



# City Lights

## Back At The Shack

It is possible to acquire a foothold in the Farms for far less, of course. Just two doors north of the Gaglianone splendor on La Jolla Farms Road is the cliff-top manor built two years ago by Donald Cole and priced at \$1,595,000. It includes such features as a huge gourmet kitchen with four skylights and two built-in dishwashers, a backyard pool overlooking one of the impossible precipices above Black's Beach, and imposing twelve-foot ceilings. And Peggy Chodorow says other recent sales of homes at the Farms have been in even lower ranges, between a half and three-quarters of a million dollars.

The Coldwell Banker office at 930 Prospect Street, where Chodorow works, gets about twenty-two percent of all the La Jolla listings. So the broker states with authority that the majority of homes still fall into the \$275,000 to \$400,000 range. "Once you get over \$550,000, the market just thins out," Chodorow claims. "The millionaire buyers are so few and far between that most brokers would rather have three \$300,000 homes than one million-dollar home. Although when a million-dollar house sells, the rewards are incalculable." She adds that only this past year has that picture begun to change. "What I think La Jolla is trying to do is to establish a million-dollar image," an attempt which she eyes dubiously. "I think this is not a Beverly Hills Bel Air type of community. I think those people [in the swankiest sections of Los Angeles] take pride in saying they're in a million-dollar home. People here are less interested in that ostentatious display of their wealth. There are people here who can afford a million-dollar home but have a better use for their money."

She and other knowledgeable La Jolla realtors seem to agree that the first homeowners to break the million-dollar limit clustered in very few areas. La Jolla Farms, the ocean front, and the Muirlands ("which has old La Jolla charm and the land and hardwood going for it," says Chodorow). Indeed, REBA currently lists two dwellings at \$1.6 million in "Old Muirlands," as the brochures describe the area developed in the Forties and early Fifties on the mesa just south of the La Jolla Country Club. The one owned by a Canadian corporation on Inspiration Drive in a 7000-square-foot two-story Spanish villa with three balconies; and the second, on an acre off Muirlands Drive, includes such extras as two built-in refrigerators/freezers, servants' quarters, a basement, and a paneled English library. Among ocean-front properties,



6000 Camino de la Costa/\$2 million

no less than five houses have been for sale on Caminito de la Costa, the quiet street which meanders along the water just north of the Bird Rock area. Though there have been taken off the market for the summer (the owners of the brown stone and wood house at 6160 have been asking \$1,950,000; those at the brown brick house with the ceramic stable boy at 6378 have been asking \$1,400,000; and those at the corner house at 6450 on the south end of Windansea Beach have been asking \$1,195,000), two are still for sale. The "villa," architecturally reminiscent of French Normandy, at 6240 Caminito de la Costa lists at \$2 million, and the secluded thirty-year-old residence at 6350 Camino de la Costa, currently owned by insurance executive Kenneth D. Olson, is priced at \$3 million. The latter includes such features as an elevator connecting its three levels, enclosed and open deck areas, mercury spotlights to illuminate the breakers in front of the house at night, six full and two half bathrooms, and more than 200 wood-framed windows. (It sold a few years ago for \$520,000.)

More recently, the million-dollar price tags also have been invading other sections of La Jolla, such as the Azure Coast area just northeast and up the hill from the Summer House Inn at Ardath and Torrey Pines roads. There the estate at 7780 Starlight Drive (formerly owned by an heir to the Maytag fortune) is listed at \$6.5 million. For that you get not one structure, but four—a main house, a guest house, pool house, and annex—situated on a 25-acre nest

door to the home of La Jolla cultural leader Danah Fayman. Also for sale in that neighborhood is the home of the S.A. Stephenses, on Moonridge Drive, now listed for \$1,250,000.

Savvy La Jolla realtors do point out that those are only asking prices and that the houses may actually sell for considerably less, a figure much harder to determine. Buyers of any San Diego County property must pay \$1.10 in documentary transfer stamps for every \$1000 of their property's value. Those figures are part of the public record—the San Diego Daily Transcript newspaper publishes the more spectacular among them. However, the realtors say that nothing prohibits a property buyer from paying for far more stamps than necessary, a move which can conceal the true sale price; those who might do so range from speculators who don't want future buyers to know what they paid for the property, to people who are just absolutely crazy about their privacy," according to Chodorow. She, for example, says she's had two or three clients in the last nine years confided enough to hide the real purchase price by using that method. The possibility for

such manipulation makes her and others skeptical about reports of million-dollar-plus sales; she thinks probably only four residences have actually brought that kind of money—the Gaglianone mansion, two in the Muirlands, and a fourth on the ocean.

We were curious about how one markets a million-dollar piece of property. "The sellers usually want you to spend a lot of money, to advertise in national magazines, or to print up fancy brochures," asserts Chodorow, who further judges, "As far as I can tell it really isn't effective to put an ad in the Wall Street Journal or to contact the Zurich Times. The real buyers usually end up just contacting a realtor who can get access to the listings."

## Light Shed On Darkroom Controversy

Imagine a photographer's delight at the following situation: a fully stocked darkroom—a Besseler 23 C-II enlarger, large Kronen sink in both the printing and developing rooms, a negative roll dryer, a print dryer, timers, temperature gauges, and a dry-mount press—at his complete disposal, to utilize as he pleases, all at the expense of the city of Chula Vista. Such has been the case, at least during the last several months.

for a few employees of the Chula Vista library, where a publicly funded darkroom has remained closed to the public for four years, since it was constructed in 1976. The stumbling block, according to sources at both the Chula Vista city hall and library, is the recalcitrant city librarian, Brad Simon, whose ego apparently has been bruised over the incident. But despite Simon's reluctance, both the library board of directors and the city council have given their approval, and the darkroom will open within two months. Even with the imminent opening date, though, library staffers and patrons are left wondering why there was such a delay in the first place.

The darkroom—a six-by-eight-foot developing room and a ten-by-fifteen-foot printing room—was incorporated into the plans of the library, which was built four years ago under the supervision of then-librarian Bluma Levine. Levine retired as city librarian in November, 1977, before she did, the approved the purchase of the basic darkroom equipment.

She was replaced the following April by Simon, who was almost immediately socked with a twenty-five percent cutback in staff because of Proposition 13. Like many other municipal department heads throughout California, Simon decried the cutbacks and cited an inevitable reduction in services. "And ever since then," says one library staffer, who is not directly associated

with the darkroom, "it's like he doesn't want to start up the darkroom because it would look like he didn't need the staff that was cut."

The equipment sat in boxes in the darkroom for nearly two years, while library employees in the audio-visual department lobbied to begin darkroom operations. Audio-visual librarian Nora McMartin last December filled a vacancy on her staff with a photography buff, John Moore, who, with McMartin's permission, took it upon himself to install the darkroom equipment soon thereafter. By the beginning of January, the photo lab was ready for use.

Simon's rationale for not implementing the facility was that there was no trained staff to supervise public use and that the cost of operation would be too great. However, audio-visual department employees offered to train their forty-member pool of citizen volunteers to run the darkroom, and showed Simon figures that implied the cost of operating the darkroom could be supported by charging a fee of two dollars an hour to patrons of the facility (as opposed to fees of five dollars and up at private darkrooms). The library board approved the use of the darkroom two months ago (essentially a simple gesture of support for the concept, because the darkroom had already been approved long before), and last Saturday the Chula Vista City Council

toured the facility and expressed great interest in getting the darkroom started. (In addition, the library recently signed a contract with the Community Video Center of San Diego to install \$18,000 worth of three-quarter-inch video-tape equipment in the library. In exchange for the library space, the library will be allowed the use of the equipment for twelve hours a week. The video company has shown an interest in providing professional overseeing of the photography darkroom, as well. Although the darkroom will be available only to residents of Chula Vista, the video equipment will be available to the public at large.)

After eight months of having the darkroom used only by off-duty library staffers, Simon says he is now ready to go forward with the darkroom. "It has not been on top of our priority list," Simon says. "We have had a lot of other things happening here, like the new computer system we just installed. But I can tell you for the darkroom. It's going to go."

—M.O.

# City Lights



## The Hills Are Alive

It is 1941. In preparation for war in the Pacific, the United States Navy and Marine Corps are at Camp Elliott, a 27,000-acre military post on Kearny Mesa. While fresh recruits are being trained as foot soldiers and clerks, tank commanders are blasting away at practice targets on a gunnery range just east of Murphy Canyon.

It is 1964. Camp Elliott has been declared surplus land. Federal government officials prepare to auction off the land to private developers for industrial and residential construction. While sale preparations are being made, a team of sixteen Marines, under the supervision of ordnance officers from the Eleventh Naval District and Camp Pendleton, make a two-week-long sweep of the former gunnery range to locate

and remove unexploded artillery shells more than two decades old. San Diegans are warned to stay out of the area.

It is 1969. The city of San Diego approves plans for a 7000-home residential development, to be expanded in the following years, called Tierrasanta, on the site of the former gunnery range. Seven years later, in a sweep of Tierrasanta canyons and other vacant land, a Navy ordnance team finds 14,000 more unexploded artillery shells.

Even now, almost forty years since Camp Elliott's inception (it was used only intermittently during the 1950s, and was all but abandoned by 1960), unexploded shells—live ones—are frequently being discovered in Tierrasanta. "I'd say we usually come up with two or three a month," says Captain Robert Spaeth of the

city fire department's emergency ordnance disposal unit, commonly called the bomb squad. Although many of the shells are a practice variety, with only enough powder to make a puff of smoke upon impact, for location purposes, live shells are found almost as frequently. "Time doesn't diminish the explosive capabilities of these things," Spaeth says. "It doesn't matter how old it is. You can wet it, dry it, do whatever you want to it; it can still explode."

The most recent discovery of a live shell occurred less than two weeks ago in Tierrasanta, in an area of Antigua and Santo roads. Construction worker Jose Joier, foreman of Teixeira Construction, found the shell accidentally while clearing and grading a hill for condominiums to be erected there. The shell was from an 81-mm mortar, a common type used by the Navy during World War II. The fire department bomb squad defused the shell, placed it in a metal container called a bomb basket, and removed it to the bomb squad headquarters on Fifty-fourth

Street in East San Diego. The explosives found range from hand grenades all the way up to fifty-pound bombs, according to Spaeth. Although the powder charge in the shells is explosive, the chances of the shells going off unexpectedly are slim. "The fuses and on insides on most of them are rusted tight," Spaeth says, "and if they're handled gently, they won't explode. But I would never tell anyone to touch one of those things. They could describe it to me in detail, but unless I saw it myself I'd tell them stay away from it completely." Spaeth says the infrequent occurrences of actual explosions usually stem from children who ignorantly toy with the shells. "We've had a few incidents where kids were hanging on them with hammers. Two years ago a couple of kids in Clairemont found one and dropped it on the ground until it blew up. They didn't die, but they got bad shrapnel wounds."

Not all the shells, though, are found in the old Camp Elliott area. Quite a few (Spaeth says estimates of unexploded shells within the city would probably be inaccurate) are found in undeveloped canyons throughout the county. "A lot of guys in the service twenty years ago and more, they might have gotten a thrill from having one of these live shells in their homes, like a trophy," Spaeth says. "But then these guys get to be thirty, forty, and older, and they wonder what the hell they're doing with these things, so they'll take them out to a canyon and dump them, just to get rid of them."

That, says Spaeth, was probably the reason behind the discovery three weeks ago of a live, five-inch Navy projectile next to a Little League baseball field near the North Chollas landfill in East San Diego. As in similar incidents, the bomb squad contained the explosive in a bomb basket and removed it to bomb squad headquarters. From there, the Army's Seventeenth Ordnance Unit was contacted to take possession of the shell. This Army unit (the same one in which three soldiers were killed last month when a truckload of fireworks accidentally caught fire) brought the shell to a specially designed bunker at Fort Rosecrans near Port Loma, where it was safely detonated.

Still, Tierrasanta contains nearly all of the city's unexploded shells, many of which lie ten to fifteen feet below ground and are washed out during heavy rains or explode during grass fires in the area. Residential construction has not been halted in the area of the most recent discovery, but fire department spokesman Bill Pitts says he would discourage youngsters from playing there.

—M.O.

—Joier: DeWegge and Mark Orswell





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## When Slumming Grows Tiresome

Mark Orwell's experience, and the chronic of it, were incredible. "Notes From a Vagrant," August 7. Things won't be the same (or him now). He'll drive the streets and highways where he worked hitchhiked and they will have a weight of memory in them. He may hear people laugh at the old useless ones sitting on benches and the young jobless ones in transition, and he won't join in because he's seen, felt the other side.

I've recently returned from a year of study in Italy. Several times I chose to travel "vagrant," both out of necessity and curiosity. I took few clothes, fewer coins, my journal, and a harmonica. I slept in quiet doorways and in open fields. Folks were not always kind; since I considered myself a bum, they did so. When I traveled in a classier, cleaner manner, I got classier, kinder treatment and less suspicion. But the recycled surplus pants brought me a place with those "in transit" in train stations, public squares, cathedral steps. (Hey, they're still singing Dylan's "Blowin' in the Wind" and "Young's" "Heart of Gold.") But Orwell and I both had one thing that was a way out. He could go home when it all got him too weary. After several hungry days, I could count on hot pasta and comfort from my Italian mamma. We've experienced not knowing where someone's food and shelter and warmth would come from. But we both know it was not for keeps and didn't have to last. These others don't know that. And that's the difference.

Julie Ralph  
El Cajon

## All Rise

Your "City Lights" story last week on Judge Gilliam underlines the abundance of judges being chosen and appointed by politicians. Thanks to the collusion of bar associations in that practice, we have an alarming proportion of misfits in positions of judicial power, manipulating the destiny of the nation.

If we eliminated lifetime service on the bench, we would soon develop an august body of retired judges more qualified than Brown, Cranston, and, for that matter, Reagan, to propose the best minds for the job, regardless of politics, creed, or color. It is possible, though unlikely, that the consensus of his peers would have elevated Gilliam to a federal judgeship. The Kaler case is not the first that points to a capriciousness (at best) unbecoming a good judge. And it really is of no significance whether the man is white, black, or yellow. With such judgment getting on the federal bench, this country needs no foreign enemies to guard against.

Bill Ward  
La Jolla

## Maybe The Law's Too Loud

I was most interested to read the account ("City Lights," July 17) of the aftermath of the incidents which took place on February 29, 1980, at the Skeleton Club. Recently, I represented a young man who was accused of resisting arrest following a similar incident at the Skeleton Club on March 29, 1980.

My client was offered essentially the same deal that was refused by the young ladies who were the subject of your story. My advice to him was that he take the

offer, as proceeding to trial and paying my fees would have cost him far more in the long run than simply paying a fifty-dollar fine and forgetting all about his rather unpleasant confrontation with the San Diego Police Department and the right he spent as a guest of Sheriff John Duffy. My recommendation was in no way colored by the fact that I find all

## Letters

forms of rock music thoroughly obnoxious and that any rock music which is capable of being heard by me is automatically being played too loudly. Nevertheless, I make a distinction between that which is offensive to me and that which is offensive to the law. It seems clear that those affiliated with the Skeleton Club have been victims of "selective enforcement" by police officers who were more enthusiastic than they were professional.

They have also been victimized by the Office of the City Attorney, which seemed more interested in obtaining convictions and protecting the police department than it was in objectively evaluating the evidence to determine whether or not a crime had been committed and whether the accused should stand trial.

The Office of the City Attorney must certainly be aware that jurors all too frequently vote upon their prejudices rather than their objective conclusions based upon evidence presented at trial. This happens more frequently in criminal trials than it does in civil trials, despite the heavier burden of proof which the prosecution must bear. As an example of this, I cite

a case in which I was involved recently. In it, based upon the same evidence, a young man was convicted by a jury of the crime of battery and subsequently was found not liable to the "victim" in a civil trial of the same matter. What this reflected was not so much the greater skill of trial counsel (myself) at the civil trial, but rather the all too common feeling among jurors that "he must have done something wrong or he wouldn't be here" and which is a substantial burden for the defense to bear in any criminal trial.

One final point: I have long felt that the somewhat liberal construction which the California Supreme Court has given to the Constitution has had two unfortunate results. First, the obviously guilty defendant goes free because the police officers did not adequately respect his constitutional rights while obtaining the evidence necessary to convict him. Second, the innocent are convicted because intelligent jurors are misled that much evidence against the defendant may have been suppressed; they therefore weigh their reasonable doubts in favor of the prosecution.

In any event, my condolences to the defendants and their attorneys.  
Michael T. McQuillen  
Attorney at Law  
Chula Vista



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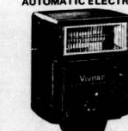
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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I would like to know where in San Diego one can get personalized license plate frames at reasonable cost.

G. Carson

Lake Murray  
I don't know. But I was told that two Sundays ago a man at the Spring Valley Swap Meet, 6377 Quarry Road, was selling customized frames. My source did not remember the price of the frames or the seller's name. He was certain, however, that the frames were customized, as he himself owns Kar Kraft in Linda Vista. "When I see something that concerns a custom car or a piece of one," he said, "I stop and look awhile." The swap meet is open Saturday and Sunday from 7:00 a.m. to 4:30 p.m.; admission is fifty cents.

Plastic frames with stick-on letters are available at Mind Expanding Custom Vans, 4078 University Avenue, and I suppose, at other car-customizing shops. Two frames with letters cost about five dollars.

Dear Matthew Alice:

Why aren't boxing rings circular? Aside from the correspondence of the name to the shape, a ring seems somehow to be the most natural setting in which people would square off.

P.P.

Mission Hills

Egyptian drawings and accounts of boxing matches establish that they took place in squares drawn upon the ground, as well as in circles. The circle or oval was

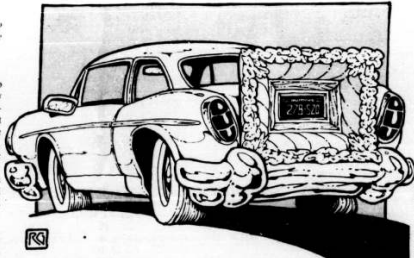


Illustration by Rick Gray

the predominant form, however, and remained so into the Eighteenth Century in England, where boxing became the sport we know today. The square ring gradually became standard, beginning with champions — notably John Broughton — built their own amphitheatres and performed on stages or wooden platforms. The London Prize Ring Rules, created in the early Nineteenth Century, said: "The ring shall be made on turf, and shall be four-and-twenty feet square, formed of eight stakes and ropes, the latter extending in double lines, the uppermost line being four feet from the ground, and the lower two feet from the ground."

Before these rules were established, matches were often fought within two rings. The inner one was for the boxers and their four seconds; the outer ring was a buffer zone between the boxers and the crowd, which frequently numbered 20,000. This buffer zone was occupied by the two umpires and the referee, by the backers of the fight, and, most important, by prizefighters whose special duty was to keep the crowd from intruding upon the contest. Clearing the outer ring — or "beating out the ring," as it was called — was accomplished not only with fists, but with sticks and horsewhips, according to John Ford in his excellent study

Prizefighting: The Age of Recency Boxmania. Sometimes carriages were drawn in a circle around the ring; other times the ring was a platform built at a race course, or simply a mound of sod. One fight took place on snow covered with sawdust. These many types of rings were necessary as prizefighting was outlawed in many parts of England, and promoters were forced to find places that were accessible to crowds and outside the ken of unfriendly county magistrates. New York was the first state to legalize boxing here, in 1896. Most states have their own rules governing the sport, but the ring is most often twenty-four foot square. Ring, by the way, connotes something more than a circle. The Old High German word *hring* could mean crowd or assembly, which describes the atmosphere of competitive boxing, regardless of the shape of the battleground. The word "harangue" is a combination of the Old High German words for army and ring.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80883, San Diego, California 92138.

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THE TASTIEST MUSIC IN TOWN

AUGUST 14, 1980



## Restaurants

### The Vegetable Quartet

ELEANOR WIDMER

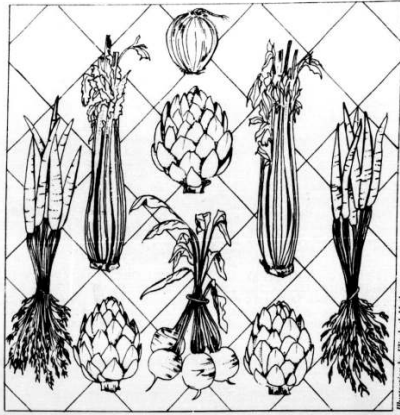
There's a cartoon in *The New Yorker* of July 21 in which a political candidate addresses a group of elderly people and announces, "Ladies and gentlemen, friends, neighbors. There's nothing like fresh grapefruit in the morning."

In a sense, that's an East Coast joke because in California, especially, you don't have to be a senior citizen to enjoy eating fresh grapefruit in the morning, or to know that the action lies in sunflower seeds, raisins and yogurt, and granola with nonfat milk. Eating "health food" has become a mania with many out here in the West, though the phrase "health food" begs definition. In truth, all food is healthy—even whipping cream can be healthy if taken in moderation (if nothing else, one can tout its erotic qualities, and who will deny the need for eroticism in our lives?).

A steady diet of junk food and stuff from fast-food chains is certainly deplorable, but every once in a while it does the soul good to commit a nutritional sin, because when you eat something which you believe is bad for you, it only intensifies your future virtue. I've been feeling quite virtuous lately as a result of having eaten in four vegetarian restaurants within two weeks. Each of these exposures a different culinary philosophy. One of them, the Prophet, uses very few dairy products; they serve a rennetless cheese, for example. But another, the Shepherd, employs cheese and eggs lavishly. You have to pick and choose those vegetarian restaurants whose cuisine coincides with your own attitudes. The following may be helpful. This is not a comprehensive survey by any means, merely an interesting sample.

**The Restaurant: The Prophet**  
**The Location:** 4461 University Avenue (283-7448)

**Type of Food:** Vegetarian  
**Hours:** Closed Monday. Lunch, Tuesday through Friday, 11:30-2:30; dinner, Sunday through Thursday, 5:30 to 10:00 p.m.; Saturday and Sunday, 5:30 to 11:00 p.m.



berry soup garnished with fresh mint, which was marvelous either before or after the entrée. Everything I ate and sampled was fresh, not overcooked, and very tasty (the rice, for instance, had delicious Chinese spices in it). The Prophet is the most expensive of the vegetarian restaurants I sampled—casseroles range in price from \$5.85 to \$6.75, but they are worth it. And the tabouli salad and the fruit salad are the best in town. Too bad the city fathers and mothers can't inspire some urban renewal in that area of University Avenue, which could use a face lift. But the trip there is rewarding.

**The Restaurant: The Shepherd**  
**The Location:** 1126 Highway 101, Encinitas (753-1124)  
**Type of Food:** Vegetarian  
**Hours:** Open daily, 8:00 a.m. to 8:30 p.m.

At the other end of town is the Shepherd in Encinitas, which is open daily and serves terrific breakfasts as well as lunch and dinner. Please note that it closes early, at 8:30 p.m. There's patio dining for breakfast and lunch on Friday, Saturday, Sunday, and Monday, but not for dinners. For breakfasts you can choose your own ingredients for the omelets (\$3.50), muffins are baked on the premises, and the pancakes are made from wheat flour and buttermilk. Breakfast is served until 4:00 p.m.

For dinner you may choose from a wide variety of entrees. My friend and I had the mushroom stroganoff, whole fresh mushrooms in sour cream (\$6.00). No one person can eat that many mushrooms, so it's best to share this with a friend and then have either the cheese-and-vegetable soufflé (\$5.50) or the California vegetables with tofu (\$5.00). We had the mushrooms and the vegetable soufflé, and the portions were so gargantuan that we still took almost half of it home. Soup or salad comes with the dinner entrees. Neither of these is very distinguished—the salad is just another "bar," though the herbal dressing is very good—and on the night I was there the soup had too much oregano. But these are minor deficiencies. The en-

The Prophet on University Avenue remains the most sophisticated vegetarian restaurant in San Diego. Not only are the recipes highly original, but the presentation is geared toward aesthetics. Should you order a salad, the lettuce leaves will encircle the bowl like the glistening petals of a flower. The fruit salads are a triumph of texture and color, and even the pizza sandwiches, which have become a standard in many vegetarian restaurants, are works of visual, as well as culinary, art. I was at the Prophet one night recently and was delighted with some of the physical changes that have taken place since I was last there. Private dining rooms where you can sit on the floor are still available, as well as tables in the main dining room.

But you now enter through a lounge, where you wait for tables and where two charming and talented women play the flute and piano. The Prophet provides a total environment, not just a bunch of tables where the food is clapped down.

The reason for the continuing success of the Prophet has to be attributed to the owner-chef, Mary Ann. She's there every night minding the store and actually cooking. The night I was there three hot casseroles were available: a curried vegetable dish, a vegetable-meat casserole, and a dish called enchilada bake, made from organic frijoles layered with tofu. Mary Ann was alternately working in the kitchen and peering outside into the dining room. On that night, she had created a cold straw-

ters are well prepared and the chef uses tons of cheese and sour cream for soups. Even the lentil nut roast has sour cream over it. Everyone associated with this enterprise is cheery and generous of spirit.

**The Restaurant: Castalia**  
**The Location:** 150 South Acacia, Solana Beach (755-3388)  
**Type of Food:** Vegetarian  
**Hours:** Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 9:00 p.m.

If you're in Solana Beach, you may want to consider the Swiss vegetarian restaurant called Castalia, run by a Swiss couple. The small room, as my youthful friend said, is "a trip." It's decorated with war medals, jigsaw puzzles of cowboys, Swiss Alps photos, and, startlingly enough, over one table, a Japanese lantern. There are about six tables inside and two outside.

The dishes contain vegetables from an organic farm, raw natural cheese, and no sugar. The daily special is \$3.95 and offers soup, homemade bread, and the entrée. This special is served continuously until closing time at 9:00 p.m. On the day I was there, it consisted of an eggplant-lentil dish that tasted like mealloaf and was covered with cheese. The vegetable soup was of huge proportions, though tasteless; and the omelet for \$2.65 was very filling. Castalia makes a pleasant fruit salad, with fresh fruit, yogurt, oats, raisins, and filberts. One of its more interesting offerings is a plate of melted cheese and a basket of hot potatoes.

This restaurant is not in the same league as the Prophet or the Shepherd, but it's a nice little vegetarian food place that is off the beaten path.

**The Restaurant: The Light Within**

**The Location:** 4535 Mission Boulevard (488-2559)  
**Type of Food:** Vegetarian  
**Hours:** Open daily, 10:00 a.m. to approximately 10:00 p.m.

The Light Within advertises itself as "a fountain restaurant by the sea." After these words they should write, "wish fulfillment" or "fantasy." Actually, it's across the street from Food Basket on Mission Boulevard. If you sit in the outdoor patio, you are bound to inhale carbon monoxide fumes from the buses and the steady stream of traffic. If you sit inside, you'll scarcely know you're at the sea. The physical plant, which used to house Jay's Vegetarian Cafe, is higgledy-piggledy in more than one sense. The cooking is done in a separate room or shack and the food is brought to you via the fresh air. This adds a special dimension because it may cool off in transit.

The one thing that can be said for the Light Within is that if you are a browner rice freak, you can have an orgy. The thick white dinner plates become veritable paddy fields of brown rice, unsalted at that. I like brown rice as well as the next, but if it's unsalted, your consumption is cut down, and if you add salt, it doesn't taste right. The Light Within does prepare fish and chicken, which it places over the rice and vegetables. The dinner entrees are \$4.50 to \$4.95; tofs added to these dishes will cost you an extra \$1.05. There's lots of food, but none of it is very interesting. Whatever you do, don't order the strawberry mint julep. The mint comes from a bottle and tastes exactly like mouth wash. The Light Within has a gorgeous name and possibly even an attractive philosophical concept, but it's one of those faceless vegetarian restaurants that you can go to if you are in the neighborhood, but shouldn't be of concern if you have to drive.

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## CHEMICAL

(continued from page 11)

these people are working with materials of some concern," Heifetz says mildly.

Be that as it may, OSHA's administrators still hadn't taken any action. When asked why not, Tom Monji in Santa Ana is given to long pauses. "We can act if we know something positive or close to it," he says. "We can act positively. There's just no question about that." But he continues, "We are talking about a complex situation."

There's just an enormous amount of things to consider. If there is a problem at one plant, there should be problems at other locations.

Bearing a "partial analysis" of the survey data, Monji did finally make it down to San Diego April 9 to meet with the union members and the doctors, Heifetz and Chernoff. Heifetz remembers the bureaucracy as being distinctly uncomfortable. She says, "Cal-OSHA generally does not like to take on hot issues. At that meeting it was like they were handling a hot potato and were very glad to get rid of it," an attitude which distressed her. Incomplete as the survey data was, Heifetz now judges, "I think there was sufficient evidence to go in and do something." (Heifetz notes that the figure one usually hears for miscarriages among the general public is ten to fifteen percent, so the sixty-six percent miscarried pregnancies at Accurate Products is "a pretty sorry record," she says.) However, for Cal-OSHA to do something clearly would have made waves, she believes. "So they were just sort of dropping it."

Chernoff, the other doctor, saw things differently. He says he doesn't know what OSHA would have cited at that point. "Do you cite the fact that you've had spontaneous abortions [miscarriages] in six ladies?" He argues that the miscarriage rate among the general public is not a hard statistic; he says estimates vary from fif-

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teen to fifty percent among recognized pregnancies. "No doubt that two-thirds [among the women at Accurate Products] is a very high figure. But I wouldn't feel comfortable saying that because of these figures there is a causative factor. Not at all." Chernoff says he and still another doctor from the Teratogen Registry met just before the big meeting on April 9 with Monji and Simonowitz from OSHA. Chernoff and his colleague recommended that a more detailed study be done under the auspices of the union. It was music to the OSHA bureaucrats' ears.

By then, Chernoff and Heifetz had already discussed the idea for such a study with Eleanor Martinez and Nancy Despres. The two Accurate employees felt that the union would agree to pay the costs of printing and mailing a questionnaire if the doctors would volunteer their time and expertise to help prepare it. At the April 9 meeting Capehart, the business agent, also gave his blessing to the plan. Almost immediately, organizational meetings began. In attendance at those meetings was the

final serious detective in this mystery—a machinists union activist named Jim Heller. A break and shear operator by trade, Heller helped found a health and safety committee for the machinists union's Local Lodge 389 (the local which includes Accurate Products) back in the days when he worked as chief shop steward at the San Diego Marine shipyard. (He was elected chairman of that health and safety committee this May.) But Heller also has a personal interest in events across town at Accurate Products. His estranged wife, Rochelle worked there back in 1977, when she and Heller conceived a child. A little boy, it was born in April of 1978—but its appendix and intestines were dislocated and the latter were not attached to the walls of the infant's stomach. Surgery corrected that problem, but Heller says his two-year-old son's language and motor skills are developing a bit slowly. "He seems okay, but we don't know."

Understandably, Heller was avidly interested in the detailed questionnaire on the Accurate Products workers' health.

The preliminary figures from OSHA had outraged him, as had the lack of any direct action to correct the situation. Today he says, "I think the facts are horrendous enough so that there should have been some immediate action. . . . My feelings are that someone should take that goddamn stuff out of there — period. Should we wait another six months? There might have been another baby conceived there last night! I think there are enough facts now that someone should be mean and mad." Heller contends that OSHA should have done something, written additional citations or even gotten a court injunction against the rubber factory's use of the suspect chemicals. "In my opinion, Cal-OSHA is the worst thing that has happened to safety in California," he declares. Heller thinks overlaps between the jurisdiction of the state agency and its national counterpart (federal OSHA) cause confusion, and furthermore, the state safety enforcers lack the clout to confront big corporations.

But Heller directs even greater indignation at Capehart. "Had the union been doing what it should have done, Capehart would have launched an educational program as soon as the Cal-OSHA survey results became known," he says. Capehart could have pushed the timid state bureaucracy into taking action, or that Capehart could even have organized the workers to refuse to handle the ETU and other questionable material. "That union agent is very powerful if he wants to be, but Capehart has not only done nothing, he has done things to cover the situation up," Heller points to Capehart's reported reluctance to take action on the chemical questions last year, but he also mentions more recent events which are far more dramatic.

They began with a near-violent confrontation at the union hall on June 12, when the health and safety committee met to plan the questionnaire. Heller and others had been working extensively to revise the doctors' rough draft into a language and form designed to appeal to the union mem-

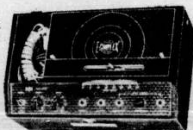
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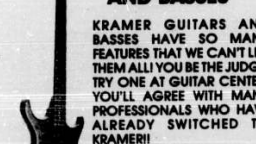
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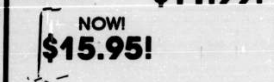
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Showbiz is located on University Avenue near the Sears store, just down from an adult bookstore (books, movies, marital aids) and an old plumbing supplies outlet (pipes, elbow joints, sealing materials). Its handsome, old-fashioned cloth canopy and lettered sign add a bit of elegance to

Along the back wall, a group that must have come straight from Bully's East in

Next to them, the Winnebago set, with its men in Caterpillar baseball caps and "dress-up" pants, the women in horn-rimmed glasses and nervous smiles. Obviously here to gawk and jeer, their eyes dart frantically around the room for a glimpse of something perverted, wild. They probably won't find what they're looking for, except perhaps in the two almost invisible men sitting at the end of the bar, talking quietly with the man working behind it. They're dressed in brown smocks and high-

This self-confrontation proves to be too much for the men who came to jeer. They are twitching in their seats uncomfortably, alternately fascinated by the latest bump and grind, then nervous and perhaps a little resentful as they realize where they are. Conversely, their women are half out of their seats, whistling and clapping, pelting the stage with dollar bills.

It's easy to see why this time is special in the quiet bar — you could hang out in the place for hours. Like any nightclub before a show, it is now more vulnerable inside, stripped of its need to impress, to dazzle. The overwhelming impression is one of softness, muted reds and golds blanket the walls, and the carpet muffles any sound. It's friendly. Each chair, napkin, box of matches, candle, and paper placard sit neatly in its place, and there's a crisp sense of optimism floating in the air. Lee the bartender moves around with grace and assurance as he waits for the performers to come straggling in for the equal prestige

Matt (also known as Angie) has been a transvestite for twenty-five years, and ruses the day he turned down an offer for a free cosmetic operation. "I'm not going to be fifty-fifty," he says in a thick Brooklyn accent. "I gotta wife and tree kids, ya know?" My wife the understands me, real good woman? "I am as straight as they come, ya know?" This latest remark is directed at me, and as I begin wondering what it is exactly that he's trying to tell me, a handsome man with graying temples sits down next to me. He wears a worn jacket and is dressed in white Lewis and a soft shirt, and as he politely asks if he can sit down next to me, I feel protective of Matt on the other side. This newest addition to the group is a father of two who had like a friendly bear ordering a drink with that unmistakable air of one who is used to taking care of everyone, especially

*(continued on page 10)*

(continued on page 16)



## That's Why the Lady Is a Man

(continued from page 15)

I wait apprehensively as he begins surveying the bar, knowing that in a few minutes he will realize he's in a different sort of watering hole altogether and will soon leave, not without insulting a few people before doing so. He's the kind of guy you instinctively feel you should give shaving cologne for Christmas, or ask for the keys to the car, but as he spots Matt, his eyes light up, and he generously orders Lee to "set the lady up with another beer!" It's not that Matt "passes" for a female — he doesn't — it's just that this man knows what he's doing and is using the preferred term for Matt, who looks pleased. As if by some signal, they begin talking in rapid-fire Brooklynesque about their old haunts in "New York." The Showbiz counterparts they've both visited in New York, Los Angeles, and Boston, and how long they've both been around and never had the fortune to cross each other's path. Sandwiched between them, my head trying to sort out their convoluted stories and inventive version of the English language, I'm fairly reluctant to leave when Clint Johnson finally shows up.

He's having a bad night. He has a pinched nerve that has incapacitated most of his left side, he's late and will not have time to set up the accounts for the next day, and he's still waiting for word from Tawny Tann about whether he'll be able to take his place as emcee tonight. He removes a huge stack of junk from the other chair in his office for me to sit on, adding it to another growing pile perched precariously on the edge of the desk. Watching him busily jotting down a note about a bank to call tomorrow after he orders the new set of materials for the show, I'm curious to know why it is that he overuses and indeed executes every aspect of the Showbiz's life. "I love it," he exclaims, then adds, "besides, I have to; I own half the business." The other half is owned by his partner of eleven years, who also doubles as the chef for the "supper" aspect of the Showbiz.

Johnson started out as an actor, appearing in local projects in the various towns he lived in. He has also taught business and typing to high school students in Arizona,

and spent some boring years as an insurance salesman. "Originally, I opened up the Showbiz as a nice place to have dinner, with maybe some entertainment occasionally by local talent. Then I found out that kind of money a club like this can make, and I didn't look back." That was twelve



years ago, and most of the present entertainers have been with him that long. "They usually come to me. I don't have to put an ad in the papers to get new talent in here. Most of them kinda fell into it, though, just like I did. I was at a party in L.A. once, and caught Jan doing a number in drag, just for laughs. I invited him down for a guest spot and he's been with me ever since."

Johnson's conversation is peppered with "showbiz" talk; you know you're speaking with someone connected with the

business end of the entertainment world. The Turnabouts are "my people," dance segments are referred to as "numbers," the Showbiz in all of its aspects is always termed "the business." "We all stick pretty close to the business. There's a lot to do, and if you hang out here even when

straight bars sure as hell don't want them. I get calls all the time from them asking for my advice on how to dress, how to apply make-up, when to wear their hair piled up or curled. They're dead serious, and nobody understands them." His own compassion aside, how does the rest of the troupe feel about the house rules? "Oh, Jesus, that's no problem. They don't want to get out of those clothes."

If the men spend most of their time at the Showbiz or with various people connected with it, they don't come under much fire for working at the place they do. There is nothing to explain to their friends, because their friends all work in this club, too. Still, there is a stigma attached to their line of work. What do their families have to say? "Families..." repeats Johnson, growing more reflective. "Well, we're all at an age where it doesn't matter much. Occasionally there's a call from the other side of the country but... basically they have no family. I mean, they ran off to join the circus and never came back."

They are the family now, and they take good care of one another. Four years ago the only remaining original dancer, Dawn Wint, was in a car accident that left him completely paralyzed on his left side. He was in a body cast for two years, and still hasn't regained full body movement yet, nor is he expected to completely. "The didn't think he was gonna make it, and we all just felt helpless. When he got the cast off, I let him come back here — he can't dance now, of course. He's our hostess, now, does a very good job, and the customers love him. Once in a while there will be a few old fans here, and he'll get up on stage, just to do one number for them, you know..."

He lights up when he talks of dancing. Ask him any question about the logistics of putting on a huge production number, and he begins talking animatedly, obviously infected by the entertainment bug. "Did you know it cost over \$200 just to make the Dolly Parton outfit? You have to apply almost twenty pounds of sequins to everything so the lights will catch it, and the make-up can't be like the kind for movies, because you're not close up. See, the hardest part... 'He'll do that for hours if you let him, and the answer to my last question became more apparent as we neared the end of the interview. "If I had all the time and money in the world, and could do whatever I wanted to do, huh? Let's see... well, every director's dream is to have an unlimited budget, and we'll be changing the whole show in the next

few months... Did you know it'll take \$10,000 just to order up the new costumes?"

"So you would do more shows, and bigger... right?" I paraphrase. "Oh, right, right," he exclaims, then does a double take. It hasn't occurred to him I might be suggesting he'd want to do something not even remotely connected to show business at all. "I've been working up to this point in my life for as long as I can remember," he says, looking me confidently in the eye. "I'll never stop. But all of us are dedicated to the place. You should talk to Russell. He's been with me nine years."

Jan Russell is the oldest member of the Turnabouts, and has been involved in some form of entertainment since he was seven. He's a bit overweight now, jowls hang slackly below his jaw and his midriff swells underneath his tight evening gowns and gaudy pantsuits. But the form of a real showman is still there as he begins each performance; the steps are elaborate and well rehearsed, and he moves easily, with the grace of someone who is good at his job and knows it. His attention is on the audience at all times, effortlessly pulling off a high kick here, a stunning pinocchio there. Heavily made-up on stage, he can look alarmingly similar to the character he is impersonating, whether it be Dolly Parton, Judy Garland, or any of the many faces in his repertoire.

Russell makes virtually all of the costumes for the Turnabouts' stage show, which includes anywhere from five to eight men of varying shapes and sizes. A quick study of the exotic wardrobes would indicate that Russell must spend every waking hour he is not on stage sewing and designing, not to mention applying sequins to every conceivable piece of fabric that moves. There are the long, low-cut gowns for the intimate, seductive solos of Tawny Tann and Mr. Eric, spunky gold-and-white vests and hats for the wild production numbers, and the outrageous frumpy outfits for Dolly Parton's contribution, done with great accuracy by Russell himself.

Occasionally he will give an interview to a gay newspaper, and the inevitable question of his sexual preference will come up. Apparently it is a great joke with the papers' readership to read how he will answer each one — sometimes with a stern no and a roll of the eyes; on other occasions he will say yes and camp exaggeratedly. But what caught my eye was the picture in the San Diego Union of Jan

Russell, the archetypal Marlboro man, with great Western features and decked out in denim. The contrast only seems so great when you've seen him on stage; not only do his physical features look naturally effeminate, his mannerisms are womanly — not the stereotypical "swishiness" associated with some gay men, but the subtle ways of moving women have that aren't really noticed until men try to imitate them. The newspaper photograph revealed absolute masculinity, especially in his face and stance. Looking up at him on stage as he twirled demurely on the arm of Clint Johnson, I tried to piece together the two images, and failed. Something in me



wanted him to appear offstage as he did while under the spotlight, to believe that his performances came naturally to him, rather than as the result of hard practice and long years of experience. I felt like part of some sociological study, in which a case of women milled around Jan Russell while he took notes and meticulously copied what he saw.

While offstage, Russell looks terminally bored. None of the frenetic energy of the unstoppable performer is apparent when you catch him in the pre-show crowd

at the club. Sitting slouched at the bar, nursing a screwdriver or strolling through the quiet room, his expression is one of ennui. He rarely turns his head to look at someone; people tend to sit directly in his line of vision to avoid receiving that kind of snub. This is the man who pulls off twenty-four costume changes a show, two performance a night, seven days a week. "The show's the star. Sometimes it's Tawny the people go for, sometimes it's George, sometimes me — no one has to billing." But it's Jan who packs 'em in at the Showbiz, and his favorite number is also a hit with the audience. "The half-man, half-woman number says it all —

He won't elaborate on what he means by "says it all," so I try, stumbling on my words as he fails to look up from his drink. The act embodies most of what the audience has been going through that kind of confrontations with their notions of what is sexy. Ultimately it is movement, be it a woman's or a man's, and admiring comments begin with "She was so... I mean he... well, anyway..." Most people are not really clear about what they were attracted by exactly, but they were definitely trying to figure it out by the end of the evening. "Something like that," says Jan.

Struggling to keep the dialogue afloat, I ask if he knows of any truth to the rumor that Mae West is a transvestite. "Naw, that's horseshit," he says, shaking his head. Then he flicks his eyes over to me several times, as if weighing whether or not to say his next words. I guess he decides I pass. "You know," he says, "there is one actress, very famous, who is — it's coming out in her autobiography, I believe." In an effort to prolong this long-awaited moment of intimacy, I feign casualness. "Yeah? Who?" He lifts his eyebrows slightly, pauses, then without taking his eyes off me, says in his low voice, "Garbo." "Yeah? Perhaps Jan Russell is at last enjoying this interview, but I have a feeling I'll be looking for Greta's autobiography anyway."

Recently I saw a segment on Los Angeles female impersonators aired on one of those TV magazine shows, and I found myself scoffing at their lack of talent compared to our very own Turnabouts. All of them had had their facial and leg hair removed cosmetically, had shot up silicone for their breasts, and couldn't dance half as well as Jan, Tawny, George, and Eric. These were not actors, but men who had tampered surgically with their male physiques in order to look like women, and were getting paid money for it.

Spending their ninety minutes night preparing for a show — carefully stuffing birdseed and rice sacks into shapely cleavages, applying five pairs of pantyhose to cover their very hairy legs, layering on three pounds of make-up, and wriggling into painful trusses — and entering and leaving dressed as men. In all the biographies Clint provided for me, one theme recurs, and it seems a perfect embodiment of all that they are: their biggest "turn-off," in the lingo of the PR packet, is phony people.

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## CHEMICAL

1977, and not long afterward, he became Ken Caphart's political godfather, appointing the relative newcomer to fill a vacancy in the post of chief shop steward at NASSCO. When the job of business agent for Local 389 was vacated unexpectedly, Bryant passed over a number of their shop stewards (including Heller) to again tap Caphart (who was the youngest and least senior among them, Heller says). But union rules dictated that an election for that (apparently) job be held within ninety days, and Heller ran against Caphart for it.

It was a heated campaign, and when the votes finally showed Caphart to be the winner (273-191), Heller shouted foul. His attempted protest to the Department of Labor and the union's international president pointed out that Caphart won because of the turnout in Local Lodge 389, a sleepy San Marcos organization only drawing on workers from Kearntown, an electronics assembly plant. Heller claimed, before the election, one could check

back six months and find that the San Marcos lodge hadn't even been able to hold one meeting, not by the near identical margin which occurred later that month. (When a shocked Ruth Heller implored Caphart to admit Heller, the business agent told her that the internal union workings were none of her business.) Heller, however, charges that the moves signaled more than just bitterness between old rivals. Heller claims that Bryant and Caphart fettered the local lodge's health and safety committee in order to blunt the current probe into Accurate Products. "I believe that the company went to Caphart and Bryant and said, 'If you guys pursue this, we're going to close the doors,'" Heller accuses. "And politically, it would be death for him [Caphart] to lose Accurate Products now." (He explains that Local Lodge 389, which Caphart represents, has lost three contracts over the past few years.)

(continued on page 20)

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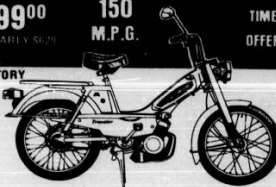
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## Fifteen Going On Eighty-eight



Gustavo Romero

### JONATHAN SAVILLE

Gustavo Romero, who played the Tchaikovsky Piano Concerto No. 1 in three concerts with the San Diego Symphony last week, is a child prodigy. Now fifteen, he is an accomplished pianist of quite extraordinary artistry. One could hardly have suspected the existence of these talents from the interview with young Romero on KFSD-FM a few days before the performances. What the interview revealed was an amiable adolescent, mild-mannered, respectful, with no unusual traits of personality and nothing very interesting to say about his music making.

He sounded exactly like any other nice kid of his age: a person who has not experienced very much and whose character, pleasant as it is, has not yet acquired any distinctive contours. The difference between Gustavo, the individual in society, and Romero, the pianist engaged in his art, could not be more striking. What is astounding about this young musician is not his technique, brilliant though it may be. A fine technique is, of course, something to be admired, and it is the result of a fairly rare degree of nerve-muscle coordination along with an amount of hard work most people would not undertake. Still, there are a great many professional pianists nowadays, both young and not so young, who command a

technique of comparable quality. Gustavo Romero's uniqueness is in the subtlety and profundity of his musical understanding, his power of shaping phrases and of integrating them so as to convey the full meaning of the score. Here a high order of intelligence reveals itself, as well as a remarkably distinct musical personality. There is not the slightest touch of the mechanical about this playing, and no display that is external to the music. Both the rhythmic pulse and the dynamic shading have the flexibility and spontaneity of nature itself, a sureness of judgment and emotional sensitivity that seem the result of decades of thought and experience. It is the playing not of a brilliant, precocious child but of a wise and mature adult. Even the impressive elements of technique — the resounding power, for example, or the floating tone — seem to be the outward expressions of a fully developed inward life: the power is the power of passion, and the tone is the meditative spirit reflecting upon itself.

It is impossible not to be curious about where all this may come from. If a cheerful, sheltered, quite ordinary boy of fifteen can embody so convincingly the intense, conflicted emotions of a composer more than twice his age (Tchaikovsky was in his early thirties when he composed this concerto), one begins to wonder what exactly musical emotion is. An actor of the Stanislavsky school will look into his own past to find the emotional equivalent of the fictional experiences he is portraying; but there is certainly nothing to indicate that Gustavo Romero does anything of the kind. Are those musical sensations we perceive as "feelings" really that, or something else entirely? And if they are indeed feelings, and if the pianist is in some sense undergoing them himself as he transforms the score into sound, can we say perhaps that the really accomplished musical performer has access to an emotional source beyond anything he can have experienced in the actual events of his life?

The notion that Gustavo Romero is just especially clever at calculating effects will not satisfy anyone who has listened to him play: what we hear is not calculation but a complex, living reality far more intricate and nuanced than anything even the most ardent performer could intentionally plan. Nor is it satisfactory to say that the emotions in this music are merely subjective interpretations made by the listeners, and that all that is actually there to be heard is a series of musical devices — the shaping of phrases, dynamic contrasts, stretchings and compressions of rhythm — that follow their own laws and have nothing fundamentally to do with human feelings. And even if this were so, the question would remain as to how a young performer can have learned to deploy those musical devices in such a sensitive and expressive way that we are convinced of their emotional immediacy and truth, whatever the "facts" of the matter may be.

In any case, there was nothing in this grand performance of the Tchaikovsky to suggest in any way the youth of its performer and his relative inexperience of life. "A few hours only were needed to show that here was a boy of unusual gifts. His confident attack, his round, full tone, the massive, yet delicate beauty of his touch stamped him at once as a born virtuoso." He has musical grasp and remarkable technical capacity. "What strikes me most in this artist is the fact that, in spite of his youth, he knows how to go beyond the details of the work he is playing in order to show it in its totality. His understanding is comprehensive and his playing is comprehensive. He does not lose himself in the details where other performers are content to remain, for in his playing the technical difficulties are automatically overcome. This serenity allows him to surrender himself entirely to the interpretation of the masters, and that is why he is already to be classed among the greats." The subject of these laudatory remarks is not Gustavo Romero, but Arthur Schnitzler; nevertheless, the unchanging characteristics of good piano playing being what they are, the words could just as well apply to the young San Diego pianist. Admittedly, it may be a trifle premature to class Gustavo Romero among the greats — but then Rubinstein was being reviewed at the mature ages of seventeen and eighteen, which leaves Gustavo a couple of years to catch up. Few people who heard his recent performances can have any doubts as to whether he will do it.

A few words about the rest of the concert. I heard the orchestra at UCSD, where it played in a manner varying from routine to had (other Tchaikovsky pieces filled up the program). The stage, peculiarly, is placed at the top of a slope, so that one has to look up at it, and the amplification system is such that one could hear more authentic orchestral and piano sounds from a 1935 Victrola. It should also be noted that this was virtually the only program of the summer season devoted entirely (or even substantially) to serious orchestral music. The other summer fare consists mainly of Cher Adams, Patti Page, Henry Mancini ("Mr. Hollywood"), Walt Disney music, "Golden 30's to the Fabulous 50's," and the like — nice enough, but is that what a symphony orchestra is all about? The audience's appreciation of the all-Tchaikovsky concert, in spite of its defects of execution, suggests that the San Diego Symphony is gravely underestimating the taste and musical maturity of the San Diego community. Respectable programming, adequate rehearsal time, accurate and idiomatic performances, good sound, and a bit of rationality in providing moderate comfort to the audience will in the long run succeed far better in attracting listeners than this willful insistence on proclaiming that San Diego cannot — and need not — have a decent summer concert series of real symphonic music. □

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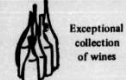
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## CHEMICAL

Capehart protests regretfully that he can't discuss the decision to bar Heller from those meetings, union rules forbid public discussion of internal affairs, he says. But he adds, "We [Bryant and he] were trying to keep the politics out of it [by barring Heller]." To Heller's accusation that he hasn't been aggressive enough, Capehart points to his own version of the events last year (his claim that he filed a complaint about the ETU immediately). When Capehart is asked why he didn't take

more decisive action after hearing the results of the OSHA survey, he says, "I'm sure not going to second-guess OSHA. We've had a good relationship and I'm not going to let jeopardizing that relationship." But he continues, "Suppose he had pushed the agency to get an injunction? What would they have based it on? That there were a number of misarranges." The court certainly would have asked what had caused them." And Capehart points out that the experts couldn't answer with certainty. Looking at the options that he might have wielded as business agent, he asks, "Do you close down the plant? Then you have X amount of people out of work. And there may or may not be a problem at

Accurate Products." The medical doctors who worked with both men do say that Heller contributed extensively to the questionnaire preparation, while Capehart didn't. "I haven't seen Capehart exert any initiative at all," declares Heller. "Ken was continually dragging his feet," confirms Chernoff. But Chernoff thinks there are other plausible explanations for that inaction besides the murky politics. For example, Chernoff says Capehart was traveling a lot, and his wife was in the latter stages of a pregnancy. "I like both Jim Heller and Ken Capehart," Chernoff says amiably. "I'm very disappointed that the two of them have been acting like such assholes."

The squabbles between the two men didn't completely sabotage the health questionnaire, although the completed version of it was mailed out until July 14 and 15 due to a variety of delays in the final processing of the document, a task with which Capehart and the union's secretary-treasurer were entrusted. And then the copies were mailed to just 304 past and present Accurate Products employees, only a fraction of all the plant's total past and present workers. Capehart explains that the union three or four years ago switched over from a computerized record system to a manual one, so the files on many of the past employees were lost, an

(Continued on page 22)

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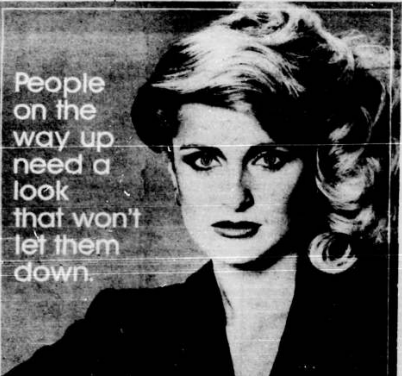
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## Two Chances



Ricardo Pitts-Wiley

JEFF SMITH

Two different kinds of experimental theaters in San Diego are presenting plays that attempt to stretch beyond the conventional province of drama. The Sign of the Times, San Diego Theater for the Deaf, opened its doors last Friday night with a production called *Lunez*, and the Human I Theater, which began its operations in March, is staging a very experimental version of Eugene O'Neill's *The Emperor Jones*. Both companies are taking dramatic risks. And though neither production is an unqualified success, each deserves credit not only for the attempt but also for the moments when it does achieve something different — and special.

Sign of the Times is a new repertory company composed of deaf and hearing actors, and its plays will be aimed at both deaf and hearing audiences. It will thus provide exposure to the theater generally denied to the deaf community, at the same time offering the hearing population an opportunity to observe (and even to learn) the rich, expressive language of the deaf. I would like to say that *Lunez* is a whopping success, but my reaction to its opening night performance is mixed: some features worked wonderfully well, while others did not.

Adapted from "The Country of the Blind," a short story by H.G. Wells, *Lunez* is the tale of a young mountain climber who accidentally enters the legendary valley of Asonia, high in the Ecuadorian Andes. Where the protagonist of the Wells story encounters a population of blind people, *Lunez*, a hearing man, discovers a realm inhabited solely by the deaf, the result of a "plague of deafness" that struck the valley after the eruption of a volcano that it off from the rest of the world. A unique form of government evolved, based on the colors of the rainbow and ruled by the "Prism," a reasonably benevolent pair of benefactors who rule the populace with a firm, peaceful hand. In this terrain, *Lunez* experiences a reversal of the norm. Filled with acoustical chauvinism and proud of having all five senses, he watches his sense of superiority evaporate. He learns that "hearing is a sickness," and that one's ability to perceive sounds only leads to violence. Unable to adapt, *Lunez* becomes an outcast in a world of silent eloquence — a world familiar to at least 15,000 San Diegans.

What work well in the Sign of the Times production are the various forms of non-verbal speech acts that fill the play: mime, stylized movement, and American Sign Language. One of the values of the play, aside from its overall aim of bringing the deaf to a neglected population, is the way it makes these languages accessible to the audience. The real drama of *Lunez* is in the hand poetry of its players, in particular the work of Danny Hartigan. As a sign man who announces each new scene with a small billboard, Hartigan functions as an intermediary between the audience and the play. He is a communication machine, punctuating the scene with a whole barrage of nonverbal moves — mime, sign lan-

guage, and a pair of eyes so expressive as to convince you they would recite the *Hamlet* and the *Oedipus* if you could see their equal clarity and thus could crack their code.

On the negative side, however, *Lunez* lacks both detailed plot and character development. It concludes with the heretofore peaceful Prison ordering the hero to undergo an operation — a sort of ear-drum lobotomy — that will halt his ability to hear. Rather than submit to the operation, *Lunez* wanders away and, five days later, is found dead in the snow. The conclusion is undoubtedly powerful, but it comes at a complete surprise, since the rest of the play has suggested repeatedly that reconciliation between *Lunez* and the people, though always tenuous, is a strong possibility.

The staging of the play has a sameness to it throughout. After the first few scenes, the stage is set, and there is little variety in the presentation. Events occur in slow motion, like a Japanese *Noh* drama, though without the latter's intensity of action. Certainly the focus of *Lunez* is on a middle ground — located between those in the audience who see and hear and those who can only see — and thus by necessity the pace must be slower. But even within this middle ground it should be possible to include more visual stimuli for the audience and more variety in the staging.

This does happen fairly late in the play, when the people of the valley decide to have a party. They perform several diversions, among which is a set of still shots, blackouts that catch the participants in various dance poses. The effect is a comical series of episodes that resemble a kind of frozen disco (which must look pretty silly to someone unable to hear the music, and which looks so to many who have that auditory privilege). Immediately following this playful pose is a lovely dance performed by *Lunez* and Summer Sunrise, the young woman with whom he has fallen in love. Stephen Wolcott and Ginny T. Hartigan do a "mirror dance," a fascinating ballet in which the two partners gracefully mirror each other's movements. On this occasion, *Lunez* showcases its unique resources, maximizing the multiple languages it employs in a complex image that is strikingly beautiful. Here the play achieves what it set out to do — and the risk was well worth it.

Though the Human I Theater's production of O'Neill's *The Emperor Jones* has several loose spots, like *Lunez* it also has some instances of dramatic power, instances achieved by taking experimental risks — in this case with a familiar text. Ricardo Pitts-Wiley plays Brutus Jones, a black man who was a Pullman porter and an ex-convict before he became the autocratic ruler of a small island in the West Indies ("from slowway to emperor in two years"). Taking more than just a sideways glance at Joseph Conrad's *Heart of Darkness*, the drama follows Jones' retrogression into savagery, reveals his sense of guilt (both hallucinatory and real), and eventually shows his murder at the hands of the tribesmen he ruled for two years. At the same time, O'Neill distorts the conventional notions of time and space, moving backward by tracing the history of the black race, and also moving inward, deep into the panicked mind of a man haunted by the consequences of his lust for domination.

The current production combines con-

temporary street jargon, mime, and dance sequences in an effort to update and extend the 1921 text of the play. With only one or two exceptions, the jargon is unobtrusive. But when Jones orders Smithers, a Cockney trader, to "lighten up," the contemporary verbiage, spiced conflict with O'Neill's mighty misnomer. There is an irony here, since Charles Gilpin — the original star of *Emperor* and the only actor (according to O'Neill) "who carried out every notion of a character I had in mind" — also rewrote several of Jones' speeches, thus enraging the playwright, who had him removed from the part. Gilpin never played a major role in New York after that and died five years later. A word to the wise.

The Human I's mime and experimental dance sequences, however, might have pleased the Master. They help illuminate the boundaries between Jones' real and imaginary perceptions, and they also heighten the drama by vividly externalizing the conflicts in the mind of the protagonist. This is true especially of the original dance composition — "Charisma," by Dwight D. Wilson — that prefaces the play. In it, E. Michael Kirkpatrick III gives an excellent performance as a tyrant who forces his victims to conform with his wishes, melding them into imitations of his movements and gestures. This study of the abuse of charismatic power is a fitting prelude — an Act One so to speak — for *The Emperor Jones*, which in turn details the demise of just such a figure.

When the stage is in motion, people with symbolic ghosts and real adversaries, *Emperor* works well. But its austere setting lends itself to a repetition of place that tends to detract from the quality of the production — as does the staging of set speeches, where more imagination and variety would have helped. With the exception of Jones, the other speaking characters are confined to invisible boxes, which restrict their movement a large portion of the time. These elements, along with O'Neill's interminable first scene of exposition, intrude on the overall effectiveness of the staging.

In effect, *The Emperor Jones* is a one-person dramatic performance, and Ricardo Pitts-Wiley, who also directs the play, is a lifeline, a versatile, and often compelling as Brutus Jones. He traces the stages of Jones' decline, like successive peelings of an onion, with a logical, dramatic inevitability. At the same time, he resists the temptation to overkill, to play the role for more than is there. Watching Pitts-Wiley, as Jones descends into emotional ladder-one wonders if his talent is capable of rising to the next demanding level of artistry. It is.

The productions of *Lunez* and *The Emperor Jones* willingly venture beyond the safe, charted terrain of typical dramatic conventions. With its combination of different languages and sign-systems, *Lunez* explores a world of multiple communications, both for drama and for the audience. And *The Emperor Jones* incorporates mime and modern dance in an effort to provide the O'Neill play with new interpretive dimensions. That neither production is wholly successful should not come as a complete surprise. Each does have its failings, but each deserves more than mere points for the attempt: the successful moments they achieve map new territory, and may encourage others to venture in the same directions. □

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## CHEMICAL

(continued from page 20)  
"error" the legality of which Heller questions.)

More of the political infighting did erupt at the machinists union district meeting in late June, when union members voted permission for Heller to get up and talk about the situation at Accurate Products. As soon as Heller mentioned the name of Ray Bryant (leading into a recount of how the local health and safety committee had been stifled), Bryant interrupted and contradicted Heller. "That was like a signal," Heller recalls. Several people sprang to their feet, including one business agent who bellowed, "You whore, Heller! You whore!" When Heller supporters joined in the shouting, the gathering almost exploded into physical violence, and Bryant adjourned it summarily.

Word of that kind of hostility discourages Chernoff, but even more depressing has been the union members' response to the 304 questionnaires. As of week ago, the doctors had received back only twenty-six of the completed papers.

Chernoff says gloomily that unless many more questionnaires come in, "it's going to mean that probably Joyce Simonowitz's information may turn out to be better than ours. What it says to me is that there are a few people who are very concerned who work at the plant, and there's a vast majority who are not." He

adds that a surprisingly high response could change his mind, but for the moment, "my conclusion is that the problem is not as large as we have perceived it."

Chernoff explains that from his experience in other areas, such as pesticide plants, "there, you don't need to go out and find the people to get them to answer questions. They're knocking on your door." He says Accurate Products employees are "aware that they're working with nasty chemicals." And if the folks who are working there every day don't perceive it as a problem, I think it's pretty outrageous for folks like Ruth Heller and myself to go in and convince them.

"I can understand why Dr. Chernoff would say that," Heller says. He asserts that the physician isn't considering the psychological and political tensions that affect the union workers. "The union leadership has not been promoting the questionnaire," Heller continues, mentioning that Capehart hasn't used his monthly column in the machinists union newsletter to encourage workers to fill out the questionnaire. And Heller says workers within the plant have told him that the current chief shop steward, Mary K. Owens (a Capehart ally), has actually been belittling the information-gathering effort. "She's been saying that it's basically political," Heller contends. "And when your chief shop steward has been telling you that, it certainly creates an air of confusion." (Eleanor Martinez has withdrawn from active union leadership in order to devote more time to her family, and Nancy Despres has quit working for Accurate Products because she was so concerned by

the potential chemical hazards. Before she resigned, Despres had another miscarriage in May of a malformed embryo.) About the lack of response from past Accurate Products employees, Heller asks, "How do we know that the goddamned questionnaires were even sent out to them?"

While he and the other people who worked on the questionnaire wait for and worry about the returns, workers at Accurate Products continue to handle the dangerous chemicals without any safety training. Cal-OSHA did issue three citations to the Accurate Products management last fall, and two of them dealt with the lack of a training program in the use of respirators and the safe handling of chemicals. The Accurate Products management appealed those citations, but subsequently settled before a hearing, agreeing to comply with OSHA's demands. But Tom Monj, the OSHA administrator, says the programs haven't yet been instituted to this day because "the resolution is still being finalized."

Heller says if the questionnaires fail to net significant data, he'll help mount his own version of a safety program. "We will gather all the information that we have and take it personally to the girls at Accurate Products and give it to them. And if that doesn't do the trick, I don't know what will." He's confident that knowledge of the chemical hazards will mobilize the workers, Heller remains convinced that those hazards exist.

Capehart also vows that he won't give up on investigating the suspect chemicals. If the researchers can't get the necessary data from the questionnaires, "I think we're going to put our heads together to

find some other way of gathering the data," he says, although he admits he can't imagine how at the moment.

One final source of possible aid may come from the government, says Joyce Simonowitz, the OSHA nurse. She now is writing a final report on the survey she conducted at the plant almost a year ago, and she says she will make several recommendations, among them that an in-depth study be done. That report will go to Richard Wade, the deputy chief of health for Cal-OSHA. The OSHA nurse doesn't know what Wade will do, but says he has several options. Which alternative he'll choose is but one of the questions that remain unanswered. There are others: Are any of the dangerous chemicals in use at the plant spreading to houses located around it? Why hasn't the company cared enough about the employees to offer even minimal training in the safe use of the chemicals? Why haven't the workers responded to the questionnaire? Were those unborn babies poisoned? Will the children born to employees of Accurate Products be healthy?

Oh, yes. Here's the word from the management of Accurate Products: Division president Jack Innis has no comment, and appeals for answers made to the rubber factory's parent company, the Lear-Siegler Corporation in Santa Monica, were futile. But Jim Duvall, the Accurate Products vice president in charge of operations, had this to say: "To hash over innuendo or to hash over allegations without substantive proof is a meaningless story. There are no substantiated facts in this case that are relevant to the allegations." □

## Off the Cuff

How do you imagine yourself to be at age seventy?



Bob Harrington  
Produce Proprietor  
Coronado

I think about aging. You go down the road in your car listening to oldies but goodies. They're songs that were popular in high school, which doesn't seem that long ago. I think, "My God, I'm getting old." I'll look back on people that are my age right now and say, "I'm glad it's not me." I'm in business for myself, and even though business is good, I feel like a jack rabbit running through a field of hunters, trying to avoid the buckshot. I don't feel I'll live to be seventy, but I'll do, I think it will be a total relief not to have the pressure of everyday existence.



Beverly Lyane  
Entertainer  
Pacific Beach

I'm gonna be fishin', have a couple of chickens in my yard. I'll drink a few shots now and then. My great grandmother is over a hundred. The women in my family live a long time. I know I'll be happy. I'll be old and wrinkled but I'll still go out in the sun, swim, run—all that. I hope that when I'm seventy I'll still be able to horseback ride. I hope we'll still be allowed to have horses in California. I'll be telling people stories, rememberin' back when I was young. I'll definitely be playin' the guitar and singin'. Maybe I'll even still be a go-go dancer.



Shawn Wharton  
Student  
La Jolla

I hope I have a nice house, living somewhere by the ocean, livin' really comfortable. I'd probably have a husband, 'cause I'd like to share my old age with someone. I'd like to own something, too, like a coffee house. I'd come around about once a week and see how things were going. Also, I'd like to have a Rolls Royce. By that time I could travel around the world—Asia, Africa, all over. I'd see old friends, but I'd always make new ones. I'd probably go natural and not have face lifts and stuff. Still, I hope I'll look well and not have all of those wrinkles and sags.



Samuel Nettles  
Transportation  
San Diego

I can see myself at forty-five or fifty, but beyond that? Gray temples, a pipe, the newspaper—Wall Street Journal. Probably spend most of my time relaxing, fishing, Irish setter. I've always wanted one. Sometimes I see myself with a family—I wife, kids. Sometimes I see myself as a bachelor. Seventy would be stretching it—if I make it to seventy, I see myself all alone. Probably a little dependent not having anyone around. I'll probably end up in some kind of institution—an old-age home, maybe even a sanitarium. But I'd be financially stable, one way or another, to take care of myself.



Canole  
Taoist Sculptor  
La Jolla

When I'm seventy, I'll be more childlike than I am now. The old stories are that the old tai chi master finally learns how to move smoothly. For a number of years I thought I'd only live to be thirty-seven—now I think seventy. I could be a campus philosophy teacher. They finally listen to you when you're seventy; you made it; you must know something. Once you have a purpose, you want to live that long. With no purpose, you don't care. I will definitely smile more and finally move like a wind-swept cloud.

—by Lin Jahary

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## Section 2

# Events, Theater, Music, Film



Illustration by David Clark

## America's Finest Fishing Derby

In 1710 construction was completed on the largest and most impressive of all the commercial wharves that fingered the bustling Boston harbor. Long Wharf began at the foot of King Street (now State), carrying 800 feet into the bay, and welcomed, as no other pier was equipped to, the largest and most heavily burdened of the rich cargo ships that arrived from the southern and middle colonies, Europe, Africa, and the West Indies. And yet not until 1725 did Long Wharf secure for itself a unique punch-out on the computer card of history, when, on the night and day of the summer solstice of that year, on that wharf, the first officially recorded fishing derby was held in mainland America. It was a minor affair at best, as

so many great things are at their beginnings, and its organizers and participants surely could not have anticipated the enduring tradition that they engendered, a tradition that is honored now in most towns and cities in this country at least once a year in the summer and, where ice fishing is possible and popular, again in the winter. Though recognition and history lagged as they always do, and though the official record of the day's catch is long lost, the import and the sense of the first derby has been preserved in an ode composed by Thomas Boylston, a wealthy Boston shipping merchant and the winner of the derby, as part of his acceptance speech at the awards ceremony at the local tavern:

By Gaff, by Gile, by Wit, and  
Faith,  
By Luck both Good and Bad,  
By Rum, and Cune, and Sundry  
Wares,  
The Wily Bass is Had.

It took a Night and all a Day,  
A Long and Mighty Fight.

A Tin of Steadily Nibbled Bait,  
But We've got the Bassard  
Tough!

In the spirit of that first contest, and in conjunction with the ninth annual celebration of America's Finest City Week (one is to suppose, if only by proximity, that San Diego is the subject city herein), the Peninsula (Point Loma, Loma Portal, Fleetridge, Roseville, La Playa) Chamber of Commerce will sponsor their eighth annual fishing derby on the Shelter Island Municipal Fishing Pier next Wednesday and Thursday. In the past, the derby has been a popular success — last year's total on captured and entered fish exceeded 1000 and, as one might expect, has generated its share of fish stories. Here is one for the record, from one of the volunteer sponsors:

"Last year (1979), the biggest fish caught was a fourteen-pound shark. In cleaning it, we cut its stomach and inside we found a Barbie doll, a chunk of Boogie board, four Star Wars people.

(Continued on page 4, col. 4)



## Michael Who?

Last year someone casually mentioned to me that Michael Cave was giving a piano recital the following week, and suggested that I might like to do an article about it. There didn't seem much point in that — there are always recitals of one

sort of another going on, and few of them are of any real interest. Who had ever heard of Michael Cave? And who had ever heard of giving a concert in the middle of a Sunday afternoon at the La Jolla Women's Club?

It was one of those Sunday afternoons when I feel at loose ends, however, and at the last

minute I decided to drop in at the Women's Club and see (or hear) what sort of pianist Michael Cave might be. The place itself turned out to be a charming and comfortable little hall; the audience turned out to be pathetically tiny, the piano turned out to be a wretched old Mason and Hamlin; and Michael Cave turned out to be a magnificent pianist. His program could not have been more ambitious, including both Beethoven's "Waldstein" Sonata and Schumann's "Carnaval." In the "Waldstein" the pianist immediately established his musical identity: explosive power, rhythmic thrust, shapeliness of phrasing, and above all a predilection for clarity, both in texture and in overall structure. There was no blurring, even in accompaniment figures, and no submerging of the inner voices; phrases and sections were decisively articulated, and everything was given meaning

within the whole. Then there was the Schumann, even more impressive. The grand gestures were there, the dramatic contrasts and surging climaxes of Romanticism; but Cave, it appeared, was not the sort of pianist to indulge himself in excessive emotionalism. No dreamy, languid, whimsical Schumann for him — this was a performance emphasizing the fiber and fire of Carnaval, and allowing the emotions to emerge from the music rather than superimposing them upon it.

Most characteristic was the combination of power and intellect. Here was sensationally good playing, and by a pianist virtually no one knew. Subsequently, I heard Michael Cave play the same program in Rolling Hills, and an equally ambitious one (including a stupendous performance of part of the Schumann Fantasy, op. 17) at a private home in La Jolla. And there is nothing that could keep me away from the concert he is going to give this

(Continued on page 4, col. 5)

## Yearning For Martyrdom

Taking hostages uninvolved in the specific offenses for which you are concerned," asserted former attorney general Ramsey Clark in his address to the "Crimes of America" conference in Iran in early June, "can't be justified in a country which wants to live in peace. The seizure of the hostages here is understandable in human terms. God knows it's understandable. But it is not right."

Not right indeed. And perhaps understandable only to the few Americans who have a deep and comprehensive knowledge of both the Islamic way of thinking and the perpetrations of Shah Muhammad Reza Pahlavi against his former minions. Few of us are able or willing to see past the barbarism of the continued imprisonment of fifty-two innocent surrogates of American transgressions in Iran, even if we are aware enough to grant the reality of those transgressions. And therein lies

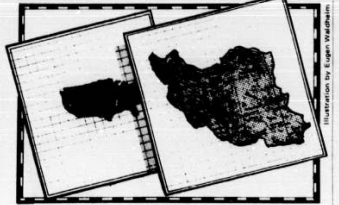


Illustration by Roger Wieglass

the biggest problem now facing those ten Americans, including Ramsey Clark, Nobel laureate scientist George Wald, and I. A. lawyer Leonard Weinglass, who all defied a presidential ban and a direct order from the Justice Department and attended the International Conference on American Intervention in Iran earlier this summer.

The maverick American delegation saw as its purpose the opening of a dialogue between Iran and America against the peoples. But in such a fractious political climate not much

transpired; a tiny group of left-leaning American dissidents listened and talked with several other groups of disparate and divided Iranians. The American delegation was able to meet with President Bani-Sadr, who outlined a nebulous plan for freeing the hostages; an end to U.S. "support" for the deposed shah and his exiled family; guarantees that America would complete projects abandoned in Iran; and a U.S. promise not to interfere in Iranian affairs again. Of course, Bani-Sadr's government is nearly powerless

in the world of the Islamic revolution rocking Iran. But for the sake of discussion, Bani-Sadr also pointed out that these assurances would only be acceptable if they accompanied a shift in American public opinion concerning Iran. In an atmosphere where Mickey Mouse flies the flag to Iran from the bampers of thousands of (foreign-empowered) American automobiles, this shift seems unlikely.

But the delegation is still trying, and one of its members, Leonard Weinglass, will be in San Diego next week to talk about Iran, his trip, there, and the possibility of freeing the hostages released. Weinglass is a civil libertarian attorney who helped defend the Chicago Eight, the American Indians accused of murdering two FBI agents in the early Seventies, and the fourteen Camp Pendleton Marines embroiled in racial strife in 1977. Weinglass will surely defend America's culpabilities in the oppression of the Iranian people under the shah, and in the CIA's involvement in the 1953 overthrow of Prime Minister Mohammad Mossadegh and the

restoration of the shah to the throne. He will also speak out against current U.S. postures toward Iran. "U.S. policy now is the same policy pursued since 1953: manipulate the internal politics of Iran to our own advantage," declares Weinglass. The latter believes that the Carter Administration's perceptions of Iran's leaders as a bunch of zealots and religious fanatics is a notion deliberately perpetrated as a cover for our further machinations in the oil-rich and strategic Persian Gulf region. "We're doing everything possible to see to it that Iran's revolution is a right sort of revolution, not a moderate or left wing revolution," Weinglass says. Regardless of the administration's maneuvers in relation to the hostages, regardless of America's blame in the shah's plunder of Iran, regardless even of the validity of Iran's revolution, the people of America will not mine their large vein of understanding until the hostages are released. It's like trying to encourage compassion for a poor dentist who's drilling holes in your front

(Continued on page 4, col. 5)

## Mad Jack's/STDK/ \$10,000 SWEEPSTAKES

Mad Jack's, the PM 8-10, and TDK present the \$10,000 Sweepstakes. Register at any one of our 3 locations for a chance at winning \$10,000. NO PURCHASE NECESSARY. 25 cash prizes of \$10,000 each will be awarded. The winners will be selected by random drawing on September 15, 1980. The winners will be selected by random drawing on September 15, 1980. The winners will be selected by random drawing on September 15, 1980.

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## READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday on which the event is scheduled for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 8063, San Diego, CA 92108.

### Dance

**"Monday Nights Under the Stars"** with the San Diego Ballet Concert-Dance Ensemble will feature classical ballet, modern dance, and jazz dance. Monday, August 18, 8:30 p.m., Old Globe Festival Stage, Balboa Park. 239-2555 or 239-4141.

**"Jazz on Seventh Avenue"** will include jazz dancers from Stage 7 and a jazz band. Tuesday, August 19, noon, Seventh Avenue from Broadway to C Street, downtown. Free. 234-0331.

**Dance Jam** for everyone who loves to dance will be held by dance therapist/performer Judith Greer. Free and improvisational music. Jonathan Clasier, every Friday at 9 p.m., Interval Foundation,

860 Third Avenue, downtown. 239-1713.

### Lectures

**"Cantata"**, the true story of a man whose last turned white overnight after his brother was bitten by a rabid wolf, will be related by storyteller Hermine Entrique. Thursday, August 14, noon, Casa de Machado y Silva, and Saturday, August 16, noon, Casa de Machado y Silva, Old Town. Free. 294-5182.

**"New Approaches to Health"** will be the subject of a lecture by internist David Lyons, sponsored by Divorce Recovery. Thursday, August 14, 7:30 p.m., Jacobsen Hall, Hilltop and I Streets, Chula Vista. 422-6460.

**"The Plight of the Undocumented Mexican Worker"** will be the topic of a slide lecture presented by the Borderlands Education Committee. Friday, August 15, 7:30 p.m., Ocean Beach Recreation Center, 4728 Santa Monica Avenue, Ocean Beach. 234-5450.

**Tanist Philosophy and Star Wars** "Force" will be discussed by Tanist sculptor Canole. Friday, August 15, 7:30 p.m., D.G. Wills Books,

7527 La Jolla Boulevard, La Jolla. Free. 456-1820.

**"Volcanoes: Past and Present"** will be the topic of a slide lecture presentation by SDSU geology professor Glen Peterson, sponsored by the Sierra Club. Friday, August 15, 7:30 p.m., Natural History Museum, Balboa Park. Free. 233-7144.

**Quilting Traditions and Techniques** will be the topic of a lecture by the San Diego Historical Society's Quilt Bazaar. In conjunction with a current exhibition of American quilts. Sunday, August 17, 4:30 p.m., Villa Montezuma, 1925 K Street, San Diego. Reservations: 239-2211.

**"Science and Society"** will be discussed by electronics expert and presidential nominee for director of the National Science Foundation John Slaughter, at the Central City Association Carnation Festival luncheon. Monday, August 18, noon, Broadway Pier, downtown. Reservations: 234-0331.

**Local Poet Jo McPherson** will read selections from her poems. Monday, August 18, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

**Report from Iran** will be presented by attorney Leonard Wengler, a member of the American delegation to the recent International Conference on American Intervention in Iran. Tuesday, August 19, 7:30 p.m., Central Christian Church, Second Avenue and Fir Street, downtown. 274-5775.

**"Superheroes! Film as Art for Kids"** and others, a total of three experimental and avant-garde animation and live-action films, will be shown in four parts, with part two on Saturday, August 16, 3 p.m.; and part three on Tuesday, August 19, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

**Rape: the crime, its victims, legal recourses, and support systems** will be discussed, in Spanish, by a panel of health and law enforcement agency representatives, sponsored by the Center for Women's Studies and the Chicano Federation. Wednesday, August 20, 7:30 p.m., Chicano Federation, 1960 National Avenue, San Diego. Free. 236-1128.

**Blue Ribbon Winners** from the 1980 American Film Festival will be shown in four parts. August 18, 1 to 3:30 and 5 to 9 p.m.; and Wednesday, August 20, 1 to 3:30 p.m., National City Public Library, 200 East 12th Street, National City (474-8211); and Tuesday, August 19, 11 a.m. to 1 p.m. and 2 to 5 and 6 to 9:30 p.m., and Wednesday, August 20, 10 a.m. to 1 p.m. and 2 to 5 and 6 to 9 p.m., Chula Vista Public Library, 365 F Street, Chula Vista (575-5044). Free.

**Comedy Video Tapes** and films produced by John Demme for Egonom Video will be screened on Mondays, August 18 and 25, 9 p.m., Community Arts Gallery, Third Avenue and E Street, downtown. Free. 239-8238.

**"Storm," an Omnimax film** exploring the effects of the atmosphere on us and Cosmic Forces, a mixed media presentation showing the influences of cosmic energies on us, will be presented through the summer. Reuben H. Fleet Space Theater, Balboa Park. 234-1233.

**"Golden Thirties to the Fabulous Fifties"** will be the theme for a San Diego Symphony Orchestra Summer of Stars concert featuring vocalists Pam Page, Friday, August 15, 8 p.m., Open Air Theatre, SDSU (265-6947); and as part of the Symphony on the Green series, Saturday, August 16, 8 p.m., Rancho Bernardo Inn, 17550 Bernardo Oak Drive, Rancho Bernardo (495-3773). 239-9721.

### Music

**Bluegrass Jamboree** will feature Pacific by Bluegrass, Dick Tyler & Train 45, High Window Boys, Footloose Cloggers, and more. Saturday, August 16, 11 a.m. to 10 p.m., and Sunday, August 17, 11 a.m. to 7:15 p.m., Wild Animal Park, Highway 78 six miles east of Escondido, San Pasqual Valley. 747-8702 or 231-1515.

**Summer Sunday Concert Series** will feature chamber music and the double bass, with Michael Wolf. Sunday, August 17, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free. 298-7674.

**In Concert**, the San Diego Chamber Brass Players will perform works of Bach, Pachelbel, Vivaldi, and Franchetti. Sunday, August 17, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. Free. 239-2211.

**"Piano Favorites,"** a recital of works of Beethoven, Rachmaninoff, Debussy, and Chopin, will be presented by Michael

Chen, Sunday, August 17, 3 p.m., La Jolla Women's Club, 715 Silverado Avenue, La Jolla. 454-6428.

**Summer Concerts in Chula Vista** will feature the Marine Corps Band. Sunday, August 16 through Monday, September 1, 10 a.m. to 5 p.m., Chula Vista. Free. 575-5084.

**America's Finest City Celebration** will include a Home State Picnic. Sunday, August 16, 11:30 a.m. to 2 p.m., Sixth Avenue and Laurel Street, Balboa Park (232-4453); and a historical sketch of San Diego by puppeteer Mary Hitchcock. Saturday and Sunday, August 17, 1:30 and 2:30 p.m., Puppet Theater, Balboa Park (466-7128).

**Fern Show**, the annual event of the San Diego Fern Society, will take place Saturday, August 16, noon to 5 p.m., and Sunday, August 17, 10 a.m. to 5 p.m., Mayra Room, Casa del Prado, Balboa Park. Free. 232-5762.

**Running of the Bulls** will take place Sunday, August 17, Tecate, Mexico. 422-7248.

**Concours d'Elegance**, a judging of jeans can sponsored by the San

Diego Fern Society, will take place Saturday, August 16, noon to 5 p.m., and Sunday, August 17, 10 a.m. to 5 p.m., Mayra Room, Casa del Prado, Balboa Park. Free. 232-5762.

**Summer Music Series** will feature Baroque and modern flute duets performed by Jill Gody and Donna Canino. Tuesday, August 19, 7:30 p.m., BookWorks, 1523 East Valley Parkway, Escondido. Free. 741-9079.

**"Chamber Music: Under Stars"** will present the field quartet performing quartets of Haydn and Beethoven and, with violin Douglas Manger, Mozart's Quartet in G minor for two violas. Tuesday, August 19, 8 p.m., St. Peter's Episcopal Church courtyard, 14th Street and Camino Del Mar, Del Mar. 460-2966.

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# READER'S GUIDE TO LOCAL EVENTS

South Bay Park Speedway 117, 4600 Airway Road, Chula Vista, 286-1240.

Charger Football, the San Diego Chargers will kick off preseasonally against the San Francisco 49ers, Saturday, August 16, 6 p.m., San Diego Stadium, 280-2111.

Shark Football, the minor league San Diego Sharks will face the Rancho Highlanders, Saturday, August 16, 8 p.m., Vista High School, 400 East Boher, Vista, 722-7215.

Finest City Walks sponsored by Walkabout International will include "Mansions of Golden Hill" historic tour, Sunday, August 17, 2 p.m., 20th and K streets, Golden Hill (233-WALK); and "The Lights of San Diego" walk to the Cabrillo lighthouse, Tuesday, August 19, 6:15 p.m., Catalina Boulevard and Cedarbrae Lane, Encinitas, (291-4973).

Boxing Matches, can be seen, Sports Times, August 19, 3 p.m., Sports Center, 224-4176.

National Bicycle Track Racing Championships, the premier event in U.S. bicycle racing, will feature more than 500 men, women, and children, Wednesday, August 20, 9 a.m. and 2 p.m.; and Sunday, August 24, 9 a.m. and 1 p.m., San Diego Velodrome, Marley Field, Bolinas Park, 288-1570.

Soccer, the San Diego Sockers will make the ground tremble with the San Jose Earthquakes, in their final game of the season, Wednesday, August 20, 7:30 p.m., San Diego Stadium, 280-002AL.

Horse Racing, the forty-first race of the Del Mar Thoroughbred Club will feature forty-three days of racing, nine races daily except

Tuesday, through Wednesday, September 10, first post at 2 p.m., Del Mar Fairgrounds, 299-1140 or 755-1141.

Stock Car Racing, featuring super and limited stock cars, will continue for the twentieth season, Saturdays, through September 20, 8 p.m., Cajon Speedway, Santer El Cajon, 448-8900.

Radio/TV Baseball Doubleheader will lead off with the New York Yankees at the Seattle Mariners, Thursday, August 14, 6 and 8:30 p.m., Cable Channel 2.

Preseason Football will feature the Pittsburgh Steelers at the Atlanta Falcons, Friday, August 15, 6 p.m., and the San Francisco 49ers at the San Diego Chargers, Saturday, August 16, 6 p.m., Channel 10.

"Olympia," Leni Riefenstahl's classic record of the 1936 Berlin Olympics, will be shown in two parts, with part two, The Festival of Beauty, on Friday, August 15, 9 p.m., Channel 15.

"Migrant Labor" will be the topic of an NBC news report, Friday, August 15, 10 p.m., Channel 39.

Players' International Tennis Championships will feature last year's winner, Bjorn Borg, competing again for the \$175,000 purse, with semifinals Saturday, August 16, 1 p.m.; and final Sunday, August 17, 1 p.m., Channel 15.

"Love Me Or Leave Me," a film about singer Ruth Etting and her racketeer husband, runs, Denis Day and James Cagney, Monday, August 16, 10:15 p.m., Channel 15.

"Information" series of Southern California contemporary art exhibitions will present views of nature and isolated lifestyles in works of Faya Friedman, Christine Orman, and Patricia Patterson, through August 16, University Gallery, SDSU, 265-5204.

"Something for Everyone," an exhibition of posters, will continue through August 17, Solar Gallery, Twenty-eighth Avenue and B Street, Golden Hills, 295-0384.

"Erosica '80," an exhibition of works in all media by San Diego County artists on the universal aspects of human sexuality as communicated in symbolic and real im-

"The Old Man and the Sea," the 1958 film version of the Ernest Hemingway short story, stars Spencer Tracy, Wednesday, August 20, 8 p.m., Channel 6.

"Requiem for a Heavyweight," the Rod Serling play, will be presented in its original 1956 live-television production starring Jack Palance, Ed Wynn, Keenan Wynn, and Kim Hunter, Wednesday, August 20, 9:10 p.m., Channel 15.

Woodblock/Intaglio works of Tokio Miyahata will be exhibited through August 30, Quil Forage, 523 University Avenue, Hillcrest, 294-2021.

Current Light Assemblages by Carole Frye, semi-transparent painted and suspended-paint installations, will be exhibited through August 31, Rossman/Richards, 734 Seventh Avenue, downtown, 236-6777.

"Currents in Ceramics," an exhibition of works by Carol Lebeck and Les Lawrence, will be on display through August 31, Celebrations Gallery, 645 G Street, downtown, 239-5232.

Recent Paintings by Richard Allen Morris, works of abstract expressionism and constructivism in mixed media, will be exhibited through September 12, with an opening reception, Friday, August 15, 7 to 10 p.m., Alternative Space Gallery, 552 Fifth Avenue, downtown, 233-7880 or 233-1997.

Basket and Paper are featured in an exhibit of "Many Forms of Baskets" by contemporary artists and from the Orient, and "Paper Works" by Lisa Beth Giesberger and Mary Ellen Long, through August 16, Gallery Eight, 7464 Grand Avenue, La Jolla, 454-7518.

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agency, will continue through August 22, Community Arts Gallery, 370 Third Avenue, downtown, 239-8218.

Seiichi Doi Prints by Japanese folk artist and living national treasure Kenzo Senzawa will be on view through August 30, Art Museum, 1008 Wall Street, La Jolla, 454-5872.

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entries must be caught from and recorded on the pier to be eligible for prizes. Any fish caught elsewhere or purchased in a store and brought onto the pier to be illegally entered into the contest will be detected at the pier entrance by a new machine similar to metal detectors at airports. Through visual sensors it can discover the presence of a fish hidden in a suitcase or under clothing or elsewhere. It is so sensitive that if you even look like a fish, or smell like one, or have recently eaten fish for dinner, it will buzz. (A volunteer from the Peninsula Chamber of Commerce will be at the gate to assist in straightening out any such instances of mechanical overzealousness.)

The Fishing Derby begins officially on Wednesday, August 20 at 12:01 a.m., and ends at 11:59 p.m. on Thursday, August 21 at noon. That's thirty-six hours of available fishing. Recording of fish will be Wednesday, August 20, 6:30 a.m. and run until ten that night, and will begin again Thursday at 6:30 a.m. and end at noon, with the awards ceremony at 2:00 p.m. The pier is located at 1776 Harbor Drive, Shelter Island. Supplies of all kinds will be available from Howard Minor's Shelter Island Pier Tackle Shop, on the pier, open twenty-four hours a day.

The employees there will also assist in the recording and weighing of the entries. Charlie Agnew, the tackle shop's daytime commander, has no predictions on what the derby's catch might be like. "I don't know about that," he says. "I'm just here to sell beer, bait, birdseed, and bobbins, and to give away the makalaka."

For further information call Dick Liggett at 277-9510.

— Stephen Heffner

**Michael Cave**  
(continued from page 1)

weekend — once again at the La Jolla Women's Club, but this time on a Bosendorfer imperial grand — the kind of piano a musician like this deserves. It is a program of familiar works, the very center of the piano repertoire: the Beethoven "Pathétique" Sonata, preludes by Rachmaninoff, Debussy's Suite Bergamasque (which includes "Clair de Lune"), and three major works by Chopin. It ought to be the outstanding musical event of the summer.

The Michael Cave recital will take place on Sunday, August 17 at 3:00 p.m., at the La Jolla Women's Club, 715 Silverado Avenue in La Jolla. Tickets may be reserved by phoning 454-6428.

— Jonathan Saville

**Weinglass**  
(continued from page 1)

ereth. America's position now is almost the exact converse of the Ayatollah Khomeini's assertion that "Carter is vainly trying to intimidate a nation yearning for martyrdom"; and Khomeini is vainly trying to exact penance from a nation yearning for pride.

Leonard Weinglass, presented by the San Diego Forum, will speak on Tuesday, August 19 at 7:30 p.m. at the Cathedral of the Holy Spirit, 201 First Street at Second Avenue, downtown. For more information call Ruth Seiden at 274-8275.

— Neal Matthews

## READER'S GUIDE TO THE THEATER

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

**ANDROCLES AND THE LION**  
George Bernard Shaw's comedy takes place in the period when the Roman emperors were persecuting Christians. Sometimes by throwing them to lions during public spectacles. His story is based on the legend of the Greek sailor who befriended a lion by removing a thorn from the beast's paw, and who was subsequently spared by his grateful fellow friend just as he was about to be devoured in the arena. This gives Shaw the chance to express various humane views about Christianity, views which have no relationship to biblical reality and which, as expressed by a Christian playwright and a Roman scholar, are of little interest to most readers. At bottom, Androcles — and his current writer — are successful because they use the archetypal power of the legend and the charming comic business Shaw and director Douglas Jacobs have decided to do with it. It is to the credit of Shaw that this play has been so loved and so successful. It is a comedy about divine — a device that did not work. (Sm.)

**BROKEN UP**  
Mey Owens' is in the middle of moving into her new apartment and out of her old marriage. The only thing left to do is to have her husband Tom sign the final papers, and then she can begin a new life. The signing, however, becomes increasingly difficult, and Owens' new life, represented by a more popular farce, when a young husband becomes unable to perform his marital duty, his wife starts to believe that his amorous capacities are being exhausted elsewhere. This prompts her to attempt to catch her erring mate in the midst of an act of adultery with the aid of an anonymous letter luring him to an assignation in a house of ill fame. As in most Feydeau, there's much fear, pain, and nervous jitters before Shaw's surface surfaces as all get going, since director William R. Bruce has chosen to concentrate on speed and find genuine rather than characterizations. The results are dazzling but more than a bit monstrous — rather like a symphony played fortissimo from start to finish. Audience identification is destroyed and the laughs halted, leaving the audience for too alienated because of the blarney and sordid antics on stage to care about anyone.

**CAUTION FLOWER**  
A comedy by Neil Barrow, based on Fleur de Cactus by Pierre Barillet and Jean-Pierre Gredy, in which a bachelor dentist perpetuates his single status by telling the women in his life that he is married and has three children. The gimmick backfires, however, when he meets Toni, with whom he falls in love (how come nobody ever "falls" in love?). When the dentist proposes to

her, she becomes riddled with guilt and demands to meet his wife. Stuck midscene, the dentist connects his nurse to play the role of his nonexistent spouse. She does so and blossoms in his eyes like a cactus flower. And they "live" in love. Stan Shaffer directs this very funny comedy starring Pat White as the nurse, Ron Knight as the dentist, and Cynthia Pogue as Toni, the girlfriend. (Sm.)

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Playhouse production of the William Shakespeare and Robert Lee drama about the famous Scipio trial — the courtroom proceedings in which lawyers Clarence Darrow (evolution) and William Jennings Bryan (creation) battled in defense of their respective views regarding the origin of life. Norfolk (Shakespeare) and Sheldon (Darrow) play the "monkey trial" attorneys, head to head for forty members. Each evening, players will be entertained by pre-recorded old-time music performed by the Old Town Opera House Harmony Singers. Old Town Opera House, 4040 Tunney Pasture, Old Town State Historical Park, Thursday through Sunday at 8:00 p.m. For information call 298-0082.

### JEZEBEL

With tongue firmly planted in cheek about half the time, *Jezebel* parodies space travel, intergalactic interlarding in general and the "Star Trek" phenomenon in particular. Though at times witty and spirited, the play's "new-wave space opera" about the "integers between the Soms of God and the Daughters of Men" does not "hold its own" all that far, however, and actually does itself harm when it tries to be meaningful. Captain Kirk, leader of the alien who land on a planet, directs a moral debate at his colleagues for behaving inelegantly in his absence. "Persons of lust," he says, "is a lust." Aside from a few reasonably sexual dance sequences and the suggestion of some off-stage doing, *Jezebel* (or intellectually stimulating) the play is not. There is, in fact, a quality of racism to it throughout. It walks too wide the line between titillation and taboo, between spoof and seriousness, rarely lapsing too far in any one direction. It is a play that might seem to say, in fact, the more avant-garde members of the PTA, Matthew C. Culligan and Madeleine McCrory, as David and Florent, the two most prominent and most threatened players above the generally one-dimensional level of the cast, and each attempts to move the play beyond its safe and simplistic confines. The music is

good for the most part, though the up-tempo tunes rarely have sufficient funk to underscore the earthy parts of the play, when it is merely spicing the special effects of science-fiction films, *Jezebel* is very funny. It has a hodgepodge of comic gags — dime-store ray guns, vacuum cleaners, a basketball-sized lamp — that are audaciously cheap when compared to the millions of dollars awarded by George Lukas to make one

directed by Jack and Marie Tjyrt and written by Sam and Bella Spewack. And the line "Cie Porter, secure contains such songs as 'So in Love' — Too Damn Hot" and "Wonderful" (Sm.). Starlight Bowl, through August 17, Thursday through Sunday at 8:30 p.m.

LOVE'S LABOUR'S LOST  
Shakespeare's early comedy is about



Cactus Flower

of his 8-epic. But on the whole the play has few lasting qualities and is about as stimulating as Saturday-morning television. (Sm.) Marquis West Broadway, 635 West Broadway, through August 24, Thursday and Friday at 8:00 p.m., and Sunday at 8:00 and 10:00 p.m., and Sunday at 6:00 p.m.

### KISS ME KATE

The backstage life of a formerly married actor and actress closely parallels the story they are playing in a production of Shakespeare's *Taming of the Shrew*. Their onstage battles as Petruchio and Katherine, the Bard's antithetical counterparts to Romeo and Juliet, carry over into real life, and they become the target and the strew, *Kiss Me Kate*, how charmingly, Dorothy Holland (in, they are not and never were married) perform the lead roles in this musical comedy

four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during the time avoiding contact with women. The folly of this academic monasticism is shown up by the arrival of the Princess of France and her three grooms; the four men are once laid in love with the four ladies, and the basic drivers of the human heart rapidly shatter the unrealistic utopia of the intellect. Recognizing that a modern audience knows and cares little about the story in their prison cell, with their fellow inmates taking part. The "Impossible Dream" highlights a rich musical score. Ron Clark will portray the chivalrous (to a fault) Don Quixote. Jim Morino is Sancho, and Yvette Pourcelle takes the role of Aldonza, who becomes transformed — in the eyes of Quixote — into the enchanting Dulcinea. Thomas Rauch

last, with outstanding performances by James K. Winkler and Al Tarnier, as the most eloquent of the amorous couples. The setting in pre-War Los Angeles is great. (Sm.) Killy and Love, through August 17, Thursday through Sunday at 8:30 p.m.

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directs this production of the Chevrolet Ad Theatre (Sm.) Patrick Henry High School (outdoor amphitheater), 6702 Wandermere Drive, Friday, August 13 through August 24, Friday, Saturday, and Sunday at 8:00 p.m. Mc Carrel High School Auditorium, 9500 Carmel Mountain Road, R.cho Penasquitos, Friday, August 22 and Saturday, August 23 at 8:00 p.m. For information call 224-3189.

M\*A\*S\*H  
Tim Kelley's play, based on the book by Richard Hooker, about two jesters who happen to be top-flight surgeons for a mobile surgical hospital camp in the middle of the Korean conflict. Rob Branch plays Hawkeye Pierce, Philip Deavel

MY COUSIN JOSEFA  
The Old Mission Players are reviving this musical, drawn from the history of San Diego, about a Spanish woman of means who elopes with the captain of a Yankee ship, Robert Austin, who wrote the play in 1969, is the music director. David Hannach and Deborah Andrade will perform the lead roles. (Sm.) La Paloma Theatre, Encinitas, Thursday, August 14, National City Memorial Park, Kimball Park, 1200 D Avenue, National City, August 22 and 23. All performances at 8:00 p.m. For information call 225-0432.

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## READER'S GUIDE TO THE THEATER

confusion, ultimately return to the city and successfully return to the theater. The setting is the world of the more sympathetic words of Queen Hippolyta, something of great constancy. Eric Christman, himself worthy of Hippolyta's words, directs the production, which is staffed entirely by students from San Diego City and County high schools. (Sm.) Marquis Public Theater, Wednesday, August 20 through August 31, Wednesday through Saturday at 8:00 p.m., and Sunday at 6:00 p.m.

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FRI. SAT. **SHAKE**  
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FRI. 10:00 AM - 1:00 AM  
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Something Special  
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# Perfect Male "10".

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Ladies, Uncle's has done it again!  
You will be given your own room  
to watch professional male dancers  
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Gentlemen, Doors are open to you  
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starts at 11:45

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# READER'S GUIDE TO THE MUSIC SCENE

## This Week's Concerts

Devo is a band dedicated to illustrating how simple it is for a bunch of wise guys from Anywhere, U.S.A. (in this case, Akron) to transform a gimmick into a lucrative career. Two years ago, when "Q: Are We Not Men? A: We Are Devo" was released, they appeared more musically sophisticated than most so-called avant-garde rock bands and they had a sharp theatrical sense of local as witty as the writers for "Mad" and "National Lampoon." Their concept was not particularly original — humanity becoming a mass of robotized dummies — but their ticks, their sneering, diabolic sense of humor, and their willingness to alienate everyone made them an immediate fan. Sure, they were broadly contrived, but they weren't really rock band worthy of note displayed on heavy doses of the burlesque. An early admirer described them as Kix for adults. I bought that.



DEVO

amusing — odd meters, snotty lyrics, weird, distanced vocals — but it isn't funny or poignant or strange. It's predictable. Devo may still be an exciting concert

attraction for those who have never seen them, but I fear they have reached the crisis point that plagues any vaudeville act whose routine is worn, laundered, and

worn again; you see 'em once, you have 'em forever. Still, I plan to see them at the California Theatre on Wednesday to find out whether this crew of mangled, blockheads, and proponents of de-evolution have it in them to provide a few new jokes on a familiar theme.

In his embarrassingly eclectic, almost organic liner notes to Peter Sprague's "Dance of the Universe" album, Pete Weidner writes that Sprague is "without doubt the freshest sounding, most exciting new guitarist to appear on the jazz horizon in years." I agree that Sprague sounds fresh and exciting, but there is something about that qualifying "new" that annoys me. Weidner says that Sprague is doing something that has never been attempted by any living guitarist? Or is he just marveling over this young musician's precocity? I have long considered Sprague a brilliant guitarist, but his debut record does not signal any new trend in jazz. It is a solid, admirable effort, the sort that Dwight Macdonald might describe as "mid-cult." It will be acceptable to progressive jazz aficionados and will not offend traditionalists. I have to admit that I find the album disappointing. The back-up is flaccid and the compositions are hardly scintillating, but Sprague shines throughout as the

resourceful, fluid improviser. Believe me, this man can play guitar. That's why I look forward to his solo concert Sunday night at the Stratford Court Theater. I hope that for his next record Sprague decides that "living a life of smiles" isn't enough to make a truly great jazz artist. Sometimes you have to frown and play a sour note.

Foghat, a study boogie-cum-heavy metal band, performs at the Sports Arena on Saturday night. In all candor I should say that I have little need for this band, but I respect them in their nine-year existence; they have remained true to their original principle: to play blues-oriented stadium rock, i.e., hard and loud. It is not a trendy attitude which has led me to believe Foghat's musical style is inviolate. While some would sing as blues, they would be better off doing so simply, purely, thoroughly, and at a moderate volume. Opening for these queasy Blues is the Blackfoot and Part Blank.

Next phase, new wave, into the groove. It's still somehow related to rock and roll to me. Danny Johnson, former guitarist for the Rick Demming Band and Axis, leads his group Bandal over the Zippers and Fingers tonight.

(continued on next page)

**King Biscuit Blues**  
EVERY THURS., FRI., SAT.  
**Mandolin Wind**  
3rd & University

**This Friday Aircraft Vengeance and Bad Reputation**  
8:30 p.m. till 1:00  
**Journey**  
5375 Kearny Villa Rd.  
Clairemont Mesa Blvd. & 163  
278-2040

**LIVE! The People Movers**  
San Diego's best sounds in one of Playboy's 100 Best Bars in the U.S.  
**CARGO BAR**  
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**TRIP TICKETS**  
brings you an  
**AFTER-PARTY**  
immediately following the  
**HEART CONCERT**  
Aug. 24, 11:00 p.m.-2:00 a.m.  
**MR. O'S PIZZA**  
1838 Garnet Ave., Pacific Beach  
All the pizza, salad and soft drinks you can eat  
Only \$2.99 in advance  
for your ticket customers  
\$3.99 at the door

**JEFF & MAGGIE'S COUNTRY SWING DANCE CLASS**  
6 Sessions only \$15.00  
Classes start 6:30 thru 8:30  
New classes begin  
Friday, Aug. 22 at the  
**Melanie Lounge**  
3596 Sports Arena Blvd., San Diego.  
Wednesday, Aug. 20 at the Belly Up Tavern  
143 S. Cedros, Solana Beach.  
Call Jeff at 298-6496 or Maggie at 753-5840.

**RESTAURANT BLUE PARROT**  
Sundays, classical music with  
**Peregrin**  
Monday & Tuesday, Country & Western  
**W.C. Spencer**  
Wednesday  
**New Tuxedo Jazz Band**  
Thursday, Friday & Saturday  
**Don Menza Quartet**  
Special guest from  
The Johnny Carson Orchestra  
1298 Prospect, La Jolla. Opposite the Cove  
For reservation please call 454-8131  
Open every day, lunch & dinner 11:30-2:00 a.m.

**Talent Contest \$200**  
Thursday nights  
Cash prizes weekly  
Grand prize

Tues. night **Tall Cotton**  
Wed. thru Sat. nights **Dance to Red Eye**

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Wednesday through Sunday 9:30 p.m.-1:30 a.m.

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Lower priced entrees including soup & salad bar  
4 p.m.-7 p.m., every evening  
Now open 10 a.m.  
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featuring  
**Shirley Saunders & Co.**  
Steve O'Connor, Jerry Trice, Bob Holts, Ron Ogden  
Friday & Saturday  
**Pari**  
Bob Frye, Janis Massey, Ben Helm, Bill Burhans  
Sunday & Monday  
**Anthony Ortega** Jam Session 5 p.m.  
Monday  
**Blue Monday Jazz Jam Session** 7:30 p.m.  
Open every day lunch & dinner  
2633 So. Hwy 101 Cardiff 753-6438

(continued from preceding page)

**Thursday** at Golden Hall's Copper Room. On the following evening, Tweed Sneakers appear with the knobs. These two shows are part of a series being presented by a group called New Wave Productions. Other old new-wave sounds can be heard from the

Continuing their Blues 80 Festival, the Belly Up Tavern

present its Big Joe Turner on Sunday. This series of concerts is something that this city has long begged for. Now that we have it, don't let it slip by unnoticed. Turner is a vital, blustery singer who never fails to excite, even when he is at low throttle.

Completing the week's roster is Tower of Power, that below-average white-soul band. Wednesday at the Bacchanal and the bluegrass band Lost Highway at That Pizza Place in Carlsbad on Monday night.

— Steve Esmedina

European dinners in their original quality and prices from the '60s." Here are some examples: Barbequed back ribs (pork) the meatiest and most delicious in the entire town, \$4.95. Vienna Goulash \$4.95. Chicken Dumplings \$4.50. One-half barbequed chicken \$4.75. Fried Chicken \$3.95. Wiener Schnitzel, Jaeger Schnitzel and many more. All full dinners include: soup with real egg drop noodles, choice of dumplings or egg noodles or potatoes. Our own Vienna bread, butter and vegetable. Our own apple strudel is the best you have ever eaten. Visit us soon, we are expert in our business. You will enjoy great plentiful dinners for less than you can cook yourself.

Open Tues.—Sun, 4–10  
3619 College Ave., San Diego  
(one traffic light south of University)  
Air conditioned  
265-1446

**Chargers** Anaheim Rams Football tickets  
**Foghat** August 16 **Devo** August 19  
**Heart** August 24  
**Santana** (Front rows) Sept. 5  
**Jeff Beck** (Front rows) Sept. 6

Now accepting small refundable deposits for: Van Halen, B.O.C., Doobie Bros. (Sept.), Wings, Boz Scaggs, Billy Joel, Willie Nelson, Commodores, Fleetwood Mac, Yes, Kinks, Manilow, Cheap Trick, Journey, the return of the Rolling Stones, Zeppelin, Yes

**578-SNOW**

8670 Miramar Rd., next to Malibu Grand Prix

We specialize in the uncommon and hard to find  
rock records and memorabilia

1207 N. 2nd St., El Cajon 92021, 442-2212

**Buy, Sell, Trade**

**Featuring authentic Sze-Chuan & Mandarin cuisine.**  
Hand-made noodle demonstration nightly.  
Open daily for lunch & dinner  
For reservations call **270-0251**  
Hours: Sun.—Thurs. 11:30–10; Fri. & Sat. 11:30–11  
4951A Clairmont Drive  
(Clairmont Square Shopping Center, next to Vons)

**Calliope's**  
WE SPECIALIZE IN CATERING FOR WEDDINGS & PARTIES  
927 Meade Ave. (1 block north of El Cajon at 30th, North Park area). Please call for reservations 281-2610.  
Open Wednesday-Sunday 6 p.m.-Midnight

Wednesday nights in August      Tickets \$350

**Thursday nights in August** Tickets \$4.50  
August 14th 8 p.m. Two great San Diego County rock & roll bands

August 28th 8 p.m., the sound that's sweeping So. California

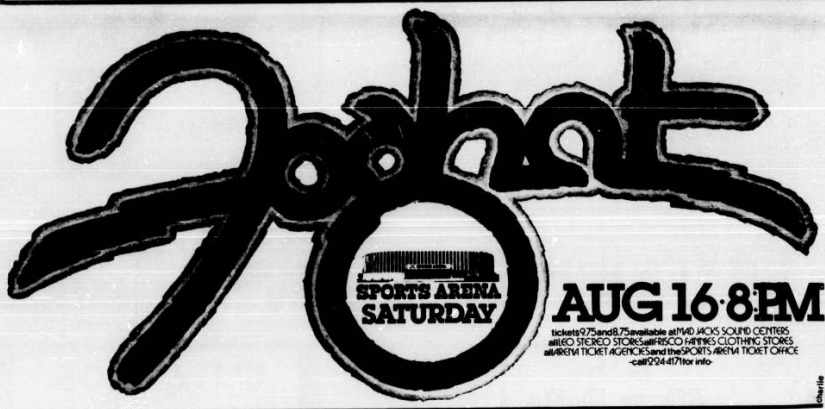
*Friday and Saturday nights in August from Boston*

**Sunday nights in August** Tickets \$4.00  
August 17th—Sensurround rock 'n roll with

[illegible]

Must be 21  
\$4.00  
also appearing - The T-Birds \$3.50 advance/\$4.00 door  
tickets at Licorice Pizza, P.B., Roxy Theatre, and Oat  
Produced by Fohn & Silva Presents. For info call 488-0631

Presenting—The T-Birds \$3.50 advance/\$4.00 door  
at Licorice Pizza, P.B., Roxy Theatre, and Oak  
Presents. For info call 488-0631



**with special guest star**

# BLACKFOOT


**Marc Berman** CONCERTS

*Avalon*

## ATTRACTIONS



**Sarkley's**  
RESTAURANT & LOUNGE



**Bach**  
Tuesday-Saturday 8:30-1:30  
Monday & Tuesday-Sock Hop  
Lunches Monday-Tuesday 11-4  
Dinner Tuesday-Saturday 5-10  
Sunday Brunch 10-2  
5500 Grossmont Center Dr.  
463-9825

**FEAST**  
\$6.95 per person  
parties of 2-6  
Includes: EGG ROLL, SHRIMP HANA-  
LEI, RUMAKI, TERIYAKI CHICKEN  
WINGS, HANA-LEI SHRIMP, FRIED  
RICE HANA-LEI, and each diner's  
choice of: CHICKEN CURRY, SWEET  
AND SOUR PORK, ALMOND CHICKEN,  
CHICKEN CHOW MEIN, BEEF CHOW  
MEIN, PORK CHOW MEIN, BEEF  
TOMATO MOANA, CHICKEN CASHEW,  
CHICKEN GODDESS.  
**SUN-THURS**  
AT THE HANA-LEI HOTEL  
2270 HOTEL CIRCLE NORTH, 297-1101  
AND, APPEARING IN THE ISLANDS LOUNGE:  
FRANKIE  
(Tuesday through Saturday Evenings)  
THE ISLANDS

Tom & Flo welcome you to  
**THE LONGSHOT**  
SALOON  
Thurs. **Wild Rose & the Silver Dollar Band** Country  
Fri. & Sat. **Double or Nothing** Country  
The Twins from San Luis Obispo  
Coming August 22, 23  
**Cheaps'hot'**  
Featuring homemade pizzas and fine Italian food  
Call 744-8576  
843 Grand Ave., San Marcos  
11 a.m.-2 a.m., Closed Sunday 744-8576

# **READER'S GUIDE TO THE MUSIC SCENE**

The Music Scene is compiled every Friday and Saturday. To get out entertainment, call 744-8576. Saturday, before 5 p.m. Send concert information and photos to: READER'S MUSIC SCENE, P.O. Box 18083, San Diego, CA 92168, or call 235-4036 Friday, before 5 p.m.

## **San Diego Concerts**

Danny Johnson and the Bandits, Finger, and the Zippers, Golden Hall Copper Room, Thursday, August 14, 8 p.m. Community Concourse, downtown, 235-6500.

**Tweed Snickers and the Knobs:** Golden Hall Copper Room, Friday, August 15, 8 p.m. 235-6500.

**The Penetrators, the Trowers, and Mr. Lucky:** Sports Plaza, August 15, 9 p.m. 1130 Buenos Avenue, 276-3993.

**Foghat, Blackfoot, and Point Blank:** Sports Arena, Saturday, August 16, 8 p.m. Sports Arena, Boulevard 224-4171.

**The Penetrators, Private Sector, and Mr. Lucky:** Sports Plaza, August 16, 9 p.m. 1130 Buenos Avenue, 276-3993.

**Peter Sprague:** Stratford Court Theatre, Saturday, August 16, 8 p.m. 1355 Stratford Court Place, Del Mar, 264-1506.

**Big Joe Turner:** Belly Up Tavern, Sunday, August 17, 9 and 11 p.m. 143 South Cedros, Solana Beach, 481-9022.

**Last Highway:** Thai Plaza Place, Monday, August 18, 8 p.m. 2622 El Camino Real, Carlsbad, 291-4555.

**Devo:** California Theatre, Wednesday, August 20, 8 p.m. Fourth and C streets, downtown, 488-0531.

**Tower of Power:** Bacchanal, Wednesday, August 20, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

**Heart and Robert Palmer:** Sports Arena, Sunday, August 24, 8 p.m. Sports Arena Boulevard 224-4171.

**Commander Cody and the Lost Planet Airmen:** Bacchanal, Sunday, August 24, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

**Jimmy Witherspoon and Lowell Fulson:** Belly Up Tavern, Sunday, August 24, 9 p.m. 143 South Cedros, Solana Beach, 481-9022.

**Sea Level:** Bacchanal, Tuesday, August 26, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

**Rick Elias Band and Zippers:** Golden Hall Copper Room, Friday, August 29, 8 p.m. Community Concourse, downtown, 235-6500.

**Naughty Sweeties and Alley Gators:** Golden Hall Copper Room, Saturday, August 30, 8 p.m. 235-6500.

**Kenny Rankin:** Bacchanal, Wednesday, September 3, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

**Jeff Beck:** SDSU Amphitheatre, Friday, September 5, 8 p.m. 265-6947.

**Santana:** SDSU Amphitheatre, Saturday, September 6, 8 p.m. 265-6947.

**Stephane Grappelli and the David Grisman Quintet:** Bacchanal, Sunday, September 7, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

## **Clubs**

**The Alamo,** 3093 Claremont Drive, Claremont 276-2240. Gene Davis and The New Wave Trainers.

**HALCYON**  
4268 W. Ft. Loma 225-9569  
Thursday, Friday & Saturday  
**Dr. Demento**  
Sunday, Monday  
**RICK ELIAS BAND**  
Starting Tuesday  
**Strangers**  
Monday Night Special  
Complimentary beer & wine while you dine  
Dinner 'til midnight nightly

**LIVE The Musical Magic of**  
**LARRY RATHBURN**  
Tuesday-Thursday  
7:30 p.m.-12:30 a.m.  
Friday-Saturday  
8:30 p.m.-1:30 a.m.  
Enjoy the stylish musical interpretations of this popular guitarist/vocalist at your favorite restaurant lounge...  
**Plankhouse**  
7637 Balboa Ave., San Diego  
For reservations: 278-7373

**Old No. 7 DISTILLERY**  
**BLITZ BROS.**  
Friday & Saturday, August 15 & 16  
**BRATZ**  
Sunday, August 17  
Grand celebration of the  
**CASHAI DANCERS'**  
new show.  
Two Dance Floors to Party  
140 S. Sierra, Solana Beach 755-6733

**Albatross,** 1309 Camino del Mar, Del Mar 755-8744. Call club for information.

**Albino's Beef Inn,** 1201 Hotel Circle South, Mission Valley, 291-1103. John Whelan, jazz pianist. Tuesday through Saturday.

**Anchorage Fish Company,** 3875 Carlsbad Boulevard, Carlsbad, 729-3170. M.B. and Me. Folk rock. Wednesday through Saturday. Kathy Doran, Fran Loskoff, and Scott Pease, contemporary, Sunday through Tuesday.

**Anchor Inn,** 7260 Claremont Mesa Boulevard, Claremont, 571-1532. Cowlick and Bluffs, contemporary, Friday evenings.

**Anthony's Harborside,** 1555 North Harbor Drive, downtown, 232-6358. Gazette, contemporary, Tuesday through Saturday. Colovus-Wakefield Band.

contemporary, Sunday and Monday.

**Atlanta,** 2595 Ingraham Street, Mission Bay, 224-2434. Roberto Linn, contemporary, Tuesday through Saturday.

**Bacchanal,** 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Call club for information.

**Bahia,** 998 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Lounge, disco featuring 40s, 50s, and rock, nightly. Piano Lounge. Beverly Keys, mellow rock, Tuesday through Saturday. Jack Rabbits, mellow rock, Sunday and Monday.

**Barr X Ranch House,** 119 East Broadway, Vista, 724-0510. The Nashville Ensemble, country and country swing, Tuesday through Sunday.

**Bay Lounge,** Vacation Village Hotel, Mission Bay, 274-4630. Call club for information.

**The Beach Club,** 1971 Bacon Street, Ocean Beach, 222-4622. Call club for information.

**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach, 481-9022. Chis Bath with Harmonica George Smith, rock and roll, Sunday.

**Bertley's,** 5500 Grossmont Center Drive, La Mesa, 463-9825. Bach, contemporary, Tuesday through Saturday.

**Black Angus,** 5247 Keamy Villa Road, Keamy Mesa, 279-3100. Call club for information.

**Black Angus,** 707 E Street, Chula Vista, 626-9020. Call club for information.

**Black Frog Restaurant,** 4672 Federal Boulevard, East San

Diego, 264-7577. The Neves Bros. featuring Margarita Page, jazz, Friday and Saturday.

**Blaney Stone Pub,** 5617 Balboa Avenue, Claremont, 279-2033. Call club for information.

**Blue Parrot,** 1298 Prospect Street, La Jolla, 454-1931. Don Merita, Gazette, jazz, Thursday through Saturday. Peregrin, classical, Sunday. W.C. Spencer, country western, Monday and Tuesday. New Tuesday jazz band, jazz, Wednesday.

**Boathouse,** 2040 Harbor Island Drive, Harbor Island, 291-8010. Dallas-Collema Band, contemporary, Tuesday through Saturday. Chis Ridge, contemporary, Monday.

**Bob LaBeau Music Center,** 1460 Bascom Street, Long Point, 222-6666. The Somewhat Savvies, bluesgrass, Saturday.

**Boom's,** 2888 Pacific Highway, downtown, 291-5555. Gary Puckett (SBO), contemporary, acts, Tuesday through Saturday. Somewhere, country, Sunday and Monday.

**Bourbon Street West,** 315 South Highway 101, Solana Beach, 755-5161. The La Caba Dwelland Band, downland jazz, Thursday through Saturday.

**Burbury's,** 9006 Mira Mesa Boulevard, Mira Mesa, 575-8666. Don Livingston, contemporary country, Tuesday through Saturday.

**Buttercup Lounge,** 2045 East Valley Parkway, Escondido, 743-6422. Harry Paul and Mel Vernon, variety, Thursday through Sunday.

**Cafe Del Rey Moro,** 1549 El Prado, Balboa Park, 234-8511. Sharon Seigal, piano bar, Friday

**The Stratford**  
RESTAURANT ON THE BEACH  
presents  
**Jamie Mehan**  
Wed. through Sat. 9:30 p.m. to 1:30 a.m.  
Dinner 5-10 (Sun.-Thurs.) 9 a.m.-3 p.m. 5-11 (Fri. & Sat.)  
SEAFOOD, COCKTAILS, STEAK  
1660 Coast Blvd., Del Mar. Reservations accepted Feb. 2002. Open 7 days.

Introducing:  
**The Bass Went Home**  
(The World's Only Two-Man Trio)  
Thursday-Saturday nights  
**Midnight Sun**  
(Tuesday-Wednesday nights)  
Lunch & Dinner  
Saturday & Sunday Brunch  
Special after-theatre supper / dessert menu  
Tuesday-Saturday  
232-0686  
Pacific Hwy. & Hawthorn  
Next to China Camp  
Near airport. Free parking.

**Glario's**  
Crystal Room Lounge  
**LA JOLLA'S FINEST JAZZ**  
Appearing Sun-Mon, 9-1  
**Birdie Carter Quartet**  
Nightly Dining 6 to 10  
459-0541  
11th Floor SUMMER HOUSE INN  
Tortore Plaza Rd. at La Jolla Village Dr.  
**MOQUI GRAHAM**  
Incredible!  
with  
**The Gary Paek Quartet**  
Appearing Tues.-Sat., 9-1

**GAZELLE**  
Now—Two bands performing at the Sunset Lounge offer entertainment seven nights a week. Gazelle, Tuesday through Saturday; Colovus-Wakefield, Sunday and Monday. Both bands are showy, danceable, contemporary and will fill requests.  
**Anthony's Harborside**  
A subsidiary of Anthony's Fish Grille  
Directly across from Anthony's Fish Grille, on Harbor Drive. For reservations phone 232-6358  
Lunch 11:30, Dinner 4:30-10:30. Entertainment from 9:00 7 nights a week.

**O'HUNGRY'S**  
presents  
**JIM & THERESA HINTON**  
Tuesday-Saturday 5:30-8:30  
Drop by for a wee bit of Ireland  
2547 San Diego Ave.  
298-0133

**Authentic Hungarian Cuisine**  
Live Entertainment Nightly  
Cocktail Lounge  
Luncheon · Dinner  
**Gypsy Cellar**  
Reservations suggested  
456-1838  
813 Pearl St. La Jolla  
Free parking

and Saturday. Carol MacFarland  
Latin contemporary, Sunday  
Tuesday and Wednesday.

**Cash and Cleaver**, 1401 South  
Serra Avenue, Solana Beach,  
481-8236. Rock, Ragan,  
contemporary guitar and  
vocals. Friday and Saturday.

**Catwalks**, 10757 Woodside  
Avenue, Carlsbad, 424-6700. Main  
rock. Tuesday through Saturday.

**Catamaran**, 3904 Mission  
Boulevard, Mission Beach,  
481-1581. Jack, country and  
country music of the 40s  
through 80s. Tuesday through  
Saturday.

**Chateau**, 3623 College Avenue,  
San Diego, 524-1111. Main  
rock. Tuesday through Saturday.

**College Grove**, 582-5820  
Vanderbilt. Top contemporary  
Wednesday through Saturday.

**Chicago Mining Co.**, North, 301  
D Camino Real, Encinitas,  
442-1616. Call club for information.

**Chuck's Steak House**, 1230  
Prospect Street, La Jolla, 454-5325.  
Call club for information.

**Comedy Store**, 145 Pearl Street,  
La Jolla, 454-9716. Bruce  
McKicken, Eugene Levitzky, and  
James Kien comedians. Thursday  
and Friday. 10:00 p.m. through  
1:00 a.m. Friday and Saturday.

**Country Bumpin' Dance  
Machine**, 1602 74th Avenue,  
Imperial Beach, 425-1161. Country  
Bumpin' Country. Country  
country western. Wednesday  
through Saturday. Ducky! Revue  
60s rock and roll. Monday and  
Tuesday. Dance Machine. Jack  
Randy. Top 40 rock. Wednesday  
through Saturday.

**Country Pump**, 10280 Old  
Business Route 94, Carlsbad,  
581-5833. Jack and Sam. Rock  
country rock. Friday and Saturday.

**Cunningham's Restaurant and  
Country Western Nightclub**, 704  
Mission Road, Mira Mesa,  
578-1216. Top 40, country  
western. Tuesday, Saturday,  
country western. Wednesday  
through Saturday.

**Da Vincis**, 6261 Street, Chula  
Vista, 427-4880. Sex. Top  
contemporary, Tuesday through  
Saturday.

**Dick's of the Beach**, 327 North  
Highway 101, Solana Beach,  
755-7672. Call club for  
information.

**Dilligery**, 401, 750 Melcar Street,  
Escondido, 741-6933. Mark  
Hoffman and the Dilligery  
with Ingrida, rock. Thursday. Pison  
by rock. Friday and Saturday. 2V,  
and the Hubcap. rock. Sunday.  
The Kids. rock. Wednesday.

**Doe Masters**, 2051 Shelter Island  
Drive, Shelter Island, 223-2572.  
East/West Band, contemporary  
and country. Tuesday through  
Saturday.

**Driftwood**, 5266 Balboa Drive,  
La Mesa, 421-2533. Steve Johnson  
and the Driftwood. Contemporary  
and swing. Tuesday through  
Saturday.

**Elio's**, 7655 La Jolla Village  
Drive, La Jolla, 454-9541. The Gary  
Rock. Contemporary and swing.  
Tuesday through Saturday.

**El Amigo Plaza Bostonia  
Ballroom**, 1342 Broadway, El  
Cajon, 442-2637. Denver and  
Smashhouse. Country western.  
Friday and Saturday.

**El Cid**, 2858 Carlsbad  
Boulevard, Carlsbad, 729-3189.  
Terror, rock and roll. Tuesday  
through Saturday. Ingrida. Rock  
and roll and new wave. Sunday  
and Monday.

**Francine's**, 939 North Hill Street,  
Oceanside, 722-7123. Call club for  
information.

**Gaslight Theatre Club**, 2855  
Midway Drive, Loma Pointe,  
723-8122. Call club for information.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131. Sex  
Touch. Contemporary. Tuesday  
through Saturday.

**Gran's Tomb**, 126 Broadway  
at Highway 232, 321 Leslie Street,  
San Diego, 524-1111. Main  
rock. Tuesday through Saturday.

**Haley's**, 4258 West Point Loma  
Boulevard, Loma Pointe, 225-1959.  
Rock. Tuesday through  
Saturday. Rick Lita. Rock. New  
wave. Rock. Sunday and Monday.  
Stingers. New wave. Rock.  
Tuesday and Wednesday.

**Halligan's**, 4325 Ocean  
Boulevard, Pacific Beach,  
274-3474. New. Contemporary.  
Tuesday through Saturday. Four  
Lyns. New wave. Sunday and  
Monday.

**Hamburguesa**, 4016 Wallace  
Street, Old Town, 295-0584.  
Diverse. Zebra. Guitar and  
variety. Wednesday through  
Friday. Melissa McCracken. Guitar  
and variety. Saturday and Sunday.

**Harpoon Henry's**, 2725 Shelter  
Island Drive, Shelter Island,  
224-8242. Coast to Coast.  
Contemporary. Wednesday  
through Saturday.

**Hill House**, 2730 Via de la Valle,  
Del Mar, 755-6614. Texas. Tuesday.  
Contemporary. Wednesday  
through Saturday.

**Hilton Cargo Bar**, 1775 East  
Mission Bay Drive, Mission Bay,  
274-4000. People. Movers.  
contemporary. Tuesday through  
Saturday. Cuckoo. Contemporary.  
contemporary. Sunday and  
Monday.

**Holiday Inn Harborview**, 1617  
First Avenue, Imperial Beach,  
232-3881. Joyce Ann. Main.  
contemporary. Tuesday through  
Saturday.

**Humphrey's**, 1111 Moon Lane, 2241  
Shelter Island Drive, Shelter Island,  
224-3577. Sandwich and Spee.  
contemporary. Tuesday through  
Saturday.

**Hungry Hunter**, 402 Fletcher  
Parkway, 11 Cause, 442-2017.  
contemporary. Tuesday through  
Saturday.

**Hungry Hunter**, 1221 Vista Way,  
Carlsbad, 433-2633. Alley Cats.  
contemporary. Tuesday through  
Saturday.

**Hutches**, 1463 Palm Avenue,  
Imperial Beach, 423-3479. Pony  
Express. Country rock. Tuesday  
through Saturday. Jam session.  
Sunday.

**Hydra**, 2526 South Highway 101,  
Carlsbad, 753-1088. Barry  
Cunningham. Variety. Wednesday  
through Sunday.

**John Bull**, 2000 Highland Avenue,  
National City, 474-2201. Savile.  
contemporary. Tuesday through  
Saturday. Wayne. Gies.  
contemporary. Tuesday on  
Wednesday.

**Jolly Roger**, 807 West Harbor Dr.  
Seaport Village, 234-4300. Linda  
Panza and Something Special.  
contemporary. Wednesday  
through Sunday.

**Jose Murphy's**, 4332 Mission  
Boulevard, Pacific Beach, 270-3220.  
Call club for information.

**Journey**, 5375 Kearney Villa Road,  
Kearney Mesa, 270-2340. Call club  
for information.

**The Juke Box**, 339 West  
Broadway, downtown, 234-0221.  
Two for the Money. Music from the  
40s through 80s. Wednesday  
through Saturday.

**Krishna Mulveyer's**, 1031 Orange  
Avenue, Carlsbad, 435-4660.  
Gary. Diverse. Contemporary  
and country. Friday through  
Sunday.

**Krazy George's**, 6149 University  
Avenue, East San Diego,  
583-1000. Night life. Top 40 and  
rock. Friday and Saturday.

**La Jolla Village**, 7655 La Jolla  
Village Drive, La Jolla, 454-9541.  
The Gary Rock. Contemporary  
and swing. Tuesday through  
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**La Jolla Village</**



# The Magic If. Up to their old tricks again.



At the Sundowner  
Lounge From  
Aug. 14 to Sept. 20  
Tuesday through  
Saturday, 9 p.m. to  
1:00 a.m. Three shows  
nightly. Come see The  
Magic If. before they  
disappear.

**THE SUNDOWNER**

At the Sheraton Harbor Island Hotel.  
Phone 291-2900

## READER'S GUIDE TO THE MUSIC SCENE

**Kung Food**, 2201 Miramar  
Avenue, San Diego 92161. Tim  
McLennan, electric guitar.  
Thursday, Kim Rasmussen, electric  
guitar. Friday and Saturday, Frank  
Baker, electric guitar. Sunday.

**Lakeland Resort**, Highway 79,  
Covington, La. 70038. Many hit  
and theme songs, country rock  
and soul. Thursday through  
Sunday.

**L'Charm Vegetarian  
Restaurant**, 13 West Douglas  
Avenue, El Cajon 92021. Cate,  
folk guitar. Friday and Saturday.  
Shawn, folk guitar. Wednesday.

**Le Chateau**, 1046 Newport Avenue,  
Oceanside 92058. Call club for information.

**La Petite Cafe**, 4946 Elm  
Avenue, Encinitas 92024. Call  
club for information.

**Little Bavaria**, Corner Valley  
Road, Del Mar 92015. Who's  
Drinking, country music. Thursday  
and Friday. Alpine, German  
rock band. Saturday. Who's  
Drinking, country music. Sunday.

**London Opera House**, 1435  
Babcock Avenue, Claremont  
91711. Dave Bradley Trio,  
contemporary. Tuesday through  
Saturday. John Baker,  
contemporary. Sunday. Baker  
and Co., contemporary. Monday.

**Longhorn Saloon**, 443 Grand  
Avenue, San Marcos 92078.  
Call club for information.

**Macho's**, 2566 Midway Drive,  
Loma Park 92647. Larry  
Pruett and Chameleon Ridge  
country music. Wednesday  
through Sunday.

**Magnolia Mulwoney's**, 851  
Magnolia Avenue, San Marcos  
92068. Oats Band, country  
rock. Friday and Saturday.

**Mama's Mix**, 533 East Main  
Street, El Cajon 92021. D.A.  
and the Neapolitan, country rock.  
Tuesday through Saturday. Uncle  
Willy's Main Street Blues Band,  
blues. Sunday and Monday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest 92037. King  
Beckwith Blues Band, upbeat moving  
blues. Thursday through Saturday.  
Outlines, Monday. In Country,  
western and folk. Tuesday and  
Wednesday.

**Mark V**, San Marcos Boulevard at  
Highway 78, San Marcos  
92078. Classified,  
contemporary. Tuesday through  
Saturday.

**Mason's Club**, 2231 El Camino  
Real, Encinitas 92024. Kalyan  
and the Bear, contemporary.  
Thursday through Saturday.

**Mississippi Blues**, 2223 El Cajon  
Boulevard, North Park 92039. Eddie  
Bach, a la Trio featuring Eddie  
Bach on horn, organ.  
Wednesday through Saturday.  
Dave Forzillo Duo, big band.  
Sunday through Tuesday.

**Mom's Saloon**, 243 Garner  
Avenue, Pacific Beach 92109. 2508  
Lester, rock and roll. Thursday  
through Saturday. Chris, rock and  
roll. Monday. Rockin' roll, rock and  
roll. Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission  
Road, Mission Valley 92108. Call  
club for information.

**Monterey Jack's**, 11500 Bernardo  
Plaza Drive, Rancho Bernardo  
92042. Jay High, new rock and  
old wave. Tuesday through  
Saturday.

**Monterey Whaling Company**,  
987 Camino del Rio South, Mission  
Valley 92108. On Stage  
contemporary. Wednesday  
through Saturday. Twisted  
Sneakers, rock and roll. Sunday  
through Tuesday.

**Mongolow**, 3615 Claremont  
Street, Claremont 91711. 1022  
Sandy Newark and Co.,  
contemporary. Tuesday through  
Saturday. Jim Nealon, country.

## WHAT'S HAPPENING AT MONK'S

Monday-Saturday  
"FEELIN'"

Beginning Tues. Aug. 26  
CARYN ROBYN & RAVE

Tues. Aug. 19 & Tues. Sept. 2, 8:30 a.m.  
LADIES' MUD WRESTLING

Urban Cowboy Night  
\$1.00 a drink price for the best western outfit

75¢ shots of tequila  
75¢ shots of tequila

Happy Hour daily, until 8:00 p.m.  
with 30¢ well drink. Hors d'oeuvres Wed., Thurs., Fri.  
10475 San Diego Mission Rd. 92108  
(3 blocks east of the Stadium)

## THEY'RE HERE! EAST/WEST BAND!

TUES. SAT. 9 PM TO 1 AM  
Toe tap your way through the evening with one of the  
finest bands to come down the pike in a long time! The  
East/West Band will enter on our with their own  
special brand of country music with a lot of  
contemporary, thrown in for good measure.

ALSO APPEARING:  
FAVORITE SON!

Good time Rock 'n' Roll delivered with Dixie Soul! That's  
the slogan of Favorite Son... a band that will keep  
you fired up all evening! Favorite Son will be with us  
every Sunday and Monday evening until August 25.

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

## El Moro Restaurant

The Only Authentic  
Spanish Cuisine  
in San Diego!

Featuring:  
SPAIN'S NATIONAL DISH  
**Paella**  
Combination of Seafood, Poultry,  
Chorizo and Saffron rice

Flamenco Entertainment  
Outdoor Dining  
Unique Atmosphere

Located in Marina Village  
1849 Guivara Rd. 222-2863

**Monk's**, Sunday and Monday  
only. Rock and roll.  
contemporary. Tuesday and  
Wednesday.

**Mulwoney's**, 530 East Grand  
Avenue, San Diego 92101. Bob  
Lynn and Dave Wheeler,  
contemporary. Wednesday  
through Saturday.

**Mutiny Club**, 3619 Sports Avenue,  
Escondido 92029. 223-5048.  
Lenny Baker and a Touch of  
Country, country. Wednesday  
through Saturday. The Oats Band,  
progressive country. Sunday and  
Monday. Juice Newton and his  
band, country. Tuesday.

**My Rich Uncle's**, 2201 Miramar  
Avenue, San Diego 92161. Open  
Wed. 10:00 p.m. to 2:00 a.m.  
country rock and roll. Tuesday  
through Saturday.

**Nashville West**, 1240 West Coast  
Road, Escondido 92029. 223-5048.  
224-2292. Stage rock, country  
western. Wednesday through  
Saturday. Rejuvenated, bluegrass  
and mountain. Monday and  
Tuesday.

**Navy Inn**, 855 Navy Road,  
San Carlos 94051. 730-1040.  
and original. Tuesday through  
Saturday.

**The Normandy**, 210 North Hill  
Street, Escondido 92029. 223-2928. 223-2928.

**Old Rock Show Restaurant**,  
1000 Rock Show Restaurant,  
San Diego 92101. 223-2928.  
contemporary. Tuesday through  
Saturday, and Sunday afternoon.

**No Way Jose's**, 1222 El Camino  
Real, San Diego 92108. 223-2928.  
contemporary. Tuesday through  
Saturday.

**Ocean View Room**, Hotel Del  
Coronado, 1600 Orange Avenue,  
San Diego 92161. 223-2928.  
contemporary. Tuesday through  
Saturday.

**O'Malley's**, 2547 San Diego  
Avenue, San Diego 92106. 223-2928.  
contemporary. Tuesday through  
Saturday.

**Old Rock Show Restaurant**,  
1000 Rock Show Restaurant,  
San Diego 92101. 223-2928.  
contemporary. Tuesday through  
Saturday, and Sunday afternoon.

**Old No. 7 Distillery**, 1811 San  
Diego Avenue, San Diego 92101.  
contemporary. Tuesday through  
Saturday.

**Old Time Cafe**, 1404 North  
Highway 101, Escondido 92029.  
contemporary. Tuesday through  
Saturday.

**Old Time Cafe**, 1404 North  
Highway 101, Escondido 92029.  
contemporary. Tuesday through  
Saturday.

**One Night Stand**, 2201 Miramar  
Avenue, San Diego 92161.  
contemporary. Tuesday through  
Saturday.

**Orange Tree**, 1222 El Camino  
Real, San Diego 92108. 223-2928.  
contemporary. Tuesday through  
Saturday.

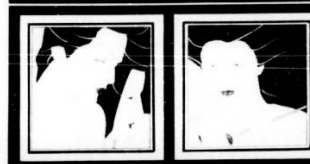
**Pacific Gold**, 1222 El Camino  
Real, San Diego 92108. 223-2928.  
contemporary. Tuesday through  
Saturday.

**Pat Joey's**, 1447 Alameda Road,  
Alameda 94501. 223-2928.  
contemporary. Tuesday through  
Saturday.

## Made in the Shade.



## THE REUTER GALLERY



NEW RELEASES BY  
**PATRICK NAGEL**

645 G Street, 2nd floor  
enter thru Pannikin  
Downtown San Diego 234-2595

## Unique Entertainment Dance Music - Show etc.

**GEO. J.**

and the  
**Nani  
Islanders**

By the producer of The  
Annual Hawaiian Music  
Awards Academy Show  
GEO. J. LAHOUD  
274-6821



BUY  
SELL  
TRADE

WE'RE OPEN 7 DAYS  
Mon.-Sat. 10 a.m. to 9 p.m.  
Sun. 11 a.m. to 7 p.m.

Rare & out-of-print LP's  
50's - 60's - 70's rock 'n roll  
New releases - Used LP's  
Imports - New Wave  
T-Shirts - Magazines - Buttons

CASH PAID FOR USED LP'S & 45'S

**ACTION**  
HOME OF THE STARS

• Mar. Rock 'n' Roll  
• 20: New Wave '70s  
• 21: L.A. 54's & 60's  
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# READER'S GUIDE TO THE MUSIC SCENE

Thursday, Rio Bringham Preservation Band, rhythm and blues, Friday and Saturday, jam session, Sunday.

**Palomino Cocktail Lounge**, 5621 Mission Gorge Road, Mission Valley, 280-4098. Croswind, country rock, and pop, Friday and Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista, 427-5869. Last rock Thursday through Sunday.

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

**Pelican Pub**, 7328 Broadway, Lemon Grove, 464-9284. Spadde Soar, folk rock and country, Thursday and Friday, Greg Long, contemporary, Saturday, jam session, Sunday, auditions, Monday, Jeff Sadey, contemporary folk, Tuesday, Hanky-Tonk Flash, country western, Wednesday.

**Porthole Lounge**, Holiday Inn, 1350 North Harbor Drive, Embarcadero, 232-3861. Call club for information.

**Posidon**, 1670 Coast Boulevard, Del Mar, 752-9346. Bad Grammar Band, contemporary, Wednesday through Saturday.

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

**Quel Fromage**, 523 University Avenue, Hitchcock, 295-1600. Phil Rockwood, classical guitar, Tuesday, Rick Lyon, contemporary rock guitar, Sunday afternoon.

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

**Reubens**, 5456 Grossmont Center Drive, La Mesa, 465-3464. Call club for information.

**Reubens Harbor Island**, 580 Harbor Island Drive, Harbor Island, 291-1880. Jim Howley and Margo Griffin, contemporary, Tuesday through Saturday.

**Reubens Plankhouse**, 7637 Balboa Avenue, Chagrin, 278-7373. Larry Rathbun, contemporary, Tuesday through Saturday.

**Rib Cage**, 5500 Kearny Mesa Road, Kearny Mesa, 277-7937. Homelife, contemporary, Thursday through Saturday.

**Royal Vista Inn**, 632 E. Street, Chula Vista, 426-2500. Gary D. pax and odds show, Monday through Saturday.

**Rudy Garcia's**, 1433 Gai-vet Street, Pacific Beach, 270-9853. Douglas Gates and the Dual Tones, contemporary, Saturday, David Chaney, flamenco, Sunday, Douglas Gates and the Dual Tones, contemporary, Monday, Harmonica John with Jumping Guitar Whisker, contemporary, Tuesday.

**Sea Dog Lounge**, Holiday Inn.

## TONY "Mr. Music" COLUMBO

Oldies but Goodies

Swing, Fox Trot, Polka, Merengue, Rumba, Mambo, Bossa Nova, Cha Cha, Country, Hava Nagilah, Tarantella, La Conga, Lindy, Latin Rock, Waltz, Samba, Disco, Merengue, Alley Cat, Peabody, Tango, Hustle, Charleston



Every Tuesday—Saturday 8:30 p.m.—1:30 a.m.

## JAMBO

### featuring THE HOLLIS GENTRY QUARTET

BILL COLEMAN, Guitar, BILL ANDREWS, Bass, JIM GILBERT, Drums

Every Sunday & Monday 8—Midnight

The TOP OF THE ARC, San Diego's highest cocktail lounge is now offering the great sound of jazz. Here's an opportunity to play with one of San Diego's most popular jazz groups. Dixieland, progressive, swing, modern, whatever your favorite is, it'll be happening on Sunday and Monday evenings at the TOP OF THE ARC on Harbor Island. BRING YOUR AXE AND SIT IN.

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SAT-SEPT 6-8 PM

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TUES. AUGUST 12 - SAT. AUGUST 16  
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Tuesday—Kamikaze 75¢  
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and on Saturday August 16, 7-10 p.m.

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## READER'S GUIDE TO THE MUSIC SCENE

595 Hotel Circle South, Mission Valley, 201-5720. Ambrosia, 10 p.m. and disco, Tuesday through Saturday.

**Shepherd Cafe**, 1126 South Highway 101, Encinitas, 753-1924. Better Sprague, jazz, Saturday and Sunday mornings. Paul Johnson, Mandolin, Monday morning. Cathy Curtis, country and contemporary, Tuesday, Thursday and Friday morning. Best Changer, early listening, Wednesday morning. Jonathan, dinner music and Beatles, Tuesday and Wednesday nights.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2000. Sundae Lounge, Magic II, variety, Tuesday through Saturday.

**Show Biz**, 1421 University Avenue, Hillcrest, 291-1551. Femme

improvisation, Wednesday through Sunday.

**Smuggler's Inn Dinner Club**, 402 Harbor Valley Road, Mission Valley, 291-7170. Disco, Monday through Saturday, disco performance featuring Dave and Joanna Lugo and Big Band Sound with James Dean, Monday.

**Spirit**, 1130 Buena Avenue, San Juan, 276-3993. Modern rock and roll, Thursday, the Penetration, Mr. Lucky, and the Towson, new wave and reggae, Friday, the Penetration, Mr. Lucky, and Private Sector, new wave, Saturday. Linda Pireana and Claude Coma and the IV's, new wave, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 560-2272. Highway, contemporary, Thursday through Saturday.

**Station Oaks Resort Ranch**, 690 North Second Street, El Cajon, 440-5767. Amber Band, mellow rock and originals, Thursday through Saturday.

**Starline**, 1421 University Avenue, Hillcrest, 291-1551. Femme

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**Boulder Creek Road**, Descanso, 440-4179. Brown heritage country, Tuesday through Monday.

**Su Casa Restaurant**, 5738 La Jolla Boulevard, La Jolla, 561-0369. Italian-jazz fusion, guitar, harp, and piano, Tuesday through Sunday, jazz, Wednesday through Sunday.

**Swan Song**, 4267 Mission Boulevard, Pacific Beach, 272-7802. Joe Morris Quartet, jazz, Thursday through Sunday.

**Taming of the Shrew**, 444 University Avenue, Hillcrest, 291-1551. Dwyer-Riden Duo, classical chamber music for flute and guitar, Thursday and Friday.

**Thai Plaza Place**, 2622-8 El Camino Real, Carlsbad, 434-3171. Call club for information.

**Tia Leo's**, 6333 Mission Gorge Road, Mission Valley, 280-3844. Highway, contemporary, Wednesday through Saturday.

**Tom Horn's Lighthouse**, 2750 Harbor Island Drive, Harbor Island, 291-2000. Dukey, contemporary, Wednesday, Thursday and Friday, contemporary rock, Tuesday through Saturday, Texas Tumbos, country, Sunday and Monday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. Manzanita, jazz, Thursday through Saturday, Joe Morris Quartet, jazz, Wednesday.

**Trojan Horse**, 6779 University Avenue, East San Diego, 583-3270. Ram Band, rock and roll, Thursday through Sunday, rock and roll, Monday and Tuesday.

**Turquoise Lounge**, 5975 Seventh Drive, La Mesa, 460-1025. Station rock, Wednesday through Saturday.

**VIP Lounge**, Town & Country Hotel, 300 Hotel Circle North, Mission Valley, 291-7131. International Affair, contemporary, Wednesday through Saturday.

**Wayide Inn**, 3050 Peñon Drive, Carlsbad, 729-7311. Clemson

Wood featuring Lucinda, rock and soul, Thursday, Friday and Saturday.

**Windjammer**, 2951 South Highway 101, Carlsbad, 753-0888. Call club for information.

**Wrangler's Roost**, 6601 Mission Gorge Road, Mission Valley, 280-5283. Zone Wood and Blazing Saddles, country, Wednesday through Sunday.

**Country Club**, 18145 Sherman Way, Torrance, 213-681-0000. W.L. Coff, Thursday through Sunday.

**Dante's**, 4267 Lankershim Boulevard, North Hollywood, 213-769-1566. Dick Spencer and Connie Corbett, Thursday, Gabor Szabo, Friday and Saturday.

**Golden Bear**, 306 Coast Highway, Huntington Beach, 714-530-9600. Seawind, Friday and Saturday.

**Latitude**, 3901 Pacific Coast Highway, Torrance, 213-375-8358. Leroy and the Liffers and the Snapshots, Thursday through Sunday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach, 213-372-6911. Moose Allstar, Thursday through Sunday.

**Madame Wong's**, 909 Sun My Way, Chatsworth, 213-624-5346. Monahan and the Vatos, Thursday, Congo Bongo, Friday and Saturday.

**Madame Wong's West**, 2000 Wilshire, Santa Monica, 213-629-7362. Toe Jam, Monday, Rockets, and Toasters, Tuesday, John Hoff and Naughty Sweeties, Friday and Saturday.

**Palomares**, 6907 Lankershim Boulevard, North Hollywood, 213-764-4000. John Stewart, Friday and Saturday, Reddy Bishop, Cowboy Fever, and Jim Gibson, Sunday.

**Parlison Room**, La Brea and Washington, 213-736-8704. Esther Phillips, Thursday through Sunday.

**Pasquetti's**, 22724 Pacific Coast Highway, Malibu, 213-450-2007. Ray Pitz, Thursday, Pete Christlieb and Joe Roccacano, Friday and Saturday, John Klemmer, Sunday.

**Roxy**, 9009 Sunset Boulevard, 213-678-2222. Closed this week in preparation for Stevie Wonder show.

**Starwood**, 8151 Santa Monica Boulevard, 213-656-2200. Snow and Bernie and the Jets, Thursday, London and the Orchids, Friday and Saturday.

**Sweetwater**, 264 North Harbor Drive, Redondo Beach, 213-372-0446. Naughty Sweeties, Thursday, Rodney Crowell, Saturday and Sunday.

**Whiskey a Go Go**, Sunset Strip, 213-530-4000. Tommy Tubone, Thursday, Huey Lewis and the News, Billy Burnette, and Ray Campi, Friday and Saturday, the Wake, Norm, and Michael Monarch, Tuesday.

**Concerts**  
Foghat, Blackfoot, and Point Blank, Inglewood Forum, Sunday, August 17, 7:30 p.m. (213) 673-1300.

**Boz Scaggs**, Universal Amphitheatre, Tuesday, August 19 through Sunday, August 24, 8 p.m. Universal City, 213-980-9421.

**Heart and Robert Palmer**, Inglewood Forum, Thursday, August 22 and Friday, August 23, 7:30 p.m. (213) 673-1300.

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**Latitude**, 3901 Pacific Coast Highway, Torrance, 213-375-8358. Leroy and the Liffers and the Snapshots, Thursday through Sunday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach, 213-372-6911. Moose Allstar, Thursday through Sunday.

**Madame Wong's**, 909 Sun My Way, Chatsworth, 213-624-5346. Monahan and the Vatos, Thursday, Congo Bongo, Friday and Saturday.

**Madame Wong's West**, 2000 Wilshire, Santa Monica, 213-629-7362. Toe Jam, Monday, Rockets, and Toasters, Tuesday, John Hoff and Naughty Sweeties, Friday and Saturday.

**Palomares**, 6907 Lankershim Boulevard, North Hollywood, 213-764-4000. John Stewart, Friday and Saturday, Reddy Bishop, Cowboy Fever, and Jim Gibson, Sunday.

**Parlison Room**, La Brea and Washington, 213-736-8704. Esther Phillips, Thursday through Sunday.

**Pasquetti's**, 22724 Pacific Coast Highway, Malibu, 213-450-2007. Ray Pitz, Thursday, Pete Christlieb and Joe Roccacano, Friday and Saturday, John Klemmer, Sunday.

**Roxy**, 9009 Sunset Boulevard, 213-678-2222. Closed this week in preparation for Stevie Wonder show.

**Starwood**, 8151 Santa Monica Boulevard, 213-656-2200. Snow and Bernie and the Jets, Thursday, London and the Orchids, Friday and Saturday.

**Sweetwater**, 264 North Harbor Drive, Redondo Beach, 213-372-0446. Naughty Sweeties, Thursday, Rodney Crowell, Saturday and Sunday.

**Whiskey a Go Go**, Sunset Strip, 213-530-4000. Tommy Tubone, Thursday, Huey Lewis and the News, Billy Burnette, and Ray Campi, Friday and Saturday, the Wake, Norm, and Michael Monarch, Tuesday.

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## AUGUST 14, 1980 25

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Diana Boyd

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AUGUST 14, 1980 2

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1 AUGUST 14, 1986

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4 bedrooms

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## THE READER PUZZLE

No. 119 Button, Button

By Don Rubin

Each of the squares of fabric at the right has a series of buttons and buttonholes around its perimeter. The object of the game is to button these pieces together — horizontally and vertically, across the middle — so that they form a larger square, like this:



Where two (or more) pieces of fabric overlap, the buttons and buttonholes should match up exactly, just as they would on a shirt or blouse. There is nothing on the opposite side of the material (except the holes, naturally), but that doesn't mean you can't turn the pieces over, if you like, to effect the desired results.

We suggest that you begin by isolating the central button, which, unlike the others, must pass through three buttonholes. ("Button, Button" is a two-dimensional prototype for a proposed three-dimensional puzzle still on our drawing board. You'll have to cut it out and tape it together, in other words.)

© 1980 Don Rubin

### Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.

### Winners and Answers to Reader Puzzle #117, Cut It Out!

Puzzle #117 was a jigsaw of a jigsaw of a jigsaw — a somewhat simpler version of a puzzle we were contemplating ("Jigsaw to the Nth") but had to abandon when our artist sort of vanished.

More than 330 people pieced it all together, many of them including the puzzle's intermediate stage just to be on the safe side. A few shallow thinkers (more than seventy of you) cut out after the first generation and missed the whole point of the exercise. Others sent us cryptic messages and frighteningly deranged comments, which we

forwarded to the proper authorities.

We wish we had the space (and the T-shirts) to thank all of those who participated in this madness, but we had to resort to the lottery instead. The following people made the cut:

- Marta Brandes, San Diego
- Maria Strohlein, Pacific Beach
- Lilla Folkner, Pacific Beach
- Ken Suyenaga, San Diego
- Eric Marshall, San Diego

