Restaurant
Incognito Rides: Distillery
Nightclub

Island Rhythms: Gismo's
Joe Tokyo: Joe Murphy's
Kicks: Joe Murphy's
Knuckheads: Le Chalel
Little Sister: Mom's
London Brothers: Mom's
Plonjon's

The Mar Dela: Hill House
Moving Targets: Distillery East
Rides
Network: Bobby G's
The Nomads: Joe Murphy's
Pines: Train Horse
The Press: Park Place
Prephet: Park Place, Wild Turkey, Windsor

Quest: Trojan Horse, Old Town Saloon
Radio Romance: Bobby G's
The Reflectors: Distillery
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RPN: Black Angus/Mission Valley
The Shakes: Joe Murphy's
Shocks: Joe Murphy's
The Silver Brothers: Mom's

liveaboard, completely canvassed, plus many extras.
Reduced to \$10,000 or trade. 206-4482.

NEW CREST LOT, El Cajon. Problem lot, too small for additional septic. \$15,000/trade for vehicle or diamonds or other ideas. Fabulous views. Tom, P.O. Box 1281, 92102.

ON THE WAY! Must sell 1 bedroom condo in
Sta. Excellent starter or rental unit. \$58,500. Low for
offices. 267-5313.

ACRES NEAR MOUNT SHASTA, with lot of tall pine
trees. Excellent for recreation, fishing and hunting, ski-
ing in winter. 584-4507.

FOR RETIRED: Prime free and clear business, local for offices, income or owner's use, may take and residential down payment, submit offers. 107 evenings.

BAY VIEW, large, one bedroom, one bath, end unit, model decorated, pool, jacuzzi, clubhouse, agents, great location, owner 270-5852.

3. All entries must be accompanied by your name, address, and shirt size.

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No. 259 Day Lights

3. All entries must be accompanied by your name, address, and shirt size (S, M,

2724 Garnet 272-5511

VA/FHA and conv

Additional financing: _____

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