



# City Lights

## June Is Busting Out

An era of sorts comes to an end this week when June Gutfleisch, executive director of Community Arts, leaves San Diego for her next job in Los Angeles. Though Community Arts, the amorphous, troubled arts organization based downtown, will continue in some fashion, Gutfleisch's move means the principal mastermind of the community arts "movement" here has taken that concept (using federal money to "democratize" the arts) probably as far as it will ever go.

Gutfleisch is departing to take the job of executive director for the California Confederation of the Arts, a private, nonprofit organization that acts as both an advocate for artists and a watchdog over state money distributed to arts groups. It's a job she is uniquely suited for, having become an expert over the years on the way public monies and systems affect arts and artists. Her work at Community Arts, which she helped form five years ago, has been both criticized and praised for shrewdness in acquiring and administering public funds, mostly from the Comprehensive Employment and Training Act (CETA). She's been criticized because that money had to be used for public-service jobs in a way restrictive to the work of certain artists, and also because alternate funding had not been sought in anticipation of CETA cutbacks by the Reagan Administration. She's been praised because the money provided a lot of jobs and services for people and arts groups that needed help, and stimulated a wealth of arts outreach programs, such as the Pala Arts Center on the Pala Indian Reservation, the Theater for the Disabled, and an art exchange program with Mexico.

Gutfleisch believes that things might have turned out differently if the Knights of Pythias Building at Third Avenue and E Street, where Community Arts is based, had not been condemned to destruction by the wrecking balls of downtown redevelopment. The lease with Centra City Development Corporation, which owns the building, was recently raised from a dollar a year to a dollar a month, but the stipulations that Community Arts not fight to save the building and not ask the city for a contribution of money have always been in effect. Gutfleisch now believes that Community Arts should try to seek money from the city once the building is demolished, and she also believes that had the building been a permanent home, the money to keep operating on the



June Gutfleisch

level it was accustomed to could have been found outside the federal government. From its heyday just last fall, when about eighty people were employed there, to its current staffing of four employees who know not when they'll next when the building comes down next fall, the \$300,000-a-year arts complex has nearly collapsed. This year's budget is less than \$100,000. "I don't consider that a heyday, actually," says Gutfleisch, referring to the days when eighty people worked as grants writers, gallery and theater administrators, newsletter staffers, secretaries, security personnel, and janitors, many of them using the work as a means to support their endeavors as artists. Until 1979, the employees made the average CETA wage of \$833 a month, but then that figure was reduced to \$650 a month, which made it much more tempting (and common) for serious artists to live on unemployment and to free-lance their work rather than put in long hours at Community Arts. Now Gutfleisch looks out on the empty, dilapidated gallery and almost has to yell over the sound of jackhammers and trucks outside. "In retrospect it was a mistake to employ that many people. So much of your effort is devoted to just managing the bureaucracy. . . . In my opinion, community arts organizations should probably stick to providing (consultation) services and space, rather than actually be a company (that presents shows)."

But it sounded like such a good idea at the time. As it was envisioned, Community Arts would be a clearing house for

the righting of several perceived ills: it would provide a gallery in which the criteria for having art exhibited would not be judgments of quality, which traditionally have prevented aspiring artists from showing their work, but would be available for the asking nearly to anybody; the theater for the disabled would bring those people into the art fold as both participants and spectators; the San Diego Street Theater would entertain lunch-hour spectators while it provided valuable experience to performers; the fifty-page arts directories would be guides to culture countywide; a twenty-four-hour hotline would offer tape-recorded listings of cultural events and exhibits; the "Art Corps" would be a small platoon of consulting experts loaned to arts groups trying to get organized; grant-writing consultants would help any artist or group request money for varied purposes; studio and theater space would be available to artists at no or low cost. All these things were accomplished and took money, of course, a specialty of Gutfleisch's, and now that the main source of cash has dried up, there isn't much she can do here.

Several people have benefited greatly from association with Community Arts, notably impresario/actress Kit Goldman (who rented organizations should probably stick to providing (consultation) services and space, rather than actually be a company (that presents shows).")

But it sounded like such a good idea at the time. As it was envisioned, Community Arts would be a clearing house for

writing and other technical assistance when he formed his own theater, the Three's Company dance troupe (which rented space and received grants), and Lynn Schaefer (who applied administrative and planning experience gained at Community Arts to the formation of Sushi, a performing arts theater and gallery).

Many others have left Community Arts disillusioned and resentful. "A lot of artists were hired to be art administrators and businessmen," says a former employee, "and they didn't know that it would be more than a forty-hour week and very draining. They didn't have any energy or time left to do their art. And June's not known for her gratitude. It's hard to extract a 'thank you' from her, very hard to please her, no matter what you did. It caused a lot of resentment." Says another, "The staff would come up with great ideas for grants, hit June with them, then she'd sleep on them for two weeks and say they were her ideas." Gutfleisch has heard all of the complaints and all the praise, and she's seen her dream flourish and then wither. "Leaving San Diego is the hard part," she says. "Leaving the job is not."

-N.M.

## Midday Cowboy

Wie a cowboy long before you ever slid your tender feet into a pair of clotted cowboy boots, and he'll likely be tucking his riding gloves under his broad leather belt long after you've left those boots to rot in the closet beside your fancy cowboy hat. And Alvares has probably spent more time on the boardwalk at Mission Beach in the last five years than

you ever will, though he isn't out there to be cool; he's out there to be what he is: a duded-up cowboy eager to befriended beach folk and content to savor sunsets.

Anyway, how could he be cool dressed in a suit and tie, with a shirt buttoned tight at his crinkled throat, wearing jodhpur riding boots and a heavy cowboy hat? "What's so hot to people here is cool to me," explains the slaty three-year-old Alvares, sitting on a piece of cardboard atop the concrete boardwalk wall at the end of Ventura Place. This is Alvares' spot, contested by no one, beside an old lamp post with new signs nixing dogs and bottles on the beach, windward of the withering Belmont Park roller coaster. Practically every day since the summer of 1977 Alvares has sat here at the vortex of San Diego Beach Life, while the nearby sated throngs have shifted to and fro before him on bare feet, polystyrene skate wheels, and balloons on bicycle tires. And not once has he entered the perch, or shown up to claim his perches in a pair of shorts. "The heat doesn't bother me," he says in a not-so-faint New York accent. "When you've been around Texas and Oklahoma . . . and North Africa was hot, too."

These days Alvares beds down in the Cecil Hotel at Sixth and C downtown. He pays \$135 a month for a small room, forty dollars more than what he paid when he moved in back in '77. He survives on a veteran's disability pension of \$413 a month, the result of a bum leg he says he's had ever since a shrapnel tore into it during the attack on Pearl Harbor. Alvares was in the Army then, he'd enlisted from New York City in 1938. He says his acquaintance with horses and riding began when he was assigned to the 7th Cavalry Regiment, which still rode horses then and was stationed at Ft. Bliss, Texas.

Alvares was apparently a busy soldier. From the 36th Infantry Division and he says he eventually saw action in North Africa under General Patton as a machine gunner and radio man. While in Europe he says he was appointed to General Eisenhower's staff as a combat photographer and communications officer. (He says he got a wartime commission.) He recalls being on the general's flagship on D-Day, when Eisenhower directed the invasion of Normandy. He still wears the general's eagle staff pin on the lapel of his cowboy suit.

In 1950 Alvares settled here and went to work as the track photographer at the Agua Caliente racetrack in Tijuana. He held that job for nearly twenty years, until John Alessio sold the track in the late 1960s. He took up with a Mexican girlfriend and lived in Rosarito Beach during that period. He's worn cowboy



Wes Alvares

garb ever since, and has tried to ride horses at Rosarito or La Jolla Farms every chance he gets. He usually trades time in the saddle for a little work around the stables.

Back in '77, after his last odd job with PSA up at Los Angeles International Airport, Alvares was bunked at the Cecil and despising downtown. "It's harder than hell to make friends downtown," he says. One day he was on a bus headed for the VA hospital, "just to kill some time," when he impulsively decided to get off at the beach. He'd been catching the noon bus to Mission Beach from the corner of Sixth and Broadway almost every day since. "It was like it was intended for me," he says from beneath a big, dark cowboy hat with a pair of silver longhorns on the brow. "I'm strictly out here to make friends. You can never have too many of those. It's a place to get away, a place to belong. The sun, the water, the people, the sunsets. I'm just a good guy who doesn't cause no trouble and doesn't get into no deals."

Alvares, whom all the beach people know as Wes, came more cheaply at the beach than he could downtown. His most expensive meal of the day is usually the one he has every morning at Albie's, across from the hotel. He pays two dollars and twelve cents for scrambled eggs, two potato cakes, a sausage patty, English muffins, and coffee. After spending the afternoon at his spot on the boardwalk, he eats the ninety-nine-cent Monday night special of fish and chips at the 756 Club on Ventura. On Tuesday he eats something at the Apartment Bar next door and watches one of the movies shown there on videotape. Wednesdays he'll grab a sandwich from one of the stands along Ventura.

Thursdays he'll eat the one-dollar spaghetti dinner at the Surf Club, and Fridays he orders up the half-pound hamburger and draught for \$1.50 at the 756 Club. After dinner he moseys back out to his spot to watch the sun go down and swap stories with his friends.

As you might expect, and as the police obviously do, Alvares sees and hears much of what transpires along the boardwalk. He witnesses a lot of the dope dealing and trouble making, but he says he has a code of ethics: "I see no evil, hear no evil, and speak no evil. I don't tell nobody nothin'." I want to live a few more years, and the way to do it is to keep my mouth shut." Hence, when the cops raised their suspicions that he was dealing himself, and in a roundabout way asked him if he would be willing to supply them with information, he flatly turned them down. The code of the West. Besides, one of his main ambitions is to see if there will ever be two Mission Beach sunsets that look the same.

-N.M.

## You May Be In Luck If You're Hit By A Truck

AUTO ACCIDENTS. How to get more money from them.

Attorney Jim Bear has come a long way from serving as a state assemblyman and county supervisor, and enjoying the status of a millionaire, to placing classified ads that peddle his expertise as a personal-injury litigator. While some attorneys may regard Bear's advertising approach as a bit vulgar, especially since his reputation among his peers has plenty of room for improvement, one has to admit the ads show a certain flair for getting down to what's really important right away.

How to get more money. Bear has had much experience in this area. Though now he owns only his house and a building in National City that serves as his law office, in the early 1970s Bear had amassed a fortune in apartment buildings and property all over the county. In fact, his taste for turning a speedy dollar is one of the things that crippled him financially and politically. And since filing for bankruptcy late in 1974, while still on the board of supervisors (listing \$2.7 million in assets and \$8.4 million in liabilities), Bear has been trying to recoup financially, and hasn't done too badly by his account.

Odd how ex-politicians are often remembered more for their defeats than for their victories. Bear's tenure as a one-term Democratic assemblyman (1966-68) isn't memorable because he succeeded in raising the required automobile insurance limit from \$10,000 to \$15,000, or because he doubled the size of the state university

scholarship program; no, those who have a memory for old politics recall more clearly that Bear was beaten in his Assembly re-election bid by Tom Hom, who was involved in the Yellow Cab scandals of that period and who Bear says used some of the Yellow Cab money in the successful campaign against Bear.

After he returned to San Diego and his small law practice, Bear was encouraged by fellow Democrats to run for the board of supervisors. His opponent in 1970 was the Reverend George Walker Smith, and his campaign manager in the beginning was current county supervisor Jim Bates. Bates and Bear fell out, and Bates went to work for Smith in the campaign. "Bates resolved that he was going to get me," recalls Bear, "and he did." Although Bear defeated Rev. Smith in that first contest, four years later Jim Bates

trounced Bear by a margin of 61.2 percent to thirty-eight percent. But Bear had been badly bruised by scandalous allegations, and was something of a pushover.

Bear came onto the board as a millionaire who owned about eighty apartment units, and though he didn't practice law while he was a supervisor, he certainly didn't abstain from getting more money. He came across good deals on three parcels of land in Solana Beach, and after selling two of them, he quickly doubled his money, pocketing about \$100,000. There were some, including members of the Solana Beach Town Council (which sued him), who felt that Bear had profited on the sale of those two pieces and the eventual sale of the third by gaining inside knowledge through his position as a supervisor. "Nothing could be further from the truth," says Bear. The third piece of property caused a big stir because Bear voted for a

beach-access path to be built right across the street from it, and many people saw that as a direct enhancement of the value of the property. When the 1974 campaign heated up, then-port commissioner Harvey Furgatch, who was in Bates' camp, sent a letter to constituents in Bear's district which alleged wrongdoing in the supervisor's land deals.

Bear used Furgatch (and current supervisor Roger Hedgcock, who was involved with the campaign against Bear), lost, Furgatch countered, Bear counter-counteracted, and lost again. It was all very unseemly for the supervisor, who was in the process of filing for bankruptcy and was a defendant in another lawsuit related to one of his land development deals in Carlsbad. That deal was Bear's ruin. He had sold most of his holdings in rental units to become general partner in a complicated leasehold of four acres in the heart of Carlsbad. He made a cash down payment of \$50,000, and he and eleven partners planned to build fifty condominiums on the property. Though the lease only cost \$3000 a month, each partner had to spring for \$5000 a month in carrying costs, and after two years of delays and a reduction by the state coastal commission of the number of condos it would allow to be built there, the partners withdrew from the deal and Bear was left to pay the monthly lease and interest. Not only did he have to default on the deal, but he also had to weather a suit by his former partners, charging him with fraud. The suit was later dropped. But Bear left office in 1974 disgraced and insolvent.

Since then he has been working himself out of the hole, accepting mainly personal-injury cases for contingency fees. That means (continued on page 22)



Jim Bear





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## You Should Take Up A Distasteful Pastime

I enjoyed the excellent article on Mr. Yon Yonson by Jeanette DeWye in the Aug. 10 issue of a Free Man. July 29, but I fail to understand the reason for the inclusion of the smug, sarcastic remarks regarding the Rosas Club. If she wishes to write an article echoing her obvious revisionism with the business community, that is the place for such subjective remarks.

I would remind Miss DeWye of two very pertinent facts. First, businesses are largely responsible for making America a country for which Mr. Yonson would risk all. Second, your magazine is full of ads by businesses run by the types of men which she chooses to revile. I would suggest that any group of businessmen would find the pastimes in which Miss DeWye engages equally as disgusting as she obviously finds them. And no, I am not a member of the Rotary Club.

William E. Berry  
Lu Mesa

## That's Interesting, Part II

On behalf of myself and thousands of other Japanese-Americans, I would like to thank and praise Andrew Potrowski for the excellent article published about World War II in the Reader ("War") July 10. For the last few weeks the Americans of Japanese descent have been victims of racial prejudice and ignorance. Letters and articles written and published by the San Diego Union and Evening Tribune have fueled the fire of racial hate reflected in the community.

LEO TOLSTOY is a show dealing with violence and his own "bitterness." Dave Dawson, displayed a biased 1940s attitude. One of his many remarks insinuated that he would not name the country if they did it again — referring to the internment of the Japanese-Americans. Mr. Dawson refused to refer to those people incarcerated as Americans in any instance. He spoke of them as merely "Japanese."

The Japanese-American people have struggled for forty years to erase the prejudice initiated by the government in 1942. It is disheartening to realize that there are so many people still ignorant of the true facts of that traumatic experience. The Reader has always published articles from a

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## Letters

on America's role during World War II resulting in six documented incidents. It is also true that on the evening of February 22, 1942 a solitary Japanese submarine (not a "fleet") as Manchester states (fired shells at oil-drilling installations in Goleta, California (not Santa Barbara), inflicting little material damage and resulting in no casualties. But no such attacks took place either in Seattle or Los Angeles.

The night after the Goleta oil-drilling installation was hit, the Los Angeles civil defense facilities were activated and for several hours anti-aircraft weapons fired wildly into the sky. An enemy attack was thought to be underway. The Los Angeles Times, along with most other media sources (including information distributed by the U.S. War Department), reported the following day that an air attack had in fact taken place. However, after the war's end in 1945, interviews with Japanese military officials contradicted these accounts. According to these officers, not only were no Japanese aircraft carriers in the vicinity of Los Angeles at the time, but no individual submarine-launched aircraft were ever ordered on such a mission.

For further reference, please consult Bert Weber's definitive work, Japanese Attacks and Allied Countermeasures on the Pacific Coast in World War II, published in 1975 by the Oregon State University Press. The Reader regrets having published these erroneous inaccuracies. — Ed.

## Headline Withheld

The following letter is in response to Neal Matthews's lead article on Lefty Adler ("The Art of Being Lefty Adler," July 9). Having filed press clippings for several months at the La Jolla Museum of Contemporary Art, I quietly observed the flow of the Pacific and of Lefty Adler's staff, as well as some of the history of the museum. I read your article with great interest. I am not pro or against Mr. Adler or the

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## Straight from the Hip

Dear Matthew Alice:  
Why are there windows on the Coronado Bay Bridge? There weren't any windows when the bridge was built, were there?

Spark  
La Jolla  
A motorist suggested two years ago that windows be blown from either end of the bridge to advise drivers of campers, trailers, and motor homes of high winds. Caltrans put up a window on the Pine Valley Bridge at Innesdale, where winds sometimes funnel down the canyon. Byrd Thysell, manager of the Coronado bridge, said the windows are really for telling wind direction, not speed, which means that motorists should be doubly cautious when the socks are blowing straight out. "They'll be hanging straight out a long time before the winds are high enough to close this bridge," he said. A wind of twenty-five miles an hour is enough to fill the window, whereas a gale force of forty-five miles an hour is the point at which officials think of closing the bridge to traffic.

Dear Matthew Alice:  
What is the status of the Animal Control Department's patrol division? It seems they have decreased the number of vehicles patrolling San Diego. Is this a temporary situation? Is the slowdown due to cuts in government spending? Will the patrol trucks stop their service altogether?

J.P.Z.  
Ocean Beach  
The county employs about four fewer dogcatchers now than it did last year, the number of "field-year positions," to use the budgetary term, has been reduced from thirty-eight to thirty-four and a quarter. At



present only thirty-one dogcatchers are on the payroll. The county intends to have added three more as of tomorrow.

"Our people are not patrolling as much," Ed Maxwell, the spokesman for the department, acknowledged. "About a year ago we had to drop regular patrolling, and now we cover so many service calls that the people are kept pretty much busy answering those. Priority goes to injured animals and biters. Strays and animals running at large are pretty much at the bottom. Before, there would be periods in the day when there wouldn't be as many calls and the drivers would do some patrolling. Now we'll sometimes sweep a particular area intentionally looking for loose animals, say in a problem area like the beaches. Pacific Beach in particular. Seems sometimes there's more animals down there than there are people."

Dear Matthew Alice:  
As old-time Olympia beer drinkers, we have enjoyed its light and distinctive flavor. Recently, however, we along with others have noticed a marked change in the flavor of the product. This change seems to have coincided with the adoption of a new advertising logo on bottles and cans. Could you shed some light on the recent decline of the world's best beer-drinkers' beer? Also, can you tell us something about the history of the Olympia brewers? Is there anyone who knows the original recipe?

King Thompson  
Putty Martin  
Pacific Beach  
Bob Sundmacher, the spokesman for the Olympia Brewing Company, said that the company expected some steady customers to imagine a difference in the taste

of the beer when marketed behind a different label, but he swears that the brew has remained "essentially" the same. "The thing that essentially gives the beer its taste is the yeast strain," he said, "and our yeast which is a Danish yeast imported in 1933 — has not changed. And, as I think you know, yeast sort of clones itself, so that the yeast we use now really is, in a sense, the same yeast we imported long ago."

He acknowledged that the grains that form the basis of fermentation in the brew may change from time to time, depending on price and supply. The fundamental grain is barley, to which corn is sometimes added, and sometimes rice.

Olympia Pale Export was the first product of the Capital Brewing Company, in Tumwater, Washington. It was founded in 1896 (with the horseshoe logo) by Leopold F. Schmidt, a German carpenter who had learned brewing in Montana and who, as a member of the state's committee to plan a capital building, had journeyed to Washington State to inspect the capitol's architecture. While there, he'd taken an interest in an artesian spring of unusual purity on the bank of the Deschutes River. Two years after founding his Capital brewery, he changed the name to Olympia, in keeping with its product. In the early 1900s, he bought and opened other breweries along the coast, including one in San Francisco, but none could duplicate the taste of the Tumwater brew, and none was ever marketed as Olympia.

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

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## Two Divided by Two

(continued from page 1)

tioned doing. My only recourse, the attorneys said, was to sue for child custody myself, which, they all agreed, was a waste of time. As for an injunction preventing my wife and children from leaving town, I was told no judge would order it if my wife did not agree.

It was true that during the last three years of my marriage I had been less than the model husband, having had affairs with other women, even as my wife was aware of them. While I feared her anger and felt guilty about the pain I caused her, I honestly believed my life was my own, and I wasn't happy turning down another woman who wanted a part of me my wife never knew and never really wanted. We attempted various arrangements, but nothing seemed to work. First I asked her to have affairs of her own, but she wasn't interested. We went to group therapy for a

year, but that only solidified my resolve to have more affairs. My guilt about the whole thing finally led me to move away to begin my own life. Naturally she felt betrayed of all she had invested in building a family, and today, with my anger having been transformed into purpose and action, and with most of the four having vanished, I can understand why she wanted to get even. She would say that vengeance had nothing to do with it, that she was only trying to protect the children. Beginning in the fall of 1977 and during the turbulent winter that followed, so was I.

By March of 1978, our divorce hearing had been set, and I had been working with an attorney who thought he could help. My plan was to get an injunction from the judge, added onto the divorce, which would prevent my wife from taking our sons out of the county. We appeared before Judge Francis Gallagher. My attorney knew how hard I'd prepared for this appearance, and to my chagrin I quickly discovered that he could not represent two opposing clients and that he was now representing Mrs. Corvus exclusively. But, as he advised, I should find myself an attorney.

I learned a great deal about how that plan works.

My wife's attorney was the first to speak. I'd already formed an unfavorable opinion of this man, with his soft body and even softer voice. Six months earlier and weeks before that poisonous phone call to his office in El Cajon to see if we couldn't resolve our differences peacefully. It was a cordial meeting, and the issue of child custody didn't come up, at least not to the point of serious discussion. We both cared enough about Sean and Richard that I believed any attorney would only naturally want to help us arrange for joint custody. As we walked into his office I felt proud of the fact that, unlike many angry couples we had heard of but had never known, we at least had the good sense not to run out and each get our own lawyer. The El Cajon attorney listened to our complaints, then said he'd try to work out something for us. Two weeks later he telephoned me to announce that he could not represent two opposing clients and that he was now representing Mrs. Corvus exclusively. But, as he advised, I should find myself an attorney.

Six months later, in court for our divorce, my wife's attorney was telling the judge that his client, the mother, should have full custody of the children, with "reasonable visitation" granted the father. Additionally, he declared that I should have the right to move back East

with them to join her parents if she desired.

My attorney seemed distracted, and I was getting panicky. I had prepared a list of hundreds of dated diary entries describing the activities I'd shared with my sons during our three and a half years of living apart. I intended the judge to hear every item if necessary, but my attorney seemed to have forgotten about the list. Finally I got his attention and reluctantly he asked the judge to let me testify, previewing him first about the list, the purpose of which was to show my full participation as a parent. Judge Gallagher looked pained. He obviously didn't want to sit through an hour or more of this. "This is St. Patrick's Day, so I'm going to give something to both parties," he said flippantly. First he ordered that I pay \$300 per month child support, despite the fact that I had been unemployed for three months and had interviewed twenty-five oceanographic and other technical firms without luck. The judge was not impressed by the fact that while I had been employed, I'd given my wife and children \$1000 per month support money for the three years I'd been working, and she hadn't. That she was now employed and I wasn't made no difference to the judge. "I suppose you'll be working soon," he told me. Then, to fulfill his proclaimed fairness doctrine, he granted the injunction against her moving away. I spent my attorney was more surprised than I. For an instant I thought I had won. "Just a minute," my wife's attorney

said as he stood up. My wife had been whispering to him furiously. "There's a matter about Mr. Corvus having female company at his house overnight on weekends during his children's visitation. We don't think it's good for their honor." I'd been seeing a woman for about a year and was considering living with her. My sons occasionally griped to their mother about the attention I gave my friend, knowing the manipulative effect such complaints might have and being jealous of my affections. What was the judge doing this up for? I wondered. Amazingly, Judge Gallagher then ordered that I not be permitted to have "overnight female guests" in my house while my children were present. My attorney asked no questions and thanked him.

An hour later, walking through the downtown lunch crowds on the street, I began to fret about the consequences of Judge Gallagher's edict. I had to give up seeing either my friend or my children. "Relax," my attorney said as we crossed the street. "Wait six months or so, then go back to court. Another judge might rule differently. Just don't see her on weekends. Quit complaining. You got what you wanted, didn't you? Your wife can't take them back East." As to my child support, I still had several thousand dollars in my savings, so I could keep paying that for a while. My attorney thought it inconceivable that I should return to the courtroom that instant and personally ask the judge if he knew what he was doing, though that's exactly what I wanted to do.

Thirty minutes later I peered through the window in the courtroom door. It was locked and the room was nearly empty. At the clerk's desk a man sat eating a sandwich and looking over a stack of papers. I pounded on the door until he got up and let me in. "Yeah, I understand how you feel," the clerk said, "but you have to understand that it's standard practice in this county, especially with Judge Gallagher, to keep men from having women over when their kids are with them. It's okay for the mother [to have male guests] because she's considered to be the real parent. You can appeal the case, but that'll take a couple of years. Meanwhile I'd advise you to regard the injunction seriously. If your kids complain, your wife could bit you with a contempt citation. You could go to jail."

In that summer of 1978, several things began happening at once. Luckily I was able to make a deal with my ex-wife. I

"Every attorney I spoke with confirmed the worst: as the father, and especially as a father who had moved out, I had absolutely no parental rights after divorce."

"Why should I be paying you while Richard is living with me this summer?" I asked my former wife one day during an impromptu meeting in an empty parking lot. "After all, I supported you during our three years of separation." She was furious. "I'll never give you a dime!" she screamed.

"I saw dozens of cases involving men in situations similar to mine. Many were unemployed, some earned less than their former wives, and a few had joint custody of their children. All were ordered to pay child support."

agreed to drop the restriction on her moving with the kids out of state if she would allow me to have them over when I was seeing my friend. It was a safe trade, I calculated, because I knew I could probably take her back to court to stop such a move should she try it. Besides, she wasn't the type to vanish suddenly. Yet the deal didn't diminish my anger with the humiliating notion, institutionalized by the courts, that I was an inferior parent. Many of my friends I found to be unsympathetic. "You shouldn't be so angry," a particularly close friend enjoined. "Concentrate on the quality of time you spend with your children. The amount of time isn't that

important." Everywhere else I turned I found only frustration. One friend suggested I read Warren Farrell's *The Liberated Man*, in which the author advised men like me to become more like women. The book even offered the reader an objective test of his androgyny. Points were awarded to men who cried in public and who spent time with their kids. By then I was crying almost every day, sometimes while waiting in line in stores. I was also seeing a psychologist, who told me "emotional retraining" takes time and urged that I not be so hard on myself.

Meanwhile my sons were spending most weekends with me, but their frequent

presence as outsiders was difficult. They were growing up and they needed more than the small living room they shared while visiting. What's more, they didn't get along with each other. Sean seemed happiest as the oldest male in his mother's house, and he resented Richard's intrusion. Richard, in turn, began coming to see me by himself, which made the space problem manageable. By the summer of 1978 I was working full time at a government-sponsored CETA job, writing outdoor survival programs for San Diego schoolchildren. My salary was less than one half what I'd earned for eight years as an oceanographer, but it was the best I could do. Richard came to live with me for a full month, and the money wasn't enough to pay on food, rent, and his child care expenses. I was taking money out of my savings to meet the bills, and concluded that it was unfair that I should also have to give money to Richard's mother for his care. "Why should I be paying you while Richard is living with me this summer?" I asked my former wife one day during an impromptu meeting in an empty parking lot. "After all, I supported you during our three years of separation. Why can't you help me out now?" She was furious that I would question the monthly allotment, and as I drove off she screamed, "I'll never give you a dime!" Afterward I kept paying her \$150 a month until my money ran out.

The next school year (1978-1979) Richard insisted on coming down to stay with me regularly. After school he would ride the bus from his school in Clairemont to my Kearny Mesa office, and sometimes help us with the office chores or do his homework. In February, 1979, I moved out of my little house and into a two-bedroom upstairs apartment not far away in Ocean Beach. Richard now had his own room. Sean was content in seeing me only on weekends and staying in his brother's room. The rent doubled, but so did time with my sons, so I felt prosperous in the move. My anger and fear seemed to have vanished, but I see now that they were only put aside.

That summer I received a letter from my attorney. He had heard from my former wife's lawyer, who was complaining that I hadn't been paying my child support. By now I was spending far more on the children than I was, taking into account my rent versus her house payments, along with Richard's clothes and added cost of (continued on page 16)

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## Two Divided by Two

(Continued from page 1)

son. The mothers would hug their kids as they'd hop out of the cars, while Richard would avoid such contact for fear of being seen hugging a man. Why, I wondered day and night, if I'm doing the right thing, why can't I feel good about it? Isn't caring its own reward?

That summer I began getting more active in the fathers' group. Some days I'd sit in court giving moral support to fellow fathers. Learning some of the courtroom shortcuts made things easier for me — places north of Date Street where you can park all day for free, the back entrance to the county courthouse at Front and C streets where you can catch an elevator straight to the third floor and the two courtrooms where such cases are heard, and how the cases are never called before 9:15 instead of the 8:45 time stamped on the notification papers. I saw dozens of cases involving men in situations similar to mine. Many were unemployed, some earned less than their former wives, and a few had joint custody of their children. All were ordered to pay child support. In many cases the men weren't allowed to see their children as often as they desired. Yet as unfairly as the fathers were inevitably treated by the judges, always older men, none of the fathers ever stood up defiantly and said, "No, I won't pay what I can't afford. I'd rather be with my child." They would stoop in the courtroom with that same look of guilt and fear that I felt. Their attorneys would describe their client's case as if they were talking about a criminal.

"Your honor, Mr. Jones hasn't been able to make payments, but I'm sure that he'll be successful in finding work soon..."

The spectacle made me furious. I tried writing articles on the subject, but anxiety always stopped me short. Besides, who wanted to hear about these courtroom travesties?

Finally, in August, after Hugo had exhausted his attack on my savings and sanity, our case was heard. Judge Alpha Montgomery, a sad-faced black man, ruled that (1) the house not be sold until Richard reached eighteen; that (2) my child support for each child be continued, albeit reduced to half the amount, for a new total of \$150 per month; and that (3) the contempt charge be thrown out since I had been unable to pay. The judge took note of the fact that I was making a living as a temporary typist, earning a mere frac-

**"For months I had been examining my fear of being sent to jail, and finally, after talking with one man who had done it in defiance of the courts, I resigned myself to the possibility. This day I was prepared to go."**

tion of my wife's salary. While Jack hadn't dared ask that I be given child support, he met the judge's decision with adequate courage. "Your honor, I'll remind you that Mr. Corvus has liquid assets of \$13,000. Mr. Corvus has none. And they have joint custody of the children."

The judge scowled. "I consider his income of \$600 per month not adequate to pay the ordered amount," he said.

"But that's \$600 gross monthly income," my attorney said.

"Gross, then," the judge said, looking away. His decision was final. Two weeks later I received my attorney's bill for \$4000.

To be fair to Jack, his initial paperwork may have encouraged my ex-wife to agree

before the court counselor to joint custody, an agreement that had worked successfully for the past fourteen months. Beyond that, nothing Jack did was for my betterment; I would have done as well representing myself.

By September of 1980, Richard had transferred to the school in my neighborhood and was living with me full time. My friend and her daughter had moved away (the relationship had deteriorated seriously and we were both relieved to end it), and I began channeling my frustration into helping other fathers, many of whom were far worse off than I — they simply weren't allowed to see their children. Most important in helping my anger was the blossoming of the relationship with my son. Richard and I began seeing a counselor at the Child Guidance Clinic. Our counselor was a genius for helping two people resolve conflicts. To help me deal with the rage I occasionally dumped on Richard, she taught me a technique called the "thirty-second scold." She apparently taught my son other techniques for dealing with me. These, of course, I never learned of directly, but only in the suddenly improved manner Richard would react to my impatience — with understanding and humor rather than with whining hurt. Sometime in the winter he spontaneously began giving me hugs.

No affair of the heart ever developed so quickly as the bond between me and my son — and to some extent with both sons. I stopped feeling like an outsider. I watched Richard making progress in his emotional development, as I was also. For the first time ever Richard was making good grades and good friends in school. I was beginning to earn more money writing technical documents. My savings were gone, but at least I had lost my fear of poverty. Still, the child support debts were increasing. I hadn't paid anything since the joint-custody agreement, thereby defying the court order. I tried to ignore it but I was bothered by the thought that, according to the law, I now owed my former wife more than \$5000. If I could only figure out some

means of showing the judges the truth, surely they would change their minds. I reasoned. I would later discover for myself the fallacy of believing that family-law courts are always fair.

While my family life with Richard was improving, I began to study the economics of the antifather society. I talked with the director of the county's Department of Revenue and Recovery, the collection agency for many parents paying child support. Of some 33,000 such accounts, only about two dozen involved payments from mothers to single-fathers, according to the agency head. Ten percent of all single parents in America are fathers, yet a recent federal report on child support and alimony mentions only single mothers as being possible recipients of child support. Why was the system so loaded against men? I wondered.

I began to understand when I saw how vehemently the legal profession opposed the idea of joint custody. If both parents are presumed equally competent, as one newly proposed bill would have it, what reason would parents have to go to court? More than likely, mothers not given the enormous benefits now awarded them by most judges would happily avoid the dehumanizing courtroom atmosphere, and use the newly available divorce mediation centers instead. Attorneys would lose millions in legal fees now spent fostering long courtroom wars. Once I began to understand the economics, I viewed the antifather judgments less personally. Naturally the courts had to favor the gender with less money, or else the system wouldn't work. And if such a system hurt me and other men, well, don't all businesses systemize in order to maximize their efficiency? I began to see that my personal choices for fighting lay in not accepting the system. I could even go to jail if I had to, and I would not feel guilty afterward.

Once I recognized that I could face jail, the remaining anger and fear lifted like morning fog. At a local meeting of the National Organization of Women I got

goosebumps watching a film of Susan B. Anthony telling off a judge. She'd just been convicted without any trial of the crime of voting, illegal for women in the mid-1800s. I copied down some of her denunciations and prepared for my own judgment day.

This time I decided I would not hire an attorney. "I'm representing myself," I told the clerks in the courthouse as I filed my papers to have the issue of child support reheard. By now I'd seen enough cases to know that in most divorce courts the law is rarely used. Standard rules of evidence go out the door, replaced by gossip and innuendo. I felt as competent as any attorney to argue my own rights, and besides, I couldn't afford one. Back on the third floor of the courthouse, I met my wife's latest attorney, a tall, thin woman I'll call Ms. Franklin. From a distance she looked kind, but up close there was no mistaking her true character. "Mr. Corvus," she said to me, "by filing for a hearing on child support, in effect you've opened up several new issues." I had anticipated this. Sure enough, my former wife and her new attorney were now asking the judge to reconsider the existing joint-custody order. I asked the judge to consider only my request that child support be reduced, since one child, Richard, lived with me. The judge refused to hear either matter until we could talk with a court counselor.

A few weeks later we were back in the counselor's office. I felt uneasy about our new counselor but wasn't sure why. I passed off my fears as unjustified when the counselor drew up another agreement that, in effect, maintained the joint-custody agreement. Again my former wife signed, which was surprising in light of her recent legal tactics. I was relieved but apprehensive as we left the counseling room and headed in to see the judge. The attorney, Ms. Franklin, took one look at the newly signed document and nearly grew hysterical. "What is this! You're keeping joint custody!" she questioned her client. In five seconds my former wife's mind was

changed. "We're going to argue against this new agreement," Ms. Franklin announced. I was even more astounded at the court counselor's reaction. "You're right," the counselor said with no objection to her plans. "That agreement really has no teeth. I'm sorry, Mr. Corvus," she said. Minutes later we were facing the judge, but now the original subject of child support I'd come for was forgotten. I was once again fighting for joint custody of my sons.

Before Judge Sheridan Reed I argued that this move was an obvious ploy to hide the real issue, that the nine-month-old order of Judge Montgomery to pay child support on a child who was living with the full time was unfair. My presentation was far stronger than most attorneys', and most important, it was accurate and sincere.

Ms. Franklin's was not. She countered by declaring that custody should revert to my former wife because Richard wanted to live with his mother the next school year. This was true; Richard and I had discussed it already. I was saddened and pleased at the same time. I was happy that Richard loved his mother, but I feared the loneliness for myself. Joint custody was never a substitute for a happy marriage. Ms. Franklin often made careless misstatements of fact, and then corrected herself. Finally, after once swearing in front of Judge Reed, fuming and locked in her grief, she had to let it out — the big threat. "Your honor, Mr. Corvus hasn't paid child support in over a year." The judge noted the absence of any formal charges to that effect and waved the threat aside. I explained patiently that the joint-custody agreement had been working for the past year while Richard had lived with me and there was no reason why it couldn't keep working in the future. Judge Reed considered the matter a few moments and then decreed that the new agreement, the one our counselor had wanted to tear up, be honored.

At the same time Judge Reed ordered that my request for a decrease in child support be denied. Considering that

Richard was planning to move back to his mother's house in September, the \$150 per month for both children would be maintained. If, however, Richard were to move back with me full time, I'd then pay only seven-fifty dollars per month for Sean. My former wife, despite her higher income, had no obligation to pay me anything. This was the moment I had been waiting for, but I sensed it had already passed. For months I had been examining my fear of being sent to jail, and finally, after talking with one man who had done it in defiance of the courts, I resigned myself to the possibility. This day I was prepared to go. Had Judge Reed challenged my refusal to pay as long as I was earning less than my former wife, and yet paying more for the children, I would have resurrected the language of Susan B. Anthony and added a few choice words of my own. They all must have sensed something was different about me by the way I spoke. For the first time in my life I felt genuine self-respect.

The actual catharsis had occurred shortly before my paper defeat, as we were waiting inside the courtroom for our case to be heard. Suddenly my former wife's attorney was at my side, whispering that she had an important topic to discuss in the hallway. Earlier I'd already told her of my unwillingness to talk; only those matters of benefit to me or my children were worthwhile, I'd explained firmly. She'd suddenly stopped off. Now she was back, this time with something new and urgent. I followed her outside to the hallway. "Mr. Corvus," she began with the nervous smile of one who is about to make a bad bluff. "Unless you're willing to discuss the matter of unpaid child support, I have no choice but to file contempt charges against you." It was a moment made to suit a dream. Suddenly all the fear and anger were gone.

"Ms. Franklin, please don't let anything I say or refuse to say keep you from doing whatever you feel you have to do."

She gave me an incredulous look, then spun toward the door. "You're sick," she muttered as she entered the courtroom. □

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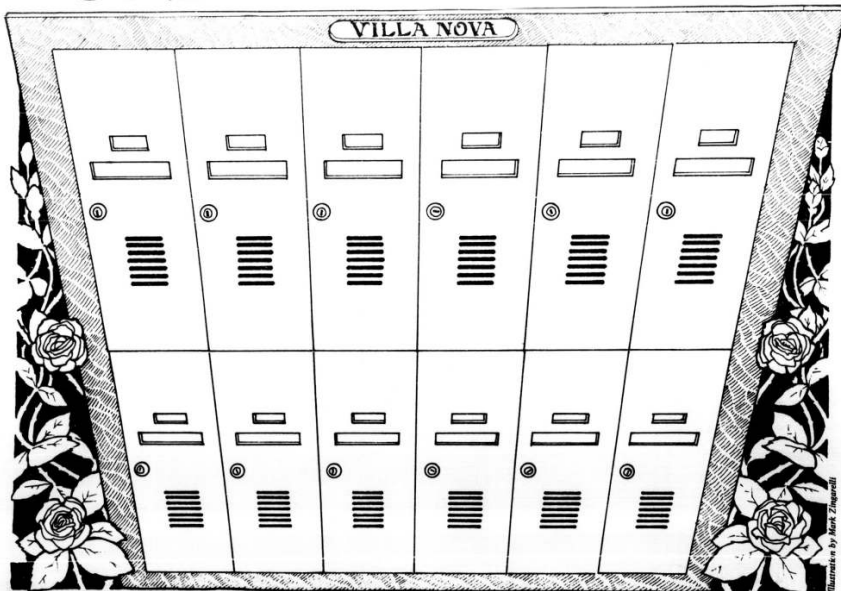


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# ONE MAN'S CEILING



## IS ANOTHER MAN'S FLOOR

By Ron Jennings

Although any time is a bad time for bad news, if it comes when you least expect it, the severity of the blow can be magnified. About a month ago I was the recipient of bad news that was both untimely and unexpected when I answered a knock at the door of apartment 1 of the Villa Nova apartment complex, my place of residence for the past six years.

Standing before me was our complex manager, Steve, a very tall, thin, solemn individual who was relatively new to the job, having taken it over approximately eight months before. Without a word, he simply and solemnly handed me a piece of paper. Instinctively, I was aware of a ball being placed in my court. Probably, I thought, this was a rent increase notification, something which, however unpleasant, is hardly a shocking or crisis-inspiring event. To my uncomprehending dismay, however, written across the top of the small page in utilitarian black letters were the words, "30 Day Notice to Terminate Tenancy." We were being evicted. Now I was shocked.

In retrospect, my response to this rude usurpation was justifiable, since neither I nor my roommate, Geoffrey Fedak, could honestly think of a reason for it. We were good tenants, having always paid our rent on time, kept pretty much to ourselves, and, excepting an occasional blast of rock music (I wore headphones most of the time), weren't a nuisance to anyone. When I asked Steve why we were getting evicted, he solemnly replied that the owners wanted to renovate the apartment. Indeed, it seemed a flimsy pretext to oust Jennings and Fedak, by far Villa Nova's longest tenants, having inherited that dubious distinction with the death of the venerable Mr. Morris a year ago, who was a ten-year-plus veteran. But despite the prodding of friends and co-tenants who insisted that we had a viable "case" and should fight, we both accepted the grim reality of the situation, rationalizing that we wouldn't want to stay in a place where we resented this arrangement as a severe intrusion upon one's privacy. Staring aimlessly out of one's window, I nervously speculated, could be construed by a neighbor as staring in at them. Two years later, how-

ever, feeling the security afforded by seniority, I would stand on the balcony-walkway outside of our apartment, casually feigning a breath of fresh air, and peer in at the three girls in 1, who would pad around the living room in football jerseys and underwear, apparently unaware or unconcerned with the attraction they were creating. Perhaps this arrangement was not so bad after all, once you got used to it.

This is not to imply that Villa Nova was one of those swinging singles sex havens that, like Bigfoot, one hears a lot about but never sees. The complex was unique, though, void of the endless halls and barracks-style disbursement of many buildings that were characteristic of many others in the area. But what made Villa Nova special to me was its clientele. You got to know people a little more intimately at Villa Nova, and there were certainly those worth knowing. Shortly after I moved in, George took over the management of Villa Nova. George was about sixty-two years old, a stern-looking, spirited man whose physical trademark was a hat that was somewhere between a golf and fishing cap, giving him a vaguely sporty look. He had migrated to California from somewhere back East and was managing Villa Nova for his son who, at the time, owned the apartments. I thought this to be a strange circumstance and it made me feel kind of sorry for him, as if his son had supplanted him in life and was offering a token of his success. He always impressed me as being sullen and despondent, wavering irritably in the years prior to old, old age. A wife was dead or divorced or both, I can't remember which, and the bitterness seeping through his dialogue from time to time verged on crankiness, although he was by no means dithering, and he performed his duties as manager as well as if not better than anyone I had known before or after him.

The one rule he laid down that put him at odds with the predominantly young people living at Villa Nova concerned his acute aversion to rock music, particularly when played loudly, which George defined at a volume considerably less than those who listened to it. This policy created friction between him and "the Bros," four young, athletic, fun-loving guys for whom periodic rowdiness and rock music were a way of life. Compounding matters was the Bros' close proximity to George's apartment. Clashes ensued, hostilities were harbored, and life went on. Early one summer a small, curly-haired newcomer named Steve appeared on the scene, renting the bachelor's, "penthouse," apartment Y, the smallest and

cheapest one in Villa Nova and the only one whose utilities were paid. Steve was the kind of person who operated at full tilt all times, frothing with nervous energy. Hardly a day went by without him doing a fair amount of bustling, whether it be the most pedestrian tasks such as taking out the garbage or buying groceries. When I first met him, he and George were painting an apartment to ready it for occupancy. George introduced us, "Jennings, huh?" said Steve. "Jenos. All right, Jenos!" Immediately, he began pumping me for information about where I worked, and if I could get him a job he would really appreciate it. His rather abrupt manner made me cautious of him and I resented being dubbed "Jenos," a popular brand of cheap, frozen pizzas. Reluctantly, I agreed to check out job opportunities at the good of Commons, my place of employment at SDSU. "Hey, thanks, Jenos. I appreciate it." He slapped me on the back with a grin that looked forced and verged on being hysterical.

In the following months, George and Steve formed an unlikely work partnership, with George felling around the complex and Steve in tow, patching roofs, cleaning and painting apartments, and tending to various odd jobs. As much as they appeared the classic odd couple, I felt that they were somehow alike. Both were anxious and unsettled and acted as if they were conspiring to uphold some secret pact. It was strange, Steve had just sort of materialized into view as a tenant and co-

worker all at once. It was as if George had taken him under his wing. Two I suspected that the two faced each other out of a kind of desperate necessity brought about by two essentially lonely people whom time and circumstance had brought together here at Villa Nova.

There was something familiar about Steve. He seemed to resemble in look and actions a young caricature of someone famous, but I couldn't put my finger on it. One afternoon I checked his mailbox out of impulse. Reading the last name on it, my suspicions were at least fueled if not confirmed, and I tore up to his apartment. It was hot and the door was open. Steve was sitting in his small living room strumming a guitar. "That's it?" I exclaimed with kiddie enthusiasm unbefitting of a man my age. "Whitmore — Steve Whitmore! You look just like James Whitmore, James Whitmore the actor! He's your dad, isn't he?"

With a wry, I've-been-through-this-before smirk, Steve Whitmore continued playing his guitar. "All right, Jenos, all right. Control yourself. Yeah, he's my dad."

I continued bubbling. "Wow! Far out! James Whitmore's son right here at Villa Nova!"

With that cat out of the bag, I approached George a few days later and asked him if he was aware of the celebrity status of the impressive Steve Whitmore. George told me he had known all along and in fact had had several meetings with

James Whitmore. Before Steve moved in "Nice man, too," said George. "Doesn't act like a big shot at all."

Knowing who he was changed my attitude toward Steve Whitmore. I still thought he was abrasive and condescending at times, but rationalized that he had a right to be. To dispel any outward notion that I was awed by knowing his identity, I began calling him "the Whinos" and acted as if we were on equal terms, acknowledging deep down that we weren't, really. From his penthouse pad across the quad, he could be heard on the phone to his father, laughing abruptly and talking too loud. Once I went over to his apartment and found him watching *Hollywood's Greatest Moments*. A clip from *The Battle of the Bulge* was being shown, with James Wh. more marching a rag-tattered battalion through the snow, counting, "Hut, two, three, four; hut, two, three, four."

"One of his best roles," said Steve. "He's a damn good actor, Jenos, damn good."

I was intrigued by seeing the father on the screen and the son watching him. I felt asking him about his father's role in *Them*, a classic sci-fi about giant ants invading Los Angeles, but I refrained, knowing it would probably elicit another I've-been-through-this-before smirk from Steve Whitmore.

Near the end of the summer, Villa Nova decided it would sponsor a great party, (continued on page 16)

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# ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR

(continued from page 15)

complete with live band and a half dozen or so kegs of beer. George gave his consent for it and everyone assumed that he would move out for the night, thinking a live rock band just might drive him over the edge. To everyone's disbelief, however, he not only stayed the night of the party but was seen circulating through the large, inelegant crowd around the pool with a cup of beer in hand, stopping every now and then to shake his booty with one of the young ladies present. The coup de grace was yet to come. A while later I was nudged by someone who pointed up at the Whitos' tiny bachelor balcony. George was up there, grinning amiably and looking a bit anesthetized. He was lowering a rope down to the crowd below. "Tied to the end of the rope was a cup, which would be filled and then hoisted back. It was a trick that made even the party veterans take note. By George, it was a great party."

One of the months later a rumor began circulating that George was about to have a serious operation. I went over to his place and asked him about it. "That's right," he said. "It's a heart bypass. I got some pains playing golf last week and had it checked out. They ran a tracer and said I needed an operation. I'm flying back East to have it done."

I was at a loss for an appropriate response, trying to suppress a grim realization inside that wishing him good luck would come out awkwardly, tinged with a

take veneer that really would be saying, "I'm glad it's not me." "Well, when you come back, are you going to manage Villa Nova again?" I asked, trying to convey optimism and downplay the idea that he might not come back at all.

"Well, I don't know," he said. "I just can't think about that right now."

"Good luck, George." We shook hands.

It was several months before George returned. He appeared, ghostlike one day, in front of his apartment, golf-fishing hat intact. Even from a distance he gave the appearance of a man who had spent time in hell and lived to tell about it. He had lost a considerable amount of weight and the California sun vitality that had colored his skin before he left had faded into a mottled, pale whiteness. His eyes were vacant and lifeless. His walk had been reduced to a kind of a directionless shuffle.

For the first time in my life I was graphically aware of and horrified by the malevolent forces that can break a man to rubble. I was, of course, glad that he was alive; yet I felt repulsed by this wicked vision and, ashamed of this revulsion, I timidly avoided talking to him under the fabrication that I was too busy at the time but would get around to it later. Finally I confronted him as he was putting around in front of his apartment, boxing things up rope down to the crowd below. "Tied to the end of the rope was a cup, which would be filled and then hoisted back. It was a trick that made even the party veterans take note. By George, it was a great party."

He spoke feebly and gave the impression of concentrating a fair amount of energy into the act of recollection. "So, how did the operation go?" I was afraid to have asked that question.

"There were some complications," he replied. He was staring past me as he talked, as if either to suppress or conjure up images of what must have been the most harrowing days of his life. "I was in the hospital afterwards," he continued, gazing absently into space. "I had a nervous

breakdown. I just broke down. I'll tell you, you don't know what it's like to have a breakdown. Jennings. It's like you're a clock, all wound up but can't let go."

I felt like a nonentity, standing in the sun in my shorts, listening to this account from a man who had just had a close brush with death and possibly something worse. I could only shake my head; no, I don't know what it's like.

"What are you going to do now, George?" I asked.

"Take it easy for a while," he said. "I've got another apartment, over past Mission Valley. I'm not going to do anything for a while."

George's dejected condition affected everyone in the complex to some extent, including the Bros, who never really hated the old man. But no one was more shaken than Steve Whitmore, son of the actor, than "Too bad about George," I said to him.

"Man, he looks terrible." It was the understatement of the year.

The Whitos, who had affectionately come to call George "The Cosmic Qualude," shook his head. "It's a terrible thing, Jenos," he said, fingering his guitar. "A terrible thing."

Soon after George's departure, Alan was recruited as the new manager at Villa Nova. Alan was from the north, around Pasadena. He was a congenial fellow and wandering to and from the storehouse and baling but good looking and healthy. Not much was known about him except that he was casually pursuing a degree in photography at State, was kind of a loner, and was possessed of an easygoing demeanor indicative of someone who had been nurtured all his life on sunshine and tropical fruits and had been born with a glass of iced tea in his hand. From a personal standpoint, I thought his worst trait to be the delight he took in my being four years older than he, and exposing this fact at every conceivable opportunity. I think this had something to do with the ill-defined directions of our respective collegiate endeavors; Alan saw me as the prototype professional student he was in

danger of becoming if he wasn't careful. I felt his strongest point to be his never-ending quest to stock the apartments, as fish in a pond, with good-looking females, of which he did a brilliant job.

Alan's arrival signified a new epoch at Villa Nova, one of frivolity, idleness, and easy living. A sign erected in front of the apartments epitomized the fun-in-the-sun mood that had infectiously swept through the place. It read: No Vacancies But Women Always Welcome For Parties. Rock music was not only allowed to be played at unimpeachable volumes but was encouraged to be played so, with Alan leading the assault. Soon an assortment of sounds were competitively merged in a cacophonous wall that started early in the afternoon and continued past midnight; Foghat and Deep Purple from the Bros, Abba and the Brothers Johnson from Alan, and Blue Oyster Cult and the Rolling Stones from me. Alan erected a battered but functional ping-pong table posthole, and heated competitions took place, with the click-clacking of white plastic balls tolling out the hours of the day. (It was hard to see them at night.) Throwing people in the pool, preferably in street clothes, became a favorite pastime. Like Rome in its heyday, Villa Nova was swinging with bacchanalian fervor.

One night a trio of young ladies from the Midwest arrived. Val Hubel and the two Markbreidt sisters, Kathy and Betsy, had come from Chicago to San Diego, trading off Cornbelt Conservatism for Southern California Liberalism and a chance to indulge in the renowned pleasures of decadent living and endless summer days. All three of them chain-smoked, rarely went to bed before midnight, and started their days at approximately 12:00 p.m.

At first they all shared one apartment but split up over a disagreement which resulted in Kathy and Val rooming together and Alan relocating Betsy in another apartment. This lasted about ten days before Kathy and Val had a falling out and separated. Fortunately, there were sufficient vacancies to accommodate this torrid

game of musical apartments. They never did seem to settle themselves during the year they stayed.

During this period, everyone seemed to be drifting through time in a carefree stupor, relishing a familiar camaraderie with each other and doing the best they could to enjoy themselves before the fall, when things would get down to more serious business. It was a good time when time was on and the savings were down. I was never sure what Alan did for money. As manager, his rent was paid, and about the only time he got anywhere was when he packed his athletic bag and drove down to Jack LaLanne's Health Spa for a weekly workout.

Fall came, at last, and the apartments filled up. Everyone began to acclimate themselves for the school regimen looming ahead.

Kathy Markbreidt and I had become friends, sharing a mutual interest in drawing. We would talk long and excitedly about our aspirations to go into business someday as partners in an illustration agency. She told me one night that her father would be in San Diego for a few days to escort her and her sister to the upcoming Chargers football game, a crucial battle against the infamous Oakland Raiders. I thought her father must either be a fairly wealthy, jock-minded individual, or a not-so-rich, jock-minded individual who was using his vacation time, ostensibly to visit his daughters, but for whom the game was of paramount interest.

As it turned out, the game was the great

"holy roller" affair which saw the Chargers lose in the final seconds on a fumbled ball that many felt should have been whistled dead. To Chargers fans this was pure outrage, tantamount to robbery. It was bad enough that the Chargers were beaten this way, but to be beaten by Oakland this way! Later that night I was over at Kathy's apartment. "Well, you were at the game," I said as I paced animatedly. "Don't you think it was a rotten deal? It should have been ruled intentional kicking of the ball and blown dead."

"Maybe," she replied. "But it's done and over and there's nothing anyone can do about it now."

(continued on page 18)

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# ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR

(continued from page 17)

"These officials are jerks, especially the guy who called the play. An asshole Oakland-slover. He should be shot."

"Careful. You're talking about my dad!"

I disregarded this statement at first, thinking it to be a poor, stupid joke, but then realized she was serious. My mind raced. Jerry Markbreit, I recalled. That was the name of the head official. "Wow! I don't believe it. He's your dad! That's what he was doing out here for the game. Another celebrity at Villa Nova! First the Whites and now the Markbreits!"

Life at Villa Nova could be interesting if anyone lived there long enough to discover its secrets.

One day my roommate informed me, in his usual cryptic manner, that we would soon be entertaining a "visitor from the East." In time I found out this visitor to be Phillip Dugan, cousin to my roommate, hailing from Pittsburgh, Pennsylvania. Apparently, Phil, in his early twenties, was a black sheep of sorts, journeying to California in pursuit of or in escape from

something, or perhaps a little bit of both. Alas, over the years, this proved to be the case for most of Villa Nova's out-of-state guests.

Upon his arrival I was instantly cognizant of the fact that Phil was a maker and a shaker, sort of an Eastern, semipunked-out version of the Whites. His father, the one and only Cy Dugan, was a legend to my roommate, and Phil, I was told, was a somewhat tainted chip off the old block.

Phil's interests were theatrical in nature. He had worked in some technical capacity — a lighting technician or a prop man — in assisting George Romero in filming a sequel to the cult thriller *Night of the Living Dead*. In addition, he had been given an anonymous bit role as a flesh-eating zombie in the flick, but months later, when the movie came out, I couldn't find him.

David Bowie was to Phil the essence of everything a great human being should be and he emulated him as much as he could in word, thought, and deed. According to Phil, my obsession with the Rolling Stones was antiquated and unintellectual compared to Bowie, who was the demi-god of the avant-garde and represented the vanguard of the future of music, poetry, and theater. Our "conversations" about the subject would digress into pitched battles, and in one particularly heated instance, I snatched up one of the few Bowie albums I owned and hurled it from the balcony to the pool. It smashed on the cement fringe. "There!" I shouted triumphantly. "That's what I think of Bowie!"

"Aw, Ron," said Phil, staring dejectedly down at the vinyl remnants. "You shouldn't have done that."

He was right. I shouldn't have done it, but I think the act was motivated as much by a festering irritability as by Phil's somewhat askance as it was by his musical tastes. He had been with us for about six weeks, sleeping on the couch and crowding into an apartment that was only marginally spacious in the first place. In the meantime, Phil's character, never inhibited by his guest status, emerged fully. For a Parti Smith concert he died his hair orange and donned black ballet slippers.

Finally he landed a job working as a bartender's assistant at the Hotel del Coronado. Initially, he rode the bus over to the island but after a couple of paychecks he bought a motorcycle from someone at work. True to his wild ways, he broke his arm trying to ride the thing down the cement steps leading from Ocean Boulevard to the Coronado beach, and later got knocked off it by a woman behind him, while waiting for a light to change. When, at last, two and one-half months later, he emigrated to Los Angeles in quest of a music-related career, he was a battered and bruised, orange-headed scrag of the hair and black-haired kid I had at first met.

The big news to Phil during his stay at Villa Nova was a concert appearance of David Bowie at the Sports Arena. I stammered morosely about the fact that the Stones were in semiretirement at the time and refrained from buying a ticket. Phil's plan was to go to the concert directly after work, which meant he wouldn't have time to change from his work outfit — black pants, a white shirt, and bow tie, over which he wore a red blazer, giving him the

look of an usher. At about 1:30 a.m. he came back to the apartment in an obvious state of ecstasy. "How was the concert?" I asked. It was more an obligatory question than one of interest, and I was hoping Phil would be succinct in his reply.

"Great, of course. But check this out: I met Bowie!"

"Come on. You met Bowie?"

"Can you dig it, man? I went backstage and talked to Bowie."

I'd never known Phil to lie but I thought he might be to use one of his favorite phrases: "jacking me off." I.e., putting me on. "Come on, Phil," I said. "Don't jack me off."

"No, man. I mean it. I went backstage and talked to Bowie. Check it out. I was hanging out close to the backstage entrance at the end of the show, trying to think of a way to get in, when I saw this dude walk by dressed in a suit that looked a lot like mine. He was a caterer or an usher or something but the thing was, nobody bothered him. So I just followed him in and there was Bowie, standing there rapping 'in this house from Todd Rundgren's band.' I pointed at him and said, 'That man is radioactive.' He laughed and said, 'Hi, I'm David Jones — that's his real name. Anyway, me and him and this guy from Rundgren's band talked for a while about using video cassettes and albums together. It was far out, man.'"

"Dann, Phil. Did you get his autograph?"

"No, man. That's crass. I met the dude and that's enough. He's slick, man, real slick."

So, too, I thought, was Phillip Dugan.

Not much was known about Mr. Morris except that he was very hard of hearing, was probably about seventy years old, lived in apartment 1, and had been at Villa Nova for a long, long time. Alan confided to me that he had been at Villa Nova more than ten years, all alone upstairs with everything he owned in life. When his curtains were open, one could look up and glimpse the periphery of these possessions — decorative lamps, statuettes, plants, pictures, a color television, and a whole assortment of lesser knickknacks that gave the apartment the appearance of a contained, ordered, mess of objects.

He spent a lot of time in his apartment and when he did venture out, seldom spoke to anyone, not so much out of rudeness or timidity but rather, I estimate, to save the effort of having to strain to hear what was being said. His hearing impairment must have been severe, indeed, for he seemed totally unbothered by or even aware of the "battle of the bands" that raged during Alan's first summer as manager.

His past was a complete mystery until a couple of girls, Sharon and Sandy, moved in below him. My roommate and I had moved from N to J, from a one-bedroom to a two, directly across from him and so were privy to a strange but poignant drama that unfolded between the girls and Mr. Morris.

Sharon and Sandy were students and best friends, who innocently endeavored to stir things up socially and bring people together. I'll never forget, one Christmas, their bizarre "Angel Buddy" ruse. One

night they came up to our apartment and presented their plan designed to spread Christmas cheer at Villa Nova. The "Angel Buddy" system worked something like this. Everybody's name in the complex was put into a hat, boys and girls separate. We would pick a girl's name and, starting twelve days before Christmas, we would send this person anonymous notes, poems, and little gifts, one a day until Christmas Day, which would culminate in a party at Alan's apartment, at which time we would reveal our identity to our secret "Angel Buddy" and vice-versa. I could tell my roommate thought this was one of the most preposterous, adolescent, and stupid things he had ever heard of but there was just no way of getting out of it without hurting Sharon and Sandy, whose intentions, at least, were good. With some reluctance, we drew from the hat. Of course neither one of us sent notes, poems, or little gifts to our selected "Angel Buddies," but to my utter astonishment the next day I found a note taped to my door:

"Ron, Hi! I'm your 'Angel Buddy.' See you later!" For the next eleven days I received notes, poems, and little gifts (I still have a candle angel) from my secret "Angel Buddy" and found out that I was about the only one who had.

Sharon and Sandy decided that Mr. Morris "shouldn't" be excluded from the festivities, so in lieu of an "Angel Buddy," they baked him plates of cookies and left them outside his door. It was a delightful gesture, but the girls, for all their kindness and concern, may have made poor Mr. Morris feel as though he were the recipient of a cruel joke, for instead of signing the

notes attached to the cookies "From friends" or "Your neighbors," or even "Angel Buddy," they addressed it from "A Secret Admirer." Secret admirer! The only person who could even remotely qualify in the vein of "a secret admirer" was Mrs. Roth, and that possibility was so far-fetched that the poor old man must have felt perplexed, to say the least.

I mentioned to the girls one day that I thought it was a nice thing they were doing for Mr. Morris, without suggesting that they might use an alias other than "Secret Admirer," and remarked about how little was known about the man. "Well, we found out a few things about him," Sharon said. "During the war he worked on airplanes — fixing them or testing them or designing them or something — and that's why he can't hear now. He's been living at Villa Nova for about eleven years and he has a sister in Los Angeles who visits him every now and then and he goes bowling every Thursday night by himself."

It wasn't exactly an intimate biography but it did shed a little light upon this elderly gentleman who had found a comfortable niche to live in during the waning years of his life. Returning home from work one night, my roommate related the following story: "I was going out the door and I saw Mr. Morris out in front of his apartment and I asked him how he was doing. He said, 'I had been sick the past couple of days and asked me if I could get Alan to drive him down to the hospital. Alan took him down and he had a heart attack in the reception room and died.'"

A week or so later some relatives came down and cleaned out the apartment, leaving

boxes of nonessential miscellany out-side for people to rummage through and take what they wanted. I ended up with a pair of gray work pants that, eerily, fit to perfection. I saw Sharon and Sandy there next door. Too bad about Mr. Morris not going like that, I said. Both of them, it was obvious, were quite saddened by the event. Neither one knew quite what to say. There was really nothing to be said that hadn't already been said with plates of cookies.

I don't know what has become of George. Once he came back to the apartment to visit and he and Steve Whitmore went to lunch. He seemed happier and more physically stable. I wish him a long and healthy life. Steve Whitmore went to Los Angeles to pursue a career in acting, which I trust he will be successful at not because his father is James Whitmore but because he is the Whites, the one and only. I saw his father once right before he left, out in front of the apartments helping Steve load his things into his car. Val Habel and the Markbreit sisters moved back to Illinois. Alan moved to Pasadena. My roommate and I have relocated across the alley from Villa Nova. Our new apartments are more confining and less homely than Villa Nova. Perhaps in time, like anything else, I will get used to them. My roommate suggested there is still hope. "We lasted six years at Villa Nova," he explained. "All we have to do is wait until Steve moves out and the place gets new owners. We'll move back in. We'll just outlast 'em!"

Somehow, I don't think it would be the same.

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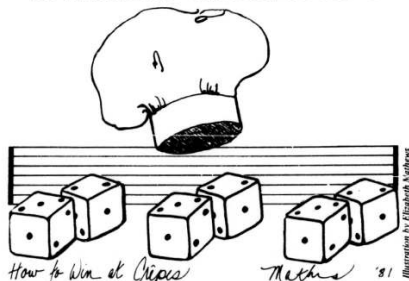
ELEANOR WIDMER

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The Location: 6990 La Jolla Boulevard,  
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Price Range: Dinners, from \$5.90 to  
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5:00 p.m.; dinner, 5:30 p.m. to 10:00 p.m.

Few of us have failed to be fascinated by obsessive gambling. There's some quality about the personality in *extremis*, of the person who concentrates single-mindedly on gambling, with whom we can all identify. We all know the feeling of wanting to win, of wanting to succeed. And most of us bet occasionally, on a football game, at a slot machine, on a horse. But one has only to go to the Del Mar racetrack and hear the roar of the crowd at the end of each race, or the cries of hysterical verse which are intended to goad the jockeys onward, to realize that money alone is not involved. What people are searching for in gambling is a way of transcending the mundane, of turning everyday events into magic. All through many theories on compulsive gambling abound — the death wish and its reverse, the desire for the heightening of life, the need for a super-organism or its reverse, the fear of castration — my own favorite theory is that gambling is the means by which we feel we have bested destiny. The roll of the dice, the turn of the wheel become symbolic; they also become a dominating reality.

My childhood was ruled by a compulsive gambler — namely, my father, whose compulsive betting on horses created a special world for us. On the one hand there were the arguments about money and the fear. My father was forever assuring us that unless his bookie were paid, we would find him "in the East River, drowned in a bucket of cement." As children, we always considered this a real and terrifying threat. Moreover, my mother had to work because of my father's financial instability. Yet we could never deny that we found him a creature of glamour, out of the ordinary realm. More than once he saved our fortunes with a daily double; more than once his extravagance when he won, his sense of triumph, justified the pain and anguish which had come before.

To this day I find it hard to gamble. I have never missed an opening day at the Del Mar races since I've lived here, but if I should win, I place my money in a separate compartment in my wallet and leave it there for the following year. I love Las Vegas, but I lack game psychology. That's because I don't really care when I win or



lose, an attitude which is ruinous for a true gambler.

In a sense, our economy, our free enterprise system is predicated on gambling. Anyone who invests in the stock market is gambling; anyone who bets on gold or silver, who takes fliers into real estate is not merely trying to achieve money — which we all want — but is attempting to defy the gods, to win at the wheel of fortune.

Small businessmen are the greatest gamblers of all. With high hopes and an optimism that propels them, they will invest a life's savings, they will work relentless hours. Some make it. The majority do not. The thrill lies in the unknown factors.

For example: Suppose you were to open a restaurant. Would you choose a box of a place which is virtually airless, which looks out on a 7-Eleven or offers a view of either the open kitchen, a narrow, blank wall, or a busy thoroughfare? Doubtless you wouldn't, but the owner of Le Rendezvous, a new restaurant in La Jolla, has decided to take the gamble.

Le Rendezvous is located in the same group of stores that includes Nautilus Drugs. It was once a malt shop, a hamburger stop, a health-food emporium. At present it is serving Continental cuisine, or more accurately, French cooking with Tunisian accents. The chef-owner comes from Tunisia. He did his apprenticeship at La Chaumière in Pacific Beach and later he worked at L'Auberge in Bird Rock. Le Rendezvous seats about twenty-five people at most, and at present there are only six entries on the menu and two appetizers. But the prices are reasonable, the cooking has deftness, and every item is prepared individually. Considering the

you are in a fast-food restaurant. The duck proved to be crisp and tender and came with a capable orange sauce. The sauce is not as thick as some and appears to be spooned over rather than baked on the duck, but for \$7.50 this is quite a good buy, and a modest success at that.

The veal marsala (\$7.50) is also nicely done, though possibly the veal was dipped in a bit too much batter. Again, for the price, which is at least three to four dollars less than elsewhere, this is a good veal dish.

Some words of advice about the vegetables. Le Rendezvous serves *pommes frites*, or thin French-fried potatoes, as well as one green vegetable — once zucchini, the other time fresh string beans. Ordinarily the vegetables are placed on the same dish as the entrée, which is lavish with sauce. My friend, therefore, had French fries with orange sauce and I had mine with mushroom sauce. On the next occasion, as soon as I arrived, I asked that the vegetables be placed on a separate dish. This is a reasonable request and I suggest you follow. I also asked that the French fries come without salt, but this can be left to your own discretion.

Pastries are baked daily on the premises. I had a good apple tart (\$1.50) and creme caramel is also available.

One negative aspect is the paper place mats and the paper towels, both lack aesthetics and function. I hope that when Le Rendezvous is well established that it can afford better table accessories. For now, the fairly low prices justify the lack of atmosphere and the minimalist table setting.

The comments of my friends would perhaps be of use. One of them said that she would not return because her meal had cost her ten dollars with wine and tip, and for that money she wanted a more pleasing ambience. But my other friend — she of the duck a l'orange — said she would return precisely because it was unpretentious and because the food was good. She is also a lunch eater and was happy to discover a restaurant where she could find a good and varied lunch menu.

As for myself, I would bet more than one of my friends who tried Le Rendezvous would return because a full house would only require twenty-five people. The food is reasonable in price, well prepared, and interesting enough for you to eat there. The two fish dinners are especially good buys, and if you don't care for bananas, you have only to say so and they will be removed.

The first night there was a total of four diners for the evening; the second, there were eight. I wished the chef-owner *bonne chance*, and he replied that he was confident business was already doing double business. Now that's the gambling spirit!

## Love Conquers All



James Brown, Sue Strain

JONATHAN SAVILLE

"What are you reviewing this week?" asked my friend, over the phone.

"Talley's Folly, the Lanford Wilson play at the San Diego Rep."

"And what are you going to say about it?" she went on.

"That's really the problem," I said. "My impulse is to say that this is no best, tender, compassionately understanding play about love, beautifully acted, true to life, and deeply touching."

"It sounds wonderful. Why don't you write down exactly what you've just said?"

"Because what I've just said is nothing but a series of clichés," I replied. "The more you go on living," my friend replied, "the more you realize the awful fact that all clichés are true. That's how they became clichés in the first place. We only call them clichés when someone repeats them mechanically, without thinking or feeling. But when the old saws come up again out of a real experience, out of lived life, we call them universal human truths. And that's the way you should write your review."

And that's the way I will write it. Which

is appropriate to the play, since that's the way Talley's Folly itself was written. Two people meet in a decaying boathouse in rural Missouri, July 4, 1944. Both are single, both are lonely, both are longing for love. Both have been hurt by life. Forty-two-year-old Man Friedman, Jewish, an immigrant from Central Europe, has seen his parents and sister destroyed; he has become cynical about history, a slaughter bench for which he refuses to create more victims by seducing children. Daily Talley, thirty-four-year-old spinster daughter in a rich and prominent family, has been devastated as a potential wife because a disease has made her unable to bear children; she has become distrustful of a society governed by money and dynastic ambition rather than by affection; and she has internalized that society's sense of her unworthiness. By accident the two have met; it is as though (the play tells us) an angel had decided to play a neurotic joke by bringing together these two people whose needs are so uniquely complementary. What keeps them apart is social disapproval (her family is anti-Semitic), self-betrayal, the fear of being rejected, and the habit of being alone, defensive, alienated. What drives them toward each other is the heart, and

the angel — and the heart and the angel

simplicity, offers us a vision of reality composed of notions as old as the human race, as familiar as birth and death. A human being in his solitude needs another human being in order to be fulfilled. The power of love can transform character, can overcome the barriers of society, temperament, habit, fear. The universe appears on the whole to be impersonal, indifferent, cruel, but there may just possibly be a force in it that cares about us and that causes things to happen for the good. Suffering enriches us as human beings, enabling us to identify with other sufferers and impelling us to help them. Life is wider than our predictions, deeper than our expectations, continually presenting us with unanticipated possibilities and daring us to risk them. And it is possible to be happy.

If you want to call these clichés, you have a right to do so. But as my friend remarked, they happen to be true. You know they are true when your own life has given you the evidence for them, when you yourself have been enriched by suffering, transformed by love, challenged by the opportunity for happiness, fulfilled by committing your heart, soul, and body to the emotional, spiritual, and physical fulfillment of another. In a similar way, Lanford Wilson has embodied them in fact, drawn them from the detailed experience of two fully realized characters in a specific, fully realized time, place, and situation. How old-fashioned all this is, how wonderfully and unashamedly Chekhovian.

As in Chekhov's plays, there is scarcely any plot, scarcely any overt action, no reliance on spectacle; instead, all we are made to care about is human beings with the fullness, complexity, and mysteriousness of ourselves, and the development of their relationship. The country atmosphere, the encompassing, nourishing energies of ripe nature, the absurdly elaborate, comfortably decaying setting for leisurely, upper-class activities (gloriously realized at the Rep in Robert Green's scenic design), the bitter-sweet sense of human need and weakness, and kindness, and strength, the mixture of humor and pathos, the evocative poignancy of the sound effects (distant barking, distant music, the lapping of the river) — it is all pure Chekhov, an affirmation that this eighty-year-old style of playwrighting still offers a clear window on human truth.

The only deviations from Chekhov's manner come at the beginning and end of Talley's Folly, when the characters address themselves directly to the audience and remind us that what we are seeing is not life but a play — a domestic device used with such skill and charm that its effect is not to emphasize the theatricality of the play but rather to enhance the illusion of fidelity to the real in the characters and in their emotional interactions. Everything in the script contributes

to this insistence upon the realism of what goes on on stage, and it is that richly substantiated realism that justifies the moral truths — the clichés that are the authentic voice of things as they are — which the play so boldly asserts. Everything playwright Wilson says has been said before, and countless times; yet, because it is rooted in completely believable, individualized characters, it all seems as fresh and unprecedented as dawn or springtime, those ever-original clichés of nature itself.

A play like this one obviously requires actors of uncommon depth and subtlety. At the Rep, director Sam Woodhouse has chosen the two San Diego actors whose talents most closely match those demanded by such a script: James Brown and Sue Strain. The relationship between these actors and the play is a mutually beneficial one: Mr. Brown and Miss Strain fill the words and actions with life, giving the audience just what it needs, and at the same time both are so challenged by the difficulties of their roles that they are inspired to what are probably the most masterly performances of their careers. Mr. Brown's vitality, his virtuoso enactment of Man Friedman's various historic ticks (jokes, imitations, take-offs), his handling of the character's Jewishness (no Jewish accent, but a slight, delectable flavor of Jewish intonation), and above all his ardent, palpable power of the love he feels, and his tender but implacable intention to make it prevail; and Miss Strain's tough bravado, again and again melting into the loving vulnerability of what is surely the most authentically sweet smile in San Diego, and finally disintegrating before an exquisitely prepared and needed revelation of the grief and shame the bravado has attempted to disguise — these are the salient elements in some of the most distinguished acting I have seen on our local stages for a long time. Mr. Brown and Miss Strain seem to love their roles, and you are likely to love Mr. Brown and Miss Strain.

Which brings us back to love. "Do you really think," I said to my friend, "that I dare put down in newspaper, under my own by-line, the statements of this self-loved love, the love that wants above all other things to rescue, to liberate, to gladden, and to ease for the beloved, in the most important thing in the world, the reason for our existence, the meaning of life? Won't everyone think I am a hackneyed sentimentalist, instead of a hard-nosed critic?"

"Do you think that's what Talley's Folly really says?"

"Absolutely."

"And do you think it's true?" my friend persisted.

"It is as absurd to confess it, but I do."

"In that case," she concluded briskly, "write it, and the public be damned. Anyway, I can't talk any longer now. I've got to call up the Rep for tickets. Good-bye."

And without more ado, she hung up. □

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## City Lights

(continued from page 3)

he doesn't get paid unless he wins the court case for his client. It's an area of law work that has gotten the bad reputation for "ambulance chasing," but it's an area where some of the profession's most skillful practitioners are prospering. Bear's practice has been steadily growing, he says. He had been keeping his foot in politics by holding office in the local Democratic Central Committee, but he got out of it a couple of years ago, about the same time that the committee's chairman, Stephen Cillis, was indicted for mail fraud. Since then he's devoted himself to his law practice, and though he says he's satisfied with his yearly financial growth, because he's no longer a public servant, he now feels that specifics about his finances are "none of

your business." He does point out, however, that he was able to qualify to purchase his one-story office building for about \$50,000 two years ago. Bear's immediate ambitions are pinned on three pamphlets he has written which tell everything he thinks one ought to know about recovering damages if one is hurt in a car accident or on the job. They sell for five dollars apiece in specialized bookstores, and Bear says the one at the downtown law library has sold out of about a thousand copies in the last six months. He also advertises the pamphlets in classified ads in the *Reader* and the *San Diego Union and Tribune*. The information concerns how and why a lawyer can help an injured person in auto injury cases, how defense doctors work, what forms are needed, how to deal with insurance adjusters, and so on. (Sample entries:

"Can you settle an auto injury case right away?" Answer: Yes, but it's not a good idea. Can a lawyer help you obtain more money? Answer: Yes. Your lawyer can... increase the money offered you by an insurance adjuster. ...") Bear says he hasn't any regrets about his career in politics, but asserts that he'd be much further along in his practice if politics hadn't been a lure to him. The way he figures it now, he's just getting down to the kind of work he really likes. "It's satisfying to help somebody who really needs you," he says.

— N.M.  
Neal Matthews

## Letters

(continued from page 4)

Attempts by many at making it more accessible to the general public (evening hours, pre-

post lecture film social hours, evening concert series, seminars at evening programs, better volunteer utilization) have been regularly discussed and tabled. A small group is keeping this museum going. I think in its choice of exhibits, scope, and style, this museum is selling much of the community to "eff-off."

Lefty might not know what art is, but he knows what he likes. Will this be enough to sustain him? I admire his resourcefulness and energy, but the museum and Lefty may need a broader base of support to flourish.  
Name Withheld by Request  
La Jolla

## Thrust And Parry

Regarding the letter from Cheryl Parry (July 23) pertaining to Lefty Adler and the La Jolla Museum of Contemporary Art: My dear Cheryl, you have listed all the negatives but not the positives. Adler has kept his very well paid job longer than any other director

of that museum. And if you were to observe his home after having been to Durah Fayman's, you would understand: he has a reduced version of her place, about the size of her tennis court. And with the same staff in it. And prominent on his board of directors is the couple who, between them, destroyed the Pasadena Museum and turned it over to Norton Simon.

You are assuming that the reason for a museum is for people to view art. It is not. The purpose of a museum is for members of the board of directors to show off the art that they own, or near examples of that stuff which will be raised. If the customers see enough of this stuff, they will buy it. If you look into the collections of the members of the board, you will find the same material that is currently being shown by Lefty. That is all there is to it. After all, they are paying his salary and it was they who authorized his "eagle's nest" overlooking the Pacific.  
Frederick Hester  
La Jolla

## Off the Cuff

Do you have a collection?



Judy Gil  
Bookkeeper  
Paradise Hills

I have a collection of thimbles — sewing thimbles. Over the years, different cultures developed their own type of thimble. There was always sewing to be done. Now it's a pretty commercial. You can find thimbles all over the place — any souvenir shop or catalogue. Antique shops have them, too, although I haven't gone to them yet. I have a crystal thimble that belonged to my husband's great-grandmother, and a leather one I like a lot, although I'm not sure whether it's authentic Indian. Probably not. Many of them are ceramic with scenes or the names of countries on them like Denmark or England. I have one with the Grand Canyon on it. Those are pretty common. I keep them all in a little display rack. Why I started collecting them, I don't know. . . . It's been about five years now.



Karle Pierce  
Speech Therapist  
Lemon Grove

I collect sugar bags. I have a sister who collects match boxes — that doesn't do anything for me. I guess it's because I don't smoke. Being a tea drinker, I discovered that most restaurants don't use sugar bowls anymore; they use sugar bags. Restaurant chains are pretty standard. All of their sugar bags, whether it's in San Diego or Georgia, will usually have a logo, the food they sell or highlights of the city on it. San Diego scenes are popular here — the sugar bags are very tourist-oriented. I have surfing scenes, the *Star of India*, the beach, sun, water. . . . I don't go on vacation often so I've reached a saturation point with local scenes. I haven't figured out how to display them yet. Right now I have them all in a plastic bag.



Brian O'Hair  
Lab Technician  
Point Loma

Coins. I started in North Dakota. I was about nine years old, digging through my dad's change. I found a buffalo nickel. It's worth about \$250 now. My grandmother had been a correspondent in France during World War II. She had a big coin collection. She sent me 300 wheat-back pennies — they changed it to Lincoln Memorial in 1959. Unfortunately, I spent all of them on candy at the local baseball games. Now I keep my pennies in a five-gallon pickle jar and use it as a doornop. That's the only fifty-cent piece. They make great gifts — each one is unique, a little piece of art. When I was a mess cashier, someone bought part of their lunch using a Ben Franklin half dollar — that's worth twenty bucks right there.



Philip Regan  
Fifth Grade Student  
La Mesa

I collect minerals — quartz, feldspar. I have a little grade that's very special to me. It has purple quartz on top. I wrote to my grandmother in Mississippi because Mississippi has a store that sells minerals. She gave me a reply which included minerals and what they were. Now my room is filled with them — under my bed, in my closet, on the shelves. I found some interesting rocks around the playground at my summer school. You're not allowed to take anything so I had to slip them in my pockets and sneak them home. That's the only way I could get them. I'm planning on making myself a little stand and selling them to other kids who are interested in minerals so they won't have to write and bother their relatives.



Susie Marko  
Cashier  
North Park

A friend of mine in Virginia got me started on pine cones about three years ago. They're in my living room, dining room, bathroom — all over the house. I've walked up huge mountains and crossed lakes for them. I have baby ones and big ones — the largest is about a foot; it's perfectly round. You can find them all during the year — winter, summer. Some are older than others so you don't want to pick those up. The younger ones with sap are the ones I look for. You bake them in the oven so they're shiny and stay fresher longer, but you don't want to burn them. I'd say about five to seven minutes at 325 should do it. It's wonderful. It makes your house smell like evergreen.

— Lin Jakary

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## Section 2

## Events, Theater, Music, Film

### Feeding Time For Jesse

"We don't have a local hero," says local boxing promoter Ray Hamel. "We don't even have a main-event fighter. But there are a lot of very good fighters right here in San Diego, and they're the ones that I'm trying to build. My brother Dan has his manager's license, and owns several fighters. But there are some other really excellent ones besides just his."

Promoter Hamel has orchestrated a number of title events in San Diego over the past year, and has a strong interest in the growth of the local audience for boxing. "I just love the sport," he says. "And we want everybody to come out to our fights. Everybody."

Though home-town boxing idols may be scarce these days, Hamel sees hope, and lists several young San Diego fighters as solid prospects. He mentions Jimmy Kinchen, a dangerous middleweight with a 1-2-3 record, cruiserweight Dave

Wynn, and "Schoolboy" Terry McLemore, a welterweight knockout artist who's still in high school. According to Hamel, another welterweight named Mike Rindell is "the biggest draw in San Diego at this time. They call him the 'Little Animal.' He's not much for style, but he's a very heavy puncher, a real slugger. There's just a lot of good little guys right here in our little town that are really coming on."

One such guy, though he's not so little, is Jesse "Shotgun" Island, whom Hamel describes as "an up-and-coming light heavyweight. Jesse has a terrible record [4 wins, 3 losses]. He either knocks you out or gets knocked out. But he has the potential, and he's still only in his early twenties."

Island is a former Marine from Mississippi who, at the moment, seems several thousand uppercuts away from ring fame and big money. But he trains his heart out, survives on next to nothing, and refuses to quit. His boxing history is a Romyesque tale of missed buses, undernourished muscles, and untimely collisions with the canvas. No



one in town seems to know who his manager is from one day to the next. "Everybody," says fight manager Dan Hamel, "has an emotional and a financial tie with Jesse Island. The guy is looking for that one shot."

He didn't get it a few weeks ago in Mexico City, where he was somehow matched with a heavyweight who blasted him out of the ring, landed a series of big blows, and finally knocked him out. "And then they didn't

pay him," says a disgusted Ray Hamel. "He had to find his own way home from Mexico City. It was really a shame. This is the kind of stuff that's done in boxing that I don't like."

(Continued on page 4, col 2)

### A Part Of Life

When Jessica Mitford wrote her book *The American Way of Dying*, she satirized the mortuary business, which prevailed upon the families of the deceased to provide lavish funerals that would exemplify the American Dream, literally to the grave. But when Dr. Elisabeth Kubler-Ross wrote her celebrated work *On Death and Dying* (1969), she took the actual subject of dying — its agonies, its torments, and ultimate reconciliations — out of the closet and into the light of rational discussion.

This landmark book not only brought its author immediate fame, but enabled Americans, who had transformed dying into a heroic silent code carried over from frontier days, to speak about the subject openly. Dying had not been considered a polite subject, just as, say, the word "cancer" was once not thought appropriate for polite

conversation. Dr. Kubler-Ross helped those who were dying, as well as their bereaved families, to understand and deal with their grief. She enabled the subject of death to become respectable.

Since then, Dr. Kubler-Ross has written several more books, the last of which is called *Living with Death and Dying* (1981). While her early writing delineated the stages one goes through in the dying process, such as anger, denial, self-pity, Kubler-Ross has shifted her emphasis somewhat to encompass the spiritual implications of her belief that "death does not exist at all." By this she means that "we come back to earth until we complete our work," that "we live until we say good-bye."

Noted for her lectures, Dr. Kubler-Ross is also the founder and president of the board of directors of Shanti Nilaya, a healing and growth center located in Escondido. In Sanskrit, the name means Home of Peace and through its auspices workshops are given to deal with grief and loss. In recent years the

meaning of grief and loss has been expanded to include not just death and dying, but divorce, loss of job, or any form of mourning. While Shanti Nilaya is not a residential retreat, the workshops for about seventy-five people are subscribed to as much as a year and a half in advance. The ones to be held in September and October in this area have been closed to registration for months. Some people attend from as far away as Europe.

Kubler-Ross will be in town this week to present a lecture at Grossmont High School. Proceeds from the lecture are to benefit the Grossmont Hospital volunteer chaplaincy program. More than twenty volunteer chaplains work on a rotating basis at Grossmont Hospital, which prides itself on being one of the few hospitals to offer twenty-four-hour grief and trauma counseling. Not only are patients and families counseled at Grossmont Hospital in life-and-death situations, but chaplains are available in the emergency room and in the

(Continued on page 4, col 1)

### Feather Fair

I don't suppose you know anything about the avadavat. But oh, you should — it is the most adorable bird: Avadavats are about the size of wrens, but

much more colorful. The male is coppery to bright red, with black underparts, dark brown wings and tail, and reddish-brown crown. The back, rump, wings, and belly are dappled with white spots. The female is more somber (but, in my opinion and the opinion of all who believe in

true social equality, far more important), being a slightly browner with paler underparts, yellow on the belly, having some red on the tail and rump, and white spots on the wings. The male avadavat is unique in the finch family for having a nonbreeding plumage at the end of the

breeding season the male molts to a plumage very much like that of the female, although he can always be distinguished from her by the brighter and more extensive red on his rump, as well as his competitiveness, his materialistic values, and his lack of deep tenderness.

Avadavats live in damp areas where reeds and tall grasses flourish. They feed on the ground, picking up seeds and insects. Breeding takes place after the monsoons (these birds are native to India, Java, and Burma). Each male defends an

(Continued on page 4, col 3)

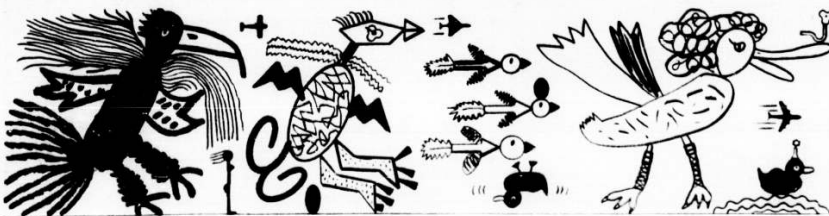


Illustration by David Chappell

## READER'S GUIDE

Complete READER EVENTS list is available by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8003, San Diego, CA 92118.

### Dance

**Dance and Poetry**, performances by poet Richard Allen Morris, dancer Alma Olivares (Grupo Folklorico en Arlan), and the Solo Dance Company on Friday, July 11, 8 p.m., Community Arts Center, 211 E. Street, 4th floor. 727-0359.

### Film

**Michael Cimino**, director of *The Deer Hunter* and *Hombre*, will speak and show *The Throne of Blood*, directed by Akira Kurosawa, Hepler Hall, Little Theatre, San Diego State, Thursday, July 10, 7 p.m. 265-675.

**"The Unquiet Death of Julius and Ethel Rosenberg"** will be shown by the Committee to Defend the NASCCO at the Mid-City Community Clinic, Thursday, July 10, 7:30 p.m., 4290 Park Avenue. 563-0149.

**"Beneath the Frozen World,"** a Jacques Costeau film on Antarctica, and *The Ice Age Coming* will be shown at the Natural History Museum in Balboa Park, Saturday and Sunday, August 1 and 2, both films at 1 and 2:30 p.m., 232-3621.

**Children's Film**, *Milions of Cats*, *Vote for Great Guy*, *Underground*, *Practical Princess*, Lecture Room of the San Diego Public Library, Saturday, August 1, 10:30

a.m., 8th and E. downtown. 266-5885.

**Summer Silent Film Series**, featuring piano accompaniment by Philip Carli, will screen Frank Capra's 1928 comedy, *The Strong Man*, starring Harry Langdon and Joan Lincoln, Monday, August 3, Westwood Club, 1794 West Bernardo Road, Rancho Bernardo, and Tuesday, August 4, Palomar College library lawn, 1140 West Mission Road, San Marcos. Both shows at 8 p.m., 744-1150 or 727-7529.

**Children's Film**, *Escape of a Chin*, *Tin Pot*, will be shown Monday, August 3, 1:30 p.m., National City Public Library, Conference Room, 200 East 12th Street, National City. 474-8211.

**"LaserDreams,"** a production of computer-generated imagery with music of the Alan Parsons Project, Pink Floyd, and Led Zeppelin, will be screened with *Spacejam*, an award-winning film with NASA space footage, Friday and Saturday through July 31 and August 1, midnight-August 21, Mission Valley. 291-2121.

**"Living Planet,"** an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with *Sacred Sky*, an Orin-Max look at the heavens, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

### Music

**Violinist Irina Tsheulin** will accompany the San Diego Symphony in works of Gould, Mendelssohn, Glazounov, and Liszt. Open Air Theater, San Diego State, Thursday, July 30, 8 p.m., 239-9721.

**Frankie Armstrong**, once voted England's top woman folk singer, will sing old ballads and contempo-

rany songs in the Old Time Cafe, Thursday, July 30, 7 and 9 p.m., 1464 North Highway 101, Encinitas. 416-4300.

**Flute Recital** featuring music by C.F.E. Bach, Schubert, J.S. Bach, and Blach, Flautist Marlene Stevens will accompany flautist Rosalind Roberts, St. Peter's Church, Friday, July 31, 8 p.m., 15th Street and Parish Lane, Del Mar. 755-1616.

**Fernando and Teicher**, pianists, will play pops (George M. Cohan, Jim Webb, John Denver, Lerner and Lowe), accompanying the San Diego Symphony conducted by John Covelli, Open Air Theater, San Diego State, Friday, July 31, 8 p.m., Southwestern College Athletic Stadium, Saturday, August 1, 7 p.m., The Green in Rancho Bernardo, Sunday, August 2, 8 p.m., 239-9721.

**Guitarist Del Hamby** will perform works by Sor, Sane, Villa-Lobos, Weiss, Barrios, and Giuliani. Educational Cultural Centers, Saturday, August 2, 8:30 a.m. to 5:30 p.m., 7123 University Avenue, La Mesa. 461-1375.

**1981 Jaguar Show**, privately owned Jaguars and SS Monocars will be judged in 11 categories. About 50 cars will be on display, including the Jaguar Swallow SS100 of the 1930s. Musical entertainment, animals from the zoo, and a small by-plane exhibit as well, Marina Village, Sunday, August 2, 10 a.m. to 4 p.m., West Mission Bay Drive at Quivira Road. 569-7627 or 467-7698.

**Bird Show**, a convention of bird specialists, breeders, and hobbyists will also include displays of exotic birds and the latest developments in cages, incubators, and bird food. 3 p.m. to 5 p.m., 1925 K Street, San Diego. 239-2211.

**Summer Community Concert** Series will present Bobby Kent's *Chargers Big Band*, Wednesday, August 5, 7 p.m., Kent's Club, University Towne Centre, Free. 453-2930.

### Special Events

**Italian Cultural Festival**, three days of Italian opera singing, folk singers, food, and art exhibits, Al Bah Shrine Auditorium, Friday, July 31, through Sunday, August 2, Highway 163 at Claremont Mesa Boulevard, Kearny Mesa. 755-1519.

**Point Loma Fact and Fiction**, a walk guided by George M. Cohan, Jim Webb, John Denver, Lerner and Lowe), accompanying the San Diego Symphony conducted by John Covelli, Open Air Theater, San Diego State, Friday, July 31, 8 p.m., Southwestern College Athletic Stadium, Saturday, August 1, 7 p.m., The Green in Rancho Bernardo, Sunday, August 2, 8 p.m., 239-9721.

**San Diego Scottish Highland Games**, will include shoring bagpipes, Scottish most pies, athletic events such as the caber toss, the stone put, and men's and women's tug-of-war, Helix Highlander Stadium, Sunday, August 2, 8:30 a.m. to 5:30 p.m., 7123 University Avenue, La Mesa. 461-1375.

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**Summer Puppet Shows** will feature hand puppets, rod puppets,

and marionettes, Wednesdays through Sundays, 1 and 2 p.m., Fridays, 10:30 a.m. and Sundays, 3 p.m., through September 7, Puppet Theatre, Balboa Park. 727-1634 or 466-7128.

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

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

**Native Plants** can be seen on garden walks every Sunday from 1 to 2:30 p.m., and bought at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 753-4432.

**Nature Walks** will be offered every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park. Free. 232-3811 x48.

### Sports

**Tennis**, the 1981 Wells Fargo Tennis Open will have thirty-two of the top professional women in tennis, including defending champion Tracy Austin, Pam Shriver, Kathy Jordan, and Billie Jean King competing in thirteen sessions outdoors on the hard courts, through Sunday, August 2, with matches Monday through Thursday at noon and 7 p.m., Rancho Bernardo Inn, 1750 Bernardo Oaks Drive, Rancho Bernardo. 467-9220.

**Bicycle Time Trials**, American Youth Hostel, Monday, Tuesday, Wednesday, Thursday, Friday, July 30, 7 p.m., Alvarado Hospital, 6655 Alvarado Road, San Diego. 291-7454.

**"Stopping Rape: Safety, Self-Defense, and Social Change,"** is the title of a workshop sponsored by the Center for Women's Studies and Services, Seneca Falls Auditorium, Thursday, July 30, 7:30 p.m., 908 E. Street, downtown. 233-3088.

**The Ascent of Uli Bibo**, which has been called the hardest sustained rock climb in the world, will be detailed by mountaineer Bill Forest in a slide show from his 1979 expedition, Forum Hall, University Towne Centre, Thursday, July 30, 7:30 p.m. Tickets: 232-7361.

**"Life, Death, and Transition,"** a talk by Dr. Elizabeth Kubler-Ross to benefit the Grossmont Hospital chaplains, Grossmont High School Auditorium, Friday, July 31, 7:30 p.m., 1100 Lake Murray Drive, La Mesa. 465-0711 x644.

**Gloria Steinem** will address Dimensions, a local feminist group, on "Implications of Reagan's Administration for American Women," Tom Ham's Light-a-lane, Tuesday, August 4, 12 noon, 2150 Harbor Island Drive. 724-6165.

**"San Diego County Natives from the Desert to the Shore,"** a slide lecture given by Bill Knerr, the nurseryman at the San Diego Zoo, the cruise will be planning for the home gardener, the Eche Building, Quail Botanical Garden, Wednesday, August 5, 7:30 p.m., 230 Quail Gardens Drive, Encinitas. 755-3620.

**The Palestinian Question** is the topic of a talk given by Iwan Makkawi, the Arab League representa-

## TO LOCAL EVENTS

tative to the United States, sponsored by the World Affairs Council of San Diego, the Madral Room, the Sheraton Sheraton Hotel, Wednesday, August 5, 7:30 p.m., 1590 Harbor Island Drive. 231-0111.

**Secor**, the San Diego Seckers will host the San Jose Earthquakes at the Stadium, Wednesday, August 5, 7:30 p.m., 280-4625.

**Super and Limited Stock Cars** will be racing Saturday, October 10, 8 p.m., Capon Speedway, Bradley off-ramp at Gillespie Airport, El Cajon. 448-8900.

**Thoroughbred Racing**, the forty-second annual season at the Del Mar track will continue its forty-three days of racing, with nine races daily except Tuesday, through Wednesday, September 9, first post at 2 p.m., Del Mar Fairgrounds. 299-1140 or 755-1141.

### Lectures

**"New Technologies of Housing Affordability,"** a conference of government officials, housing industry representatives, and designers, sponsored by Caltrans, La Granada Room, Casa del Balboa Park, Thursday, July 30, 12:30 to 4 p.m., 236-1538.

**Law of the Sea**, a conference under the auspices of the Reagan administration, will be described by William Lynch, professor of law at California Western School of Law, UCSD's extension complex, Classroom 2, Thursday, July 30, 1 p.m., 9620 Torrey Pines Road, La Jolla. 452-3409.

**Jesus Papotele Mendez** reads his poetry at the downtown public library, Thursday, July 30, 7 p.m., 236-5600.

**Physiology Assessment for Long Distance Performance**, a practical seminar by Dick Peterson, director of cardiac rehabilitation, Alvarado Hospital, Thursday, July 30, 7 p.m., Alvarado Hospital, 6655 Alvarado Road, San Diego. 291-7454.

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### Radio/TV

**"St. Ives,"** starring Charles Bronson, Thursday, July 30, 9 p.m., Channel 39.

**"The Sound and the Fury,"** the 1959 drama starring Val Bennett and Joanne Woodward, Friday, July 31, 3 p.m., Channel 39.

**Elvis Presley Week** concludes with *Fans in Aspaloo*, starring Presley and Ursula Andrus on Thursday, July 30, at 8 p.m., and *Kid Galahad*, starring Presley and Charles Bronson, Friday, July 31, at 8 p.m., Channel 6.

**Tennis**, live coverage of the Wells Fargo Tennis Open semifinals, Sunday, August 1, 4 p.m., as well as a follow-up show, "Wells Fargo Week in Review," later the same day, 11:30 p.m., Channel 39.

**"Life Goes to the Movies,"** starring Henry Fonda and Shirley MacLaine, Saturday, August 1, 8 p.m., Channel 6.

**"The Search for Alexander the Great,"** the final segment of this series. Alexander answers the charges that he has "Permanized" his army, Saturday, August 1, 8 p.m., Channel 15.

**"Satchmo!"** This portrait of Louis Armstrong goes from his childhood to his last performance at the Newport Jazz Festival in 1970, Saturday, August 1, 10:15 p.m., Channel 15.

**"Midnight Cowboy,"** with Dustin Hoffman and Jon Voight (1969), Saturday, August 1, 11:30 p.m., Channel 8.

**Soprano Leontyne Price**, accompanied by the Boston Pops, will sing selections from Verdi's *Tram*, and Puccini's *Madame Butterfly*, Sunday, August 2, 8 p.m., repeat Wednesday, August 5, 1 p.m., Channel 15.

**"The Appleboms,"** starring Marlon Brando and Annette Bening, Sunday, August 2, 8 p.m., Channel 6.

**"The Bible,"** starring Michael Parra and Richard Harris, Sunday, August 2, Channel 10.

**"Tinker, Tailor, Soldier, Spy,"** dramatization of John le Carré's best-selling novel, starring Alec Guinness, Monday, August 3, 8 p.m. (this is the first half of a series which will conclude Monday, August 11, 8 p.m.), Channel 15.

**Ted Patrick**, the famous cult de-programmer, discusses his theories on cults, Wednesday, August 5, 7 p.m.; repeat Saturday, August 8, 4:30 p.m., Channel 15.

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

**Selections from the Permanent Collection** of the gallery, including works by Ed Kienholz, Wayne Thiebaud, Richard Allen Morris, Mami Terakura, John Baldessari, Faiza Friedman, and Karthe Kolbert, will be exhibited through August 7, Beshon Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 x345.

**"Porcelain Painting—Revival of a Fragile Art,"** an exhibition of porcelain pieces by the Porcelain Artists of San Diego and pieces from the San Diego Historical Society's collection, will be on view through August 9, Villa Montezuma, 1925 K Street, San Diego. 239-2121.

**"A Perspective on the Permanent Collection,"** includes works of post-modernism, pop, minimal

and conceptual art, through August 9, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1341.

**Photographic Images** by Brett Weston, including work from his Hawaiian portfolio, years in Mexico, and California coastal landscapes, will be displayed through August 12, Photography Gallery, 7408 Girard Avenue, La Jolla. 459-1600.

**"A California Summer,"** an exhibition of paintings, drawings, and sculpture by thirteen California artists, including works of Peter Alexander, Joel Bass, Billy Al Bengtson, and Laddie John Dill, will be on view through August 22, Thomas Babcock Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

**"Yor Dailige,"** an exhibition of mosaics by the Kuna Indian women of the San Blas Islands, gathered by the Maxwell Museum of Anthropology of the University of New Mexico, will be displayed through August 30, Museum of Man, Balboa Park. 239-2001.

**"El Oro Lado,"** photographs of Mexican workers and their families

and conceptual art, through August 9, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1341.

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### Walk for Equality




**WHEE:** August 23, 1981  
**Registration:** 7:30-8:00 a.m.  
**WALK:** 8:00-10:00 a.m.

**WHERE:** De Anza Cove, Mission Bay

Proceeds will be used to ratify the Equal Rights Amendment. "Equality of rights under the law shall not be denied or abridged by the United States or any State on account of sex." For sponsor sheets and/or official T-shirt, call 270-3889.

Sponsored by



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### BULLFIGHTS



PLAZA MONUMENTAL

Bullfighting by the Sea

Every Sunday, 4PM

### WORLD'S GREATEST MATADORS

See the Union Tribune for this Sunday's matadors

Bulls from Mexico's Leading Ranches

Gasoline available in Tijuana

TICKETS AND RESERVATIONS

SAN DIEGO: Grant Travel, 1020 Ave. Poiner, 232-4888, 239-4112

All Ticket Office Offices

Round trip MEXICO:ACAS Bus to Tijuana, \$7.00


Discounts: Adults: \$2.50 PM

TIJUANA: Bullfight Ticket Office, 821 Revolution, Phone: (903) 388-2210

CHILDREN: General Admission, half price (under 12 yrs.)

### A new surf film by Scott Dittrich

### TALK OF THE SURF



The first surfing movie since *Endless Summer*. A beautiful adventure to the most exotic islands on the planet Earth. Filmed in the remotest Caribbean, tropical Bora, the Gulf North Coast, Southern Mexico and Northern Bora, Innermost Australia. The Big Waves of Cuba's North and South Shores. Beautiful and secret outer islands of Hawaii, and the exotic lands of Indonesia.

San Diego's 8PM and 10PM show

AUGUST 5-11 Wednesday—TUESDAY—ENCINITAS LA PALOMA THEATRE HWY. 101 "D" STREET (438-7489) 7:30 & 9:30

AUGUST 5-11 Wednesday—TUESDAY—OCEAN BEACH STRAND THEATRE 4650 NEWPORT (223-3141) 7:30 & 9:30

AUGUST 13 Thursday—LA JOLLA COVE THEATRE 7730 GILBERT (468-5400) 7:30 & 9:30

AUGUST 13 Thursday—CORONADO VILLAGE THEATRE 620 ORANGE (452-6111) 7:30 & 9:30

AUGUST 16 Sunday—LA MESA-AMERICAN LEGION HALL 8118 UNIVERSITY (Info: 462-9301) 7:30 pm only



# READER'S GUIDE TO LOCAL EVENTS

**Scenography** The Photo Arts Building, Balboa Park, August 2 through August 31, 755-1800 or 457-2586.

Scenography of the California Coast and action scenes of the old West in all paintings by Italian artist Emilio Burchi. Balboa Gallery, through the month of August. (Burchi will demonstrate his technique Saturday and Sunday, August 1 and 2, at the gallery, 1025 Post Street, La Jolla 456-1160.)

"Turkish Treasures from the Collection of Edouard Bénédict, 1821" including calligraphy, miniatures, paintings, ceramics, textiles and metalwork, will be exhibited through September 7, San Diego Museum of Art, Balboa Park, 232-7931.

"Interstate Landscapes," an exhibit of photographs by Ted Ulan, of the changes imposed on landscapes by the automobile and "Sandcastles," photographs by Michael Harrington, Gallery Graphics, from August 1 through September 9, 284 Fifth Avenue, Hillcrest, 285-1538.

## Kubler-Ross

(continued from page 1)  
kidney dialysis, oncology, obstetrics, and intensive care units.

Dr. Kubler-Ross's lecture, entitled "Life, Death, and Transition," will be held at the Grossmont High School Auditorium, 100 Murtagh Drive, La Mesa, Friday, July 31 at 7:30 p.m. Advance sale tickets are ten dollars and will entitle the holder to priority seating. Tickets will be available at the

dinner for fifteen dollars. The cost is tax deductible. Two continuing education hour credits will be granted to nurses through the Grossmont Hospital department of education and training.

For further information call Grossmont District Hospital, department of special services, 465-0711 ext. 444 during business hours.

—E.J. Rackow

## Fights

(continued from page 1)

Island lives in Tijuana with his wife, mother-in-law, and two sons. He rides the Greyhound bus to and from the Logan Heights gym where he trains. "I been beatin' for a long time," he said in a recent interview. "Fought four years in the Marine Corps and three years pro. I can fight six, eight, ten, twelve rounds. . . I like to be true with everybody. I like to be true and be right."

On Saturday, August 1, Island will step through the ring ropes at the Sports Arena and face a Los Angeles boxer named Rendell Williams (10-1). The bout promises mayhem. In their June 12 fight at the Sports Arena, Island handed Williams his only loss, stopping him in the second round. "It was a TKO," recalls Dan Hamel. "The referee had to pull Jesse off the guy. When Jesse bled a man, he goes berserk. It's like a shark when he smells blood. That's feeding time for Jesse." Williams reportedly considers the loss which marks his record as

a duke, and not only predicts that he will win the rematch, but that he may even "punish" Island. But Williams's threats, and the whole truth about the soul-killing, seamer style of prizefighting, are no doubt unknown to the small group of Mexican children who sometimes approach Island as he steps from the bus on the way to his home. "Champion!" they shout to him. "Champion!"

Also throwing leather at the Sports Arena on August 1 at 8:00 p.m. will be "Schoolboy" McEnroe, Reno, Nev. Boxer, Dave Wynn, and Irving Mitchell. A pair of amateur bouts are also planned, both bantamweight contests, one featuring Rocky Murphy and the other offering Bobby Quarry, youngest brother of noted heavyweight Jerry Quarry. For tickets call Hamel's at 757-3899, or the Sports Arena office at 224-4171.

—Bill Owens

## Feathers

(continued from page 1)

area extending several yards in each direction from his nest. He shows fight to any male that comes into his territory, by displaying at him or actually attacking. The signal that releases his aggressive is the red plumage on the other male. Females and males in nonbreeding plumage are ignored, with a contempt that really ought to be a sign of respect. I am sorry to say, however, that females will attack other females, no doubt

having been forced into this by the mental oppression of a male-dominated species. I would like to say more about the avadavat, but perhaps you will learn further interesting facts about this dear creature of the air at the seventh annual convention and public show of the American Federation of Aviculture, to be held in San Diego next week. I myself am intimately involved with this convention, for after my divorce I became an active member of the Hookbill Hobbyists of Southern California, the San Diego County All-Bird Breeders Association, the African Love Bird Society of San Marcos, the Finch Society of San Diego County, and the San Diego County Canary Club. The very organizations that have been put in charge of local arrangements for the convention. It is an exciting time in my life. I can tell you.

I expect to be at every event, and I know you too will want to be at the Town and Country Hotel-Convention Center in Mission Valley. On Wednesday, August 5, there will be committee and organization business meetings and set-up arrangements for the many exhibitors, as well as a tour of a private bird sanctuary. The same convention will be formally opened on Thursday, August 6, at 11:00 a.m., with the release of 500 homing pigeons from the parts under the Mission Room on the first floor of the hotel's convention center, in the presence of organization officers and local area residents/visitors on Thursday and Friday call for

numerous seminars and round-table discussions devoted to such subjects as clinical examination, diagnosis, and treatment, sex determination techniques, parasites, birds of prey, and rare and endangered species.

Exhibits during the convention are designed for the professional and the hobbyist, and will be open (with an admission charge) to the general public on Saturday and Sunday, August 8 and 9. There you may see the latest developments in the breeding, feeding, and care of birds. Finally, the local sponsoring committee has arranged a number of popular events, on Saturday, August 8, from 9:00 a.m. to 5:00 p.m., and Sunday, August 9, from 9:00 a.m. to 4:00 p.m. These special attractions will include displays of exotic birds, such as macaws, cockatiels, canaries, finches, and a lot more; question-and-answer discussions on taming and raising wild birds; first-aid to wild birds, and bird health-care problems; and exhibitions of cages, incubators, feed and seed products, and bird books. In my opinion, this convention will be the most important event to take place in California since the San Francisco earthquake—an opinion, by the way, which my ex-husband violently differs, thus confirming the correctness of my decision to throw him out. For further information on the convention of the American Federation of Aviculture, contact Nancy Pollorenzo at 753-5974.

—Violet Rosenbloom

# READERS GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the *San Diego Reader* and *San Diego Post*. Full listings are available in the *San Diego Reader* and *San Diego Post*. Full listings are available in the *San Diego Reader* and *San Diego Post*.

**DEAN LANE** Joseph Kelly's play about the friendship between two men, one of whom is a Jew, and the other is a Gentile, is currently at the Center. The play is a charming portrait of two men who are both Jewish and Gentile, and who are both Jewish and Gentile.

**FIDDLER ON THE ROOF** The San Diego Theatre's production of the musical is a charming portrait of two men who are both Jewish and Gentile, and who are both Jewish and Gentile.

**THE MUSIC MAN** The San Diego Theatre's production of the musical is a charming portrait of two men who are both Jewish and Gentile, and who are both Jewish and Gentile.

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It is not a great play. Its episodic structure tends to gloss over issues and character development in a largely superficial manner. But aided by a fine production of the Women's Theatre Ensemble at the Gashamp Quarter Theatre, the play has strong points as well. It is often very funny, though sometimes in an adolescent sort of way. And it is also refreshingly nonconformist. The evils of the male-dominated world the women will enter upon graduation are clearly present throughout. But the play consistently refrains from swinging

[illegible]

development in the script. Faced with the task of bringing forth drawn characters to dramatic life, Simpson and the cast have created many credible identities by defining a role in relation to other roles. The dynamics of these interactions give the play its life, its humor, and in the end its poignancy. It is an excellent production that gives vitality to a relatively weak play. (Sm.)

Gaslamp Quarter Theatre through August 15, Wednesday through Sunday at 8:00 p.m. Matinee Saturday at 3:00 p.m.

**THE VAGABOND KING**  
Starlight presents the world premiere of a new, revised version of Rudolf Friml's classic light opera based on the life of medieval France's poorest king. The story follows the adventures of a noble knight for a day who saves Paris from betrayal and wins the heart of a noble lady. Mr. Rudolf Friml and the cast of the production were introduced five previously unpublished Friml melodies to Starlight. J. Howard Stein, Starlight executive producer, says, "We're looking for producers and has updated the script to appeal to contemporary audiences. Steve Pearson directs Gino Gaudio as Francois Villon and Darlene Ziska as Katherine. Other members of the cast include Pete Schaffer, Jan Lacey, Bob Howard, Peter Schramm, James Adams, Dora Lee, and John P. Jones. John P. Jones and John Padilla. Among the dancers in the production, who appear through the courtesy of the California State Ballet, are John P. Jones and Denise Delaney are featured. (S)

Starlight Bowl, Thursday, July 10 through August 9, Thursday through Sunday at 8:30 p.m.

## WEST SIDE STORY

**WEST SIDE STORY**  
The classic, serious musical, by Arthur Laurents and Leonard Bernstein is a presentation of the Palomar College Summer Theater Workshop. The story portrays the clash of two street gangs in New York, with moods of lyricism, humor, savagery, and tragedy, as a modern pair of star-crossed lovers, from each of the rival gangs, find that the only place where they can live in peace is within the brief confines of the song and dance. Members of the large cast include: Kim Nebel as Tony, Tina Peterson as Maria, Chase Avila as

as Bernard, and *evils* Lucie Arnott. Other members of the cast are Storme Clarkston, Pastor Montalvo, Anthony Abey, Angela Julian, Larry Boisselle, Linda La Corte, Tom Hoepfner, Lisa Love, Andy Kayser, Richard Medugno, Carl Foster, Tracy Birmingham, and Karen Davis. Memorial songs are *Tonight, Mama, and Somewhere* (Sm.) Palmer College Theater through August 8; Thursday, July 30 through Saturday, August 1 and Tuesday, August 4 through Saturday, August 8 at 7:30 p.m., Matinee Saturday, August 1 and Saturday, August 8 at 2:00 p.m.

**WINNIE-DE-POON**  
The Christian Youth Theater presents a musical based on the stories of A.A. Milne. The comedy takes Pooch on a series of adventures, including floating in a balloon in search of

henry and spring stuck in a rabbit's  
hole. Paul Russell directs Kristen  
Huntman as Poch, Craig Meriwether  
as Christopher Robin, Wendy Davis  
as Tigger, Terry Horneman and Kristi  
Edwards alternating as Eeyore, and  
Kevin Parker as the Voice. Others in  
the cast include Deshauna Blount, Mark  
Graham, Shadawn Kully, Kara  
Mathews, and Sarah Wildish. The  
book for the musical is by Kristin  
Snead, music is by Allan Jay  
Friedman, and the lyrics are by A.A.  
Milne and Kristin Segal. (Sm.)  
El Cajon Wesleyan Church, Third  
and Lexington, El Cajon, Friday, July  
31 and Saturday, August 1 at 7:30  
p.m. Matinee Saturday, August 1 at  
2:00 p.m. For information call  
648-0206.

[illegible]

**WORKING** takes a little while for San Diego's largest section of likeliest pickup men to warm. About ten seconds. It takes another half minute or so for the audience to realize that they are in on something sensational. Director Sam Woodhouse and his exceptionally fine cast have achieved a brilliant realization of the musical comedy Stephen Schwartz and Tim Fasso made out of the 1930s Ford's famous collection of interviews with members of the American working class. Highly entertaining as it is, the show has a serious purpose: to make us recognize the human meaning of industrial capitalism, to see the human reality that operates the great impersonal machine of production, distribution, and consumption. The purpose is achieved through the playfulness and artfulness of

a series of monologues, spoken by the cast of what could be a model for the creation of character and the rhythms of oral delivery. Director Woodhouse, always remarkable for his inventiveness in matters of energetic pacing and broad physical humor, outdoes himself here at every turn. And the music, although lacking in unity of style (there are seven composers), is perfectly tailored to function in the play: the four-person orchestra, directed by Marta Zekán, terrific, and number after number brings down the house. *Working* is just about the best thing San Diego Rep has ever done. It is also one of the very best theatrical productions San Diego has seen in years. Don't miss it. (S+)

Lyceum Theatre, through August 21  
Thursday through Saturday at 8:00  
p.m. For information call 235-8025.

## WORKSHOP REVIEW: SAN DIEGO

**WORKSHOP REVEAL: SAN DIEGO JUNIOR THEATRE**  
The San Diego Junior Theatre presents a series of performances from all its summer workshops. Each of the drama workshops conducted by Junior Theatre will perform, as well as groups devoted to mime, dance, television production, and improvisation. As part of the focus on work done by the San Diego Junior Theatre, the set of its summer production *Anything Goes* will be open for a tour on Thursday, July 30 at noon. The tour will be conducted by the Technical Theatre Workshop. (\$m.)  
Inner Patio, Casa del Prado (Balboa Park), Thursday, July 30 at 12:00 p.m. For information call 239-1311.

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

Even the most persnickiest of pop music sleuths would develop brain knots trying to pinpoint the exact time and place, or even the reasons that the musical form known as "progressive" or "art" rock passed away. As epitomized by groups such as Genesis; Yes; Gentle Giant; Emerson, Lake, and Palmer; and others, progressive rock (not to be confused with what FM radio stations call progressive rock, i.e., anything from Pablo Cruise to Billy Joel) was characterized by

adherence to the rules of Good Taste. Almost without exception, these artists were at least technically superior to their more earthbound rock and roll counterparts, and usually issued mislabeled works featuring time signature changes, Advanced Music Theory harmonies, slippery melodies, and neoclassical structures that hovered convincingly over the heads of pop fans nurtured on the comfortable formula of verse/chorus/verse/chorus/solo/chorus/fade.

What made dinosaurs of these groups and fossils of their recorded works is open to speculation. The cruelest critic (and those disposed to dislike this music to begin with)



## THE DREGS

attribute the demise of progressive rock to musical attherosclerosis: the accumulation of obstructive fats brought on by the bloating of artistic excess and the pretentious weight of the message and the medium. Poo says, "We killed it. At least hospitalized it. Rock was the public's insatiable craving for instant gratification, and the music industry's fervid determination to pander to it. In time when every essential, from food to clothing to pre-fab shelter is designed to save precious minutes and hours in its preparation, it's simply too much work to listen to music that requires an attention span above the level of a second."

grader's, especially if it doesn't immediately ring some familiar and deeply ingrained Pavlovian bell. It's much easier to retreat to the thumb and blankie of AM/FM radio, with its formulaic playlists of rock and roll, disco, heavy metal, and soft-rock. With the onslaught of new wave, most of the aforementioned groups and their peers realized that only a crash diet of beefed-up guitars and low-fat arrangements would keep them in the running, but their mostly feeble attempts at contemporizing only lost them their few remaining faithful. In a beautiful example of natural selection, certain second- and third-level progressive groups began outstaying the less

adaptable heavies, since their already pared down instrumentation and approach added only the essentials of classical/jazz exotica to what was basically rock and roll. One such group that actually seems to be making musical and career progress is the **Dregs** (formerly the Diez Dregs). The Dregs — an instrumental group — boast a lineup that is a replica of Kansas's guitar, keyboards, bass, drums, and electric violin. But where Kansas scaled platinum heights by graduating from fiddle and guitar boogie to corpulent bombast, the Dregs are taking the reverse route, and with more promising results. A homogenous blend of

every kind of Western music—rock, classical, jazz, Newgrass and more. The Dregs don't need a highly hyphenated moniker for categorization, and they're finally comfortable with their sound, which has long had dozen albums and musical touring. The Dregs's material, and consequently their live performance, is a constant state of excitement or spontaneous zipping while exhibiting a unique facility for intertwining musical styles and creating new modulations.

Despite the hope of leader Steve Karsner, the Dregs are a strong advertisement for guitar strapping, as the stringer will "change the belief that people only listen to certain types of music," he says. "This is a real undertaking, it is entirely possible that the Dregs will remain the kind of band that everyone calls about glowing terms after seeing them in concert, while selling only modest numbers of albums. In any case, the Dregs are known to raise some hairs in performance, and, pushed to the limit by Karsner's staccato and driving guitar, should make an often stirring Bachelors club even better with their two shows this night. On the other hand, it's an unpredictable act that you keep your ears slightly off balance, and believe followers can't help but pay attention all of the time. It's the uncertainty, the never knowing whether a Dreg will be a Dreg, a journeyer to some

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 \*\*\*\*\*  
**PETER PAUL & MARY**  
 THUR-SEPT 17-9:PM <sup>10.75</sup> <sub>9.75</sub>  
 \*\*\*\*\*  
  
**OPEN-AIR AMPHITHEATRE**  
 SAN DIEGO STATE UNIVERSITY  
 Tickets at AZTEC CENTER BOX OFFICE, BILL GAMBLE'S,  
 SEARS, WARDS, and all SELECT A-SEAT and TICKETRON  
 OUTLETS. SPECIAL LIMITED VIP SECTION AVAILABLE TO  
 PUBLIC. CALL 254-6847 FOR INFO.  
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*Fahn & Silva  
presents*

# THE RAMONES



WITH SPECIAL GUEST

## ***THE PENETRATORS***

---

**THURSDAY, AUG. 13, 8 PM**  
**CALIFORNIA THEATRE, 4 & C ST.**  
**All seats reserved \$8.50**

TICKETS AVAILABLE AT STIFF COMPETITION, OFF THE RECORD,  
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Dead Or Alive Presents:  
**SATURDAY, AUGUST 1ST**

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L.A. **HATED**

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VIOLATION 5**

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Coming August 15:  
T.S.O.L., Youth Brigade, Minor Threat, Sacred Lies

Coming soon:  
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Live at Fairmount Hall  
3760 Fairmount Avenue (near University)  
All shows start at 8 p.m.

**THE NEW  
BOX OFFICE**

Thursday, July 30

**DUSTY RHODES**

Friday, July 31  
rock and roll with two bands

**DUSTY RHODES  
ULTRA VIOLET**

Saturday, August 1

**THE PRODUCTS  
THE NO-NO'S  
THE TORPEDOES**

Admission is free until 9:00 p.m.

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CONCERTS • THEATRE • SPORTS  
BEST SEATS & LOWEST PRICES  
ON SALE NOW

<b>R.E.O. SPEEDWAGON</b>	THIS FRIDAY JULY 31
<b>KINKS &amp; KINKS &amp; KINKS</b>	AUG. 15
<b>GRATEFUL DEAD</b>	LONG BEACH ARENA AUG. 27
<b>BRUCE SPRINGSTEEN</b>	SEPT. 2
<b>PRETENDERS</b> IN L.A.	SEPT. 1, 3 & 4
<b>ADAM &amp; THE ANTS</b>	SEPT. 13

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IN LOS ANGELES ONLY  
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**BARRY MANILOW • ZZ TOP • TOM PETTY**  
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(Continued from page 31)  
stink or shine, that holds the interest. Few groups of fans have felt so vertiginous for so long as that of Larry Coryell. Like the job applicant whose resume, showing that he has been a plumber, merchant marine, tax consultant, photographer and professional wrestler, prompts the interviewer to query, "What is it exactly that you do," Coryell has kept people guessing for years. A guitarist or undeniable technical ability, Coryell has applied his skills to a variety of forms, including fusion, funk, free jazz, rock, and so on, with varying degrees of success. I have never quite figured out whether Coryell is a jazz guitarist and closet rocker or a rock guitarist who aspires to the more sophisticated image of the jazz musician.

In his inability to establish a meter, Coryell runs the risk of pleasing no one by trying desperately to please everyone. His oeuvre is a confusing mishmash of failed experiments and halfhearted stabs at forms with which he seems in retrospect to have had little more than a passing fascination. Add to that his inconsistency as a performer (incapacitating one night, mediocre the next) and Coryell's reputation is, as it were, still hazy after all these years.

All this considered, I admit to belonging to that category of fans whose equilibrium is challenged by Coryell's indecisiveness, and who wait and watch for signs that he has finally found his groove. He has left some monuments to his potential — his work on the Spoons album of several years ago (a collaborative effort with Chick Corea, John McLaughlin, Billy Cobham, and Miroslav Vitous), and some of his electric stuff as leader of the fusion band, the Eleventh House. These recorded gems and those nights when one is fortunate enough to find Coryell on are sufficient to keep all but the most cynical alert and anxious for the next memorable fix.

Coryell continues the fine series of jazz presentations at Elatio's when he appears there with Mike Carson for two shows each night through Sunday. In other concerts this week, English folk balladeer Frankie Armstrong (a woman, by the way) will sing at the Old Time Cafe tonight, Thursday, while Ray Charles and his Orchestra continue their stint at the Bachelors through Saturday. The Bachelors, who will actually be releasing their long-overdue album soon, will prove why they are considered in many quarters the best rockabilly band in operation, when they perform Friday and Saturday nights at the Belly Up Tavern.

R.E.O. Speedwagon, one of those faceless, mindless, talentless Midwest bar bands that managed to impress some record company rube years ago, when it seemed that all a group needed to get signed was hair down to the ass and at least the semblance of an "energetic" live show, and who are now the darlings of the airwaves since the success of their recent hit, "Keep On Loving You," will go through the usual motions Friday night at the Sports Arena.

On Saturday night in happenin' Oceanside, the next in a series of surf music revivals (sorry, Jim!) will bring Jon and the Nightriders, Incognito, the Evasions, and the Cylanders to

**Dynamite Seats**  
on sale now:  
**R.E.O. SPEEDWAGON**  
July 31  
**THE KINKS**  
AUG. 15  
**BRUCE SPRINGSTEEN**  
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RESERVE NOW  
**BARRY MANILOW • TOM PETTY**  
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ROLLING STONES • NEIL DIAMOND • AL DIAMOLA • JOURNEY • LOVERBOY • BOWIE • ROD STEWART • CHEAP TRICK • DEVO • PAT BENATAR • GEORGE BENSON • CARS • BOB DYLAN • AL DIAMOLA • TRIUMPH • B52 • JACKSONS • JOURNEY • EAGLES • EARTH, WIND & FIRE • BEATLES MANIA • CHARGERS AND MORE.

**TNT TICKETS**  
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**SURF MUSIC EXPLOSION**  
SATURDAY, AUG. 1 8:30  
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**INCOGNITO**  
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PLUS A CLASSIC SURF FILM  
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IN CONCERT  
**WEDNESDAY • AUGUST 5 • 7:30 PM**  
AT SAN DIEGO JACK MURPHY STADIUM  
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**TICKETS: \$4 - \$8 ON SALE NOW!**  
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**KGB-FM 101.5** **13K**  
**SOCKERS** **PAX PRODUCTIONS**



Photoglo, a soft rocker whose lyrics are a mix of love and social commentary. Just a Few in Love with You make him the ideal Martini guest: will do two shows at the Bacchanal on Sunday night.

Kathleen Dianne Glau will perform her songs for piano and voice (a mix of love and social commentary) in a concert at the La Paloma Theatre on Tuesday night. Wednesday night, the New Riders of the Purple Sage (what — not the New Improved Riders of the Purple Sage?) will kick some shit at the Bacchanal; and on the same night, the unavoidable Pablo Cruise will bring all your AM fantasies to life when they play at the stadium (this should make the soccer game interesting by comparison).

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## CONCERTS

Frankie Armstrong and Time Cafe tonight, Thursday, 7 and 9 p.m., 1041 North Highway 101, Encinitas, 436-4040.

Roy Charles and His Orchestra: Bacchanal, through Saturday, August 1, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Larry Coryell with Mike Garson: Elanor's, through Sunday, August 2, 8 and 11 p.m., Summer House Inn, 7655 La Jolla Village Drive, 450-0561.

The Blasters: Billy's Tap Tavern, Friday and Saturday, July 31 and August 1, 9 p.m., 143 South Coast, Solana Beach, 451-9022.

REO Speedwagon: Sports Arena, Friday, July 31, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Jon and the Nightriders, Incognito, the Evaluators, and the Cylanders: Beach Community Center, Saturday, August 1, 8:30 p.m., near the pier, 400 North Strand, Oceanic, 433-3327.

The Bellamy Brothers: San Diego Wild Animal Park, Saturday and Sunday, August 1 and 2, 3:30 and 7:30 p.m., Highway 78, San Pasqual, 234-6541.

Kim Philpott: Bacchanal, Sunday, August 2, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

The Drags: Bacchanal, Tuesday, August 4, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Kathleen Dianne Glau: La Paloma Theatre, Tuesday, August 4, 8 p.m., 471 First Street, Encinitas, 753-3357 or 451-4165.

New Riders of the Purple Sage: Bacchanal, Wednesday, August 5, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Pablo Cruise: San Diego Stadium, Wednesday, August 5, 7:30 p.m., Friars Road, Mission Valley.

Sha Na Na: Sports Arena, Thursday, August 6, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Dave Mason: Bacchanal, Wednesday, August 12, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

The Ramones, Holly and the Italians, and the Penetrators: California Theatre, Thursday, August 13, 8 p.m., Fourth and C streets, 565-9947.

XETV Channel 6 and WOLF & RISSMILLER CONCERTS PRESENT...



**SHALANA**

THURSDAY, AUGUST 6 - 7:30PM

SPORTS ARENA

All seats reserved, \$8.50, 7.50.

Tickets available at Mad Jack's Sound Centers, All Leo Stereo Stores, All On Target Record Stores, All Arena Ticket Agencies, and The Sports Arena Ticket Office.

PRODUCED BY WOLF & RISSMILLER CONCERTS

**PROUDLY PRESENTS**

Every Thursday, 7:30 p.m.  
**Collaboration**

Friday, July 31  
**Jerry & Bev Praver**

Saturday, August 1  
**Fred Heath**  
Defta Blues and Boogie

Every Monday, 7:30 p.m.  
**Hoot Nite**

Every Tuesday, 8:30 p.m.  
**Siamsa Gael**  
Ceili Band

Every Wednesday, 7:30 p.m.  
**Llama**

Classical Guitar Duo  
3089 University Ave.  
298-8584

**TERRA CLUB**

560 5th Avenue (at Market)  
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Thursday, July 30  
**Some Philharmonic and Clint Eastwood**

Friday, July 31  
**Some Ambulants**  
with special guest  
**Solid State**

Saturday, August 1  
**The Rent and Carouse**

Thursday, August 6  
**Top Cats and Crowddaddys**

2 shows—9 & 11 pm \$5 cover  
Must be 21. \$3 cover charge.  
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E&M Records and  
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FRIDAY, JULY 31

**THE PENETRATORS**  
**THE UNKNOWNNS**

**THE TOPCATS**

Fairmount Hall  
3760 Fairmount Avenue  
8:30 pm \$4.00

The Penetrators, E.P., "Work the Beat" is available at Target Records, Licensee Pizz, Soft Competition, Off The Record, and more. Warehouse Records.

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\$12.50 in advance, \$13.75 at the door. Advance tickets available at: Sound Spectrum (Laguna Beach), Earthsong Bookstore (Del Mar), Chameleon Records, Licensee Pizz (Pacific Beach & Chula Vista), Off the Record, all On Target record stores, International Blend, Prophet, Bantab, and all Ticketron outlets. For information, call 233-4271 or 283-1566.

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**SUNDAY - AUG 15 - 8:PM**  
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SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE

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with Lee Karin  
Now appearing  
Wednesday through Saturday  
9:00 p.m. to 1:30 a.m.

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1935 Quivira Road 223-2335

La Palma Theatre, First and D  
streets, Encinitas, 436-7409.  
Kathleen Burns, class, originals for  
piano and voice, Tuesday.  
Little Barrio, Carmel Valley Road,  
Del Mar, 755-1383, Tweed  
Stinkers, new wave, Friday; polka  
music, Saturday.

Longshot Saloon, 843 Grand  
Avenue, San Marcos, 744-8576; Tall  
Cotton, country, Thursday and  
Friday; MB Sound, country,  
Saturday.

Nashua's Club, 2231 El Camino  
Real, Oceanside, 757-1791; The  
Johnson Twins, contemporary,  
Friday and Saturday.

Monterey Jack's, 11940 Bernardo  
Plaza Drive, Rancho Bernardo,  
566-2400; Chakra, contemporary,  
Tuesday through Saturday.

Mulaney's, 340 East Grand  
Avenue, Escondido, 741-0535;  
Richie Hunt, contemporary,  
Wednesday through Saturday; John  
Kelley, mellow guitar, Sunday  
through Tuesday.

Old Time Cafe, 1464 North  
Highway 101, Leucadia,  
436-4630; Frankie Armstrong,  
English folk music, Thursday;  
Allison Brown and Stuart Duncan,  
bluegrass, Friday; Mary McCallin  
and Jim Ringer, traditional  
country music, Saturday; Jim and  
Theresa Hinton, Celtic folk and  
fantasy, Sunday; Old Time Hoot  
Nite, Tuesday; Al Silverman,  
ragtime, swing and jazz piano,  
Wednesday.

Piedmont, 1690 Coast Boulevard,  
Del Mar, 755-0345; Mark Lessman  
Band, rock and roll, Thursday;  
Poison Ivy, rock and roll, Friday and  
Saturday; Tom Miley Quartet, jazz,  
Sunday; Robert Lee Kobb Band,  
country rock, Tuesday.

Poway Mine Company, 12375  
Poway Road, Poway, 748-7246;  
566-2070; Sky High, rock and roll,  
Thursday through Saturday; jam  
session Sunday; the Whiptails,  
rock and roll, Tuesday; Sky High,  
rock and roll, Wednesday.

Sandy's, 510 West Mission,  
Escondido, 743-0606; White Noise,  
rock and roll, Tuesday through  
Saturday.

Stage Coach Inn, 1865 Vista Way,  
Vista, 724-9099; Country Rejects  
with Chuck Hatcher, country,  
Thursday through Saturday.

Titus, 2530 South Highway 101,  
Carlsbad, 578-6440; Ron Bolton, rock  
and roll, Tuesday through Saturday;  
the Mark Lessman Band, rock and  
roll, Sunday and Monday.

Valley Center Inn Saloon, 27555  
Valley Center Road, Valley Center,  
749-1466; Bandit, country,  
Thursday through Saturday.

Village Inn, 1430 South Mission  
Road, Fallbrook, 728-5356; Orion,  
rock and roll, Thursday through  
Saturday.

Vista Entertainment Center, 435  
West Vista Way, Vista, 941-1032;  
BBC, top 40, Tuesday through  
Saturday.

Wopple Inn, 3050 Pico Pico Drive,  
Carlsbad, 729-7131; Mellow jazz,  
Tuesday through Thursday; rock  
and roll, Friday and Saturday, Call  
club for information.

Whiskey Plate, 1260 West Parkway,  
Escondido, 745-8640; Don  
Livingston and Timberline,  
country, Monday through Saturday;  
the Johnny Almond Band, rock and  
roll, Sunday.

**Beaches**

All The Way Inn, 4240 West Point  
Loma Boulevard, Loma Point,  
224-4262; The Ram Band, rock and  
roll, Tuesday through Saturday.

Atlanta, 2595 Ingraham Street,  
Mission Bay, 224-2434; Roberta  
Linn and the Gambler's, country  
pop, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia

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**Rick Springfield** Aug. 15 Santa Monica Civic  
**Grateful Dead** Aug. 27 Long Beach Arena  
**Bruce Springsteen** Sept. 2  
**Barry Manilow** Sept. 15  
★ All Greek Theatre Shows ★

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Now accepting \$5 refundable deposits for the best seats available  
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CROSS 9/19; LITTLE RIVER BAND 9/26; GEORGE BENSON 10/19;  
BEATLEMANIA 10/2 & 10/3; GORDON LIGHTFOOT 8/26; EMILY LOU  
HARRIS 9/3; NATALIE COLE & LOU RAWLS 9/13; ROD STEWART

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Thursday, Friday & Saturday, July 30, 31 & Aug. 1  
UPSTAIRS  
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**Emergency Exit**

Sunday & Monday, Aug. 2 & 3  
**Dirk Debonaire and the Boat People**

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DOWNSTAIRS Friday & Saturday Contemporary night  
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Serving late night supper from \$2.95  
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**The Neat**  
Serving late night supper from \$2.95  
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Coming August 5  
**Penetrators** August 9  
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Rock-a-billy, Country Rock & Contemporary  
Monday 8:30-12:30  
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Friday 8:30-12:30  
Saturday 8:30-12:30  
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Top English folkies  
**FRANKIE ARMSTRONG**  
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Exciting bluegrass duo  
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Traditional country singers  
**MARY MCCASLIN & JIM RINGER**  
7:30 & 9:30  
\$5.00

Celtic folk & fiddle  
**JIM & THERESA HINTON**  
7:00 & 9:00  
\$3.50

**OLD TIME HOOT NITE** 7:30 to 11:30  
Musicians call in at 8:30  
\$1.50 or a musical instrument  
7:30 to 11:30  
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Ragtime, blues & jazz piano  
**AL SILVERMAN**  
7:30 to 11:30  
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**LUNCH - SUPPER - SUNDAY BRUNCH**  
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Sunday-Closed Monday  
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July 28-August 1  
The great music of the Beatles with  
**THE SIER'S BROS.**  
Tuesday-Saturday  
Wednesday-Saturday, August 5-15  
**EDDIE PRESTON**  
Singer of the Classics  
("Listen to the Rhythm of the Falling Rain")  
Oldies and contemporary rock.  
TUESDAY!  
Tequila Shooters 8:10  
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Well doubles for the price of singles  
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Thursday is Karaoke Night  
Karaoke \$1.50

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Hotel, 908 West Mission Bay Drive,  
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Rabia Hotel, 908 West Mission Bay  
Drive, Mission Bay, 488-0551;  
Mercedes Lounge, Jonathan von  
Braun and Thundervyl, Elvis  
impersonator, Tuesday through  
Saturday; Piano Bar, Wayne Steele,  
piano bar, Tuesday through  
Saturday; Rita Moss, Sunday and  
Monday.

The Beach Club, 1921 Bacon  
Street, Ocean Beach, 222-4822;  
Ruckus, rock and roll, Thursday  
through Saturday.

Beachcomber West, 2903 Mission  
Boulevard, North Mission Beach,  
275-7722; The Rollers, rock and  
roll, new wave, reggae, Wednesday  
and Saturday.

Blue Parrot, 1298 Prospect Street,  
La Jolla, 454-9131; Bill Coleman  
 Trio, jazz, Thursday; Billy Kyle  
 Quartet with Joe Marillo, jazz,  
 Friday and Saturday; Doc Olson's  
 Decadent Band, Decadent,  
 Sunday; Gary Music Co., Latin jazz,  
 Monday; Bruce Cameron Trio, jazz,  
 Tuesday; Billy Kyle's Quartet,  
 jazz, Wednesday.

Chuck's Steak House, 1250  
Prospect Street, La Jolla, 454-5325;  
Night Vision, jazz, Thursday  
through Sunday; the Ella Ruth  
 Quartet, jazz, Monday  
through Wednesday.

Elmer's, 7955 La Jolla Shores  
Drive, La Jolla, 459-0541; Larry  
 Conwell with Mike Gerson, jazz,  
 Thursday through Sunday;  
 Margarita Page Quartet, jazz,  
 Sunday and Monday; Dance of the  
 Universe Orchestra with Peter  
 Sprague and Kevin Lettau, jazz,  
 Wednesday.

Holcom, 4258 West Point Loma  
Boulevard, Loma Point, 225-9559;  
Ecstasy, rock and roll, Wednesday  
through Saturday; For Eyes, rock  
and roll, Sunday and Monday.

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

Joe Murphy's, 4302 Mission  
Boulevard, Pacific Beach, 270-3220;  
David Bradley and the Maria's Band,  
originals and comedy, Thursday  
through Saturday; Thunderbolt  
the Wonderbolt, rock and roll, Sunday  
and Monday; the Normals, rock and  
blues, Tuesday and Wednesday.

Le Chale, 5046 Newport Avenue,  
Ocean Beach, 222-5309; Ace  
Dagger, rock and roll, Thursday;  
Push, rock and roll, Friday and  
Saturday; jazz, Sunday afternoon;  
rock and roll, Sunday through  
Wednesday, call club for  
information.

Macho's, 2966 Midway Drive, Loma  
Point, 224-2401; Colour, Latino,  
Wednesday through Saturday;  
Hector Valle Salsa Machine, salsa,  
Sunday early evening; Poison  
Ivy, rock and roll, Monday  
and Tuesday.

Noby's Deck, Adam's Rib  
Restaurant, 1403 Rosecrans Street,  
Loma Point, 226-1871;  
Featherstone, contemporary and  
soft country rock, Thursday  
through Saturday; Gary Sherwood,  
contemporary, Tuesday and  
Wednesday.

Mustang Club, 3595 Sports Arena  
Boulevard, Loma Point, 223-5596;  
Jerry Baze and A Touch of Country,  
country, Tuesday through  
Saturday.

Old Pacific Beach Cafe, 4287  
Mission Boulevard, Pacific Beach,  
270-7522; The Critics,  
contemporary and country, Sunday  
through Tuesday; Jim Hawley,  
contemporary, Wednesday through  
Saturday.

Rodeo, 8080 Via La Jolla, La Jolla  
437-5390; The Talia Collins Band.

## the ALBATROSS

### Del Mar

FEATURING LIVE JAZZ  
Thursday, July 30 & Friday, July 31  
**PETER SPRAGUE & DANCE OF THE UNIVERSE ORCHESTRA**  
Conting Sundays & Mondays in August  
Pianist  
**BOB LONG**  
with appearances by premier  
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**NAN CIE HAMILTON**  
Starting August 1,  
Tuesday-Saturday  
**MEL GOOT**  
GROUP  
with vocalist  
**DENISE**  
**JETERS**  
1309 Camino Del Mar 755-6744

## Old No. 7 DISTILLERY

Thursday, July 30  
**The Neat**  
Friday & Saturday, July 31 & August 1  
Dance with  
**Brian Lewis**  
Tuesday, August 4  
**Ultra-Violet**  
Karaoke Night 7:5c  
Wednesday, August 5  
**THE FEELERS**

## MOM'S SALOON

### THE SNOWMEN

are here  
You must see this incredible show, exclusively  
at Mom's  
SUNDAY  
Sunday & Monday August 2 & 3  
Happy Hour Sunday - Thursday 8-9 pm  
Double drinks at single prices. Pitches of beer \$1.75  
Drink specials all night Mon.-Thurs.  
10% DISC & BOTTLE SERVICE  
**228-4653 8-5 Garnet P.B.**

contemporary and rock. Thursday through Saturday. Fred Sinauer, new wave, Bratz, rock and roll. Moving Targets, rock and roll. Sunday afternoon and evening. Bratz, rock and roll. Monday. Tuesday. The Dallas Collins Band, contemporary and rock. Wednesday.

Saska's, 1250 West Point Loma Boulevard, Loma Linda, 228-9158. The Sincos, live shows, jazz. Thursday through Saturday. Colorado 4-4-4, country western. Sunday. The Show O'Connor, jazz quartet, jazz. Wednesday.

The Surfer Lounge, 711 Pacific

Beach Drive, Pacific Beach, 488-0144. Paul Smith, contemporary, Friday and Saturday evening, Sunday afternoon.

Vacation Village Hotel, Rio Loma, 223-2335. Portland Mike, contemporary, Tuesday through Saturday.

### San Diego North

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. Country, LaSonra, country western. Tuesday through Saturday.

Albi's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103. Merle Moore, contemporary. Tuesday through Thursday. Phil Parise, piano bar, Friday and Saturday.

Albi's Hideaway, 1201 Hotel Circle South, Mission Valley, 291-1103. John Lopez, contemporary music, for dancing. Friday early evening. Music Moves, contemporary, Friday and Saturday.

Anchor Inn, 2260 Clairemont Mesa Boulevard, Kearny Mesa, 571-1332. Juana, contemporary, Friday and Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 561-8022. Ray Charles, blues. Thursday through Saturday. Jim Phlogis, contemporary, Sunday. Dixie Dregs, Tuesday. Bratz, rock and roll. Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 271-1109. Colorado Cool-Aid, country western. Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862. Forward Motion, top 40. Monday through Saturday.

Blaney Stone Pub, 5617 Balboa Avenue, Clairemont, 276-2933. Jim and Tonya, Wednesday through Saturday.

Bunbury's, 5906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Jeteas, country rock. Thursday through Saturday.

Cunningham's, 7094 Miramar Road, Mira Mesa, 578-1216. Red Eye, country. Tuesday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Karyn Robbin and Rose, top 40. Tuesday through Saturday.

Handel Hotel, Islands Lounge, 2270 Hotel Circle North, Mission Valley, 297-1101. Elements, contemporary and dance music. Tuesday through Saturday. Jannah Williams, mellow music. Sunday and Monday. Polynesian music and dance. Thursday through Saturday.

Holiday Inn/Mission Valley, 595 Hotel Circle South, Mission Valley, 291-5720. Lettini, "sounds to ease you into evening" early evening, seven nights. Chain Restaurant, contemporary and soft rock. Tuesday through Saturday.

Houlihan's Old Place, 5323 Mission Center Road, Mission Valley, 297-6370. Chicago Shakers, blues and jazz. Friday and Saturday.

La Hacienda Cantina, 678 Hotel Circle South, Mission Valley, 298-8281. Dale and Terry, contemporary and dance music. Tuesday through Saturday. Night Wing, contemporary, Sunday and Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Sire Brothers, Beatles music and 60s rock. Tuesday through Saturday.

Loading Zone, 4198 Convoy Street, Kearny Mesa, 277-9889. Dark Ryder, hot Southern rock. Thursday. Blits Brothers, rock and roll. Friday and Saturday. Dow Jones and the Industrials, rock and roll. Sunday. The Nomads, rock and roll.

blues, Monday. Dirk Debonaire and the Beat People, Tuesday and Wednesday.

Landon Opera House, 5404 Balboa Avenue, Clairemont, 279-2390. Crack-a-Nook, contemporary. Tuesday through Saturday. Dusty Best, contemporary, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-9660. Oasis, top 40. Thursday through Saturday. Tappi and the Blitz, top 40. Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Russ Kirkpatrick Band, Southern soul and artistry. Wednesday through Saturday.

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-6881. Country, Justice, country western, Friday and Saturday.

Paul Joy's, 5147 Waring Road, Allied Gardens, 286-7873. Fred Brigham, swing and oldies. Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley Road, Fashion Valley, 291-7170. Skip Garcia, contemporary. Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3993. Rick Elias Band, rock and roll. Thursday. Rick Elias Band, rock and roll. The Magnets, rock and roll. The Benders, rock and roll. Four Eyes, rock and roll. Saturday. KRC night, rock and roll. Sunday. The Rent, rock and roll. The Piesies, rock and roll. Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. The Spud Brothers, music of the '40s, '50s and '60s. Thursday through Saturday.

Stadium Club, 6665 Fairmount Extension at Twain, Mission Gorge, 285-3286. Legend, country rock. Thursday through Saturday.

The Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Laura Zambo, jazz guitar and vocals. Wednesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Hot Spurs, country. Wednesday through Sunday.

### San Diego South

Anthony's Harborale, 1355 North Harbor Drive, downtown, 232-6356. Gary Puckett, rock and contemporary, Tuesday through Saturday.

Beachcomber East, 6344 El Cajon Boulevard, East San Diego, 287-3670. The Rollers, rock and roll, new wave, reggae. Thursday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 284-5797. Sazy featuring Paul Roman, jazz. Wednesday and Thursday. Wave, jazz. Friday and Saturday. Jazz jam session. Sunday.

Road House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Oh! Fudge, contemporary, variety, comedy. Tuesday through Saturday. Checkfield, jazz and soft pop. Sunday and Monday.

Romby Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 224-2483. Masa, Latin fusion jazz. Thursday. Charles MacPherson, jazz. Friday and Saturday. Open jazz jam session. Sunday and Monday. Audition nights. Tuesday and Wednesday.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8511. The Jackstraws, "New Renaissance variety." Tuesday through Saturday and Sunday afternoon.

Chateau Lounge, 3623 College

Avenue, College Grove, 582-5820. Birle Carter Quartet, jazz. Thursday. Sheila Harris, contemporary and pop. Friday and Saturday. Wayne Geyer, contemporary, Tuesday and Wednesday.

Crossroads, 345 Market Street, downtown, 232-7656. Zai, jazz. Tuesday through Saturday.

Doe Martens, 2051 Shelter Island Drive, Shelter Island, 232-5572. Larry Page, contemporary, Tuesday through Saturday. Bill Brackett, X-rated comedy and music. Sunday and Monday.

Doolies, 4125 El Cajon Boulevard, East San Diego, 283-6581. Paul Gregg, piano bar, Monday through Saturday.

Drowie Magg's, 3089 University Avenue, North Park, 298-9504. Collaboration, light jazz and classical. Thursday. Jerry and Bev Prever, topical folk songsters. Friday. Fred Heath, Delta blues and boogie. Saturday. Traditional music. Saturday, call club for information. Host Night with Lou and Virginia Curtis, Monday. Sirena Gail Celli Irish Band, traditional Irish music. Tuesday. Luma, classical guitar duo. Wednesday.

Fairmont Hall, 3670 Fairmount Avenue, East San Diego, 568-7417. DOA, rock and roll. Violation 5, rock and roll. No Age Limit, rock and roll. The Hated, rock and roll. Saturday.

Fat City/China Camp, 2137 Pacific

Highway, downtown, 232-0666. Donny Rose, contemporary. Thursday. Sheila Harris, contemporary and pop. Friday and Saturday. Wayne Geyer, contemporary, Tuesday and Wednesday.

Hambergussa, 4016 Wallace Street, Old Town, 295-6584. Joe Stewart, soft rock and country. Thursday and Friday. Donny Rose, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242. Two the Maxx, contemporary and light jazz. Friday and Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1355 North Harbor Drive, 232-3861. Baja Strings, variety-country to punk. Tuesday through Saturday.

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

International Blend, 4034 30th Street, North Park, 284-9603. Talent night. Thursday. Percussion ensemble. Friday. Dance show benefit for United Steel Workers Union. Saturday. Randy Porter Jazz Quartet, jazz. Sunday. Comedy night. Monday. International Blend benefit featuring Joe Martin.

Joe Murphy's, 3089 University Avenue, North Park, 298-9504. Collaboration, light jazz and classical. Thursday. Jerry and Bev Prever, topical folk songsters. Friday. Fred Heath, Delta blues and boogie. Saturday. Traditional music. Saturday, call club for information. Host Night with Lou and Virginia Curtis, Monday. Sirena Gail Celli Irish Band, traditional Irish music. Tuesday. Luma, classical guitar duo. Wednesday.

**Live Entertainment**  
Nightly 9-1  
**THE CRITTERS** SUN. & MON.  
**ASH UNDERWOOD** TUES.—THURS.  
**CHUCK PERRIN** FRI. & SAT.  
the OLD pacific beach CAFE  
4287 Mission Blvd. Pacific Beach, California 270-7522

**The Bellamy Brothers**  
August 1 & 2  
8:00 and 7:30 p.m.  
Free with general admission  
The San Diego  
**WILD ANIMAL PARK**  
4287 Mission Blvd. Pacific Beach, California 270-7522

George Cable, and guests, jazz. Tuesday.

Jo Ely's Club, 3019 Juniper Street, North Park, 281-4827. Dow Jones and the Industrials, rock and roll. Friday and Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 232-4300. Connor and Dalton, country rock and bluesgrass. Wednesday through Saturday.

Krazy George's, 6149 University Avenue, East San Diego, 583-5706. California Express, rock and roll. Thursday through Saturday. Jam session. Thursday.

Kung Food, 2959 Fifth Avenue, Hillcrest, 266-7692. Bob Ward, classical guitar. Thursday. Pat Kerber, classical guitar. Friday. Carlos K. Pena, vibes, Saturday and Sunday.

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

**JOSE MURPHY'S IRISH PUB**  
**Zany, Off The Wall**  
Every Sunday & Monday  
Cindy & The Sinners  
Starting in September  
4302 Mission Blvd., Pacific Beach 270-3220

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ON SALE NOW  
**R.E.O. SPEEDWAGON**  
TODAY! MON. NIGHT. BEST SEATS IN TOWN.  
**BRUCE SPRINGSTEEN**  
WEDNESDAY, SEPTEMBER 2 SAN DIEGO  
AUG. 4, L.A. IRON MAIDEN ★ SHANANA ★ AUG. 10  
**GRATEFUL DEAD** LONG BEACH AUG. 27  
RESERVE NOW FOR FUTURE CONCERTS  
★ AC/DC ★ TOM PETTY ★ IRON MAIDEN ★  
★ ROLLING STONES ★ THE KINKS ★ AUG. 15 ★  
★ PAT BENATAR ★ BARRY MANLOW ★  
★ ROD STEWART ★ FOGHAT ★ JACKSONS ★  
★ BARBRA STREISAND ★ NEIL DIAMOND ★  
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CALL US BUY-SELL-TRADE SEAWORLD AT FIRST CHARGE BY PHONE DISCOUNT PRICES  
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CHOICE SEATS ON SALE NOW FOR  
★ **R.E.O.** ★ THIS FRI. JULY 31  
★ **SPRINGSTEEN** ★ SEPT. 2  
★ **RAMONES** ★ AUG. 13 ★ **UFO** ★ AUG. 4  
RESERVE CHOICE SEATS NOW FOR  
**BARRY MANLOW** TUES. SEPT. 15  
**JACKSONS** SEPT. 8 ★ **KINKS** AUG. 15  
**TOM PETTY** SEPT. 1 ★ **AC/DC** OCT. 1  
**PAT BENATAR** ★ **CHRISTOPHER CROSS** ★ **GEORGE BENSON** ★  
**ROD STEWART** ★ **PRETENDERS** ★ **EMMY LOU HARRIS** ★  
**ZZ TOP** ★ **ROLLING STONES** ★ **GORDON LIGHTFOOT** ★ **UFO** ★  
**ALLMAN BROS.** ★ **LITTLE RIVER BAND** ★ **AIR SUPPLY** ★  
**CHARGERS!** ON SALE NOW  
ST. LOUIS—SAT. AUG. 8—RESERVED SEATS FROM \$14  
WE WILL BE GLAD TO ANSWER YOUR QUESTION. CALL US!  
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS  
2725 GARNET PACIFIC BEACH 273-4567 CALL US! 24 HOUR PHONE

**LeChâlet**  
Entertainment by the Sea  
NEVER A COVER CHARGE  
**ACE DAGGER**  
Tonight (Thursday, July 30) only

**ASH!**  
Friday and Saturday  
Wide Screen Football  
Hall of Fame Game  
12:30 Saturday, August 1  
**JAZZ IS BACK**  
Sound Surgen  
Sunday afternoon 4 to 7  
George Faris Quartet  
Sunday, Monday, Tuesday  
**HIGHWAY ROBBERY**  
Wednesday, Thursday  
Thursday Burger Deal 75¢ off  
Sunday Brunch & Drink only \$2.00  
Monday Spaghetti Feast \$1.50  
Spirits and Good Food  
5045 Newport Ave., O.B. 222-5300

**SUMMER BLITZ MON. & TUES.**  
**Poison Ivy**  
\$1.00 KAMIKAZES ALL NIGHT  
**macho's**  
MIDWAY & ROSECRANS 324-9401

**WE'RE NOTED FOR OUR MUSIC.**  
**The Magic If**  
The band of a thousand faces. You'll see 7 wild and witty musician-singer-comedians bring back the variety show with panache, verve and loads of unpredictably original material. The Magic If's own unique brand of Music and Comedy. Sundowner lounge (to miss it is to miss out).  
**Stone's Throw**  
They'll take you on a musical tour of the 30's through the 80's—from sultry blues to swing to rock—with lots of pizzazz! 9-1. Tuesday—Saturday. At The Rutherford. Serving light (and interesting) fare. Cocktails. Fancy coffees. Vintage wines by the glass and imported beers. (Try the fried calamari, they're great.) Experience the all new Sundowner Lounge.  
Sheraton-Harbor Island Hotel  
Sheraton Hotels and Inns, U.S.A. 1300 Harbor Island Drive, San Diego, CA (714) 291-2900



Thursday night, Lori Bell, jazz piano, Friday noon.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island, 291-1886. John Campbell and Conspiracy, top 40, Tuesday through Saturday, Tuesday through Saturday, the Smart Brothers Riverboat Revue, Tuesday, Wednesday and Monday.

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

**Royal Affairs**, 1021 Scott Street, Roseville, 287-9104. Dwyer-Reden Duo, classical guitar, Sunday brunch.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2900. Butterfield Stage Saloon: Stone's Show, vintage jazz, blues, and rock, Tuesday through Saturday. Sundowner Lounge: Magic II, variety, Tuesday through Saturday. Leslie Gold, jazz, Sunday and Monday.

**Sheraton Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-4400. The Owell Brothers, country western, Thursday through Saturday. Joanne Chastain, jazz, Sunday through Wednesday. Margie Gittlin,

contemporary, Tuesday through Saturday, happy hour.

**Skish Kabob House**, 6369 El Cajon Boulevard, East San Diego, 583-7072. Nara Trio, Middle Eastern music, Friday and Saturday.

**Taming of the Stew**, 441 University Avenue, Hillcrest, 299-1980. Steve Rieden, classical guitar, Friday and Sunday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9119. Dusty and Melissa, contemporary, Tuesday through Saturday. Donna Coto, piano bar, Friday early evening, Monday and Tuesday.

**Top Hat Bar**, Broadway at 16th Street, Annapolis, 299-3542. Third Round, country dance music, Thursday through Saturday.

**Trifon**, 6911 El Cajon Boulevard, East San Diego, 583-3210. Bruce Cameron Ensemble with Hollis Gentry, jazz, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. Station, rock and roll, Thursday through Saturday. California Express, rock and roll, Sunday and Monday; the New East/West Band, rock and roll, Tuesday and Wednesday.

**Tuba Man's**, 2531 University Avenue, North Park, 295-0326. Last Highway, Bluegrass, Saturday.

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

**Zebra Club**, 560 Fifth Avenue, Uniontown, 229-8222. Some Philharmonic, rock and roll, Clint Eastwood, rock and roll, Thursday. Some Ambulance, rock and roll, Top Lab, rock and roll, Friday. Canuse, rock and roll, the Rent, rock and roll, Saturday.

## East County

**Black Angus**, 1000 Crown Avenue, El Cajon, 448-5055. Hit and Run, top 40, Monday through Saturday.

**Rosa Ruff's**, 9025 Mission Gorge Road, Santee, 448-9983. Frank Dixon in Country Nightlife, country, Friday and Saturday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5757. Highway, country, Wednesday through Saturday.

**Catwings**, 10757 Woodside Avenue, Santee, 449-6700. The Next, rock and roll, Tuesday through Saturday.

**Orde D Cornell**, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1579. Carl Simmons

and Southern Comfort, country western, Tuesday through Saturday. Legend, country western, Sunday and Monday.

**Driftwood**, 5286 Baltimore Drive, La Mesa, 462-6533. Dan Gels and Quartet, contemporary, Wednesday and Thursday. Jimmy Nixon, country, Friday through Sunday.

**Ember Room**, 7059 El Cajon Boulevard, La Mesa, 463-2263. Pony Express, country rock, Thursday through Saturday.

**Firebird Restaurant and Lounge**, 7333 El Cajon Boulevard, La Mesa, 460-1500. Extension, contemporary, Wednesday through Saturday.

**Flan Springs Inn**, 15505 Highway 80, El Cajon, 448-9966. Sam's Country Band, country western, Friday and Saturday.

**Horsehoe Tavern**, 7664 Broadway, Lemon Grove, 469-6346. Country music, Thursday through Saturday. Call club for information.

**Hungry Hunter**, 406 Fletcher Parkway, El Cajon, 442-0517. Cabe Lapano Band, contemporary, Thursday through Saturday.

**Lakeland Resort**, Highway 101, Camas, 705-0736. Warden, country, Friday and Saturday.

**Lakeview Hotel**, 9940 River Street, Lakeside, 443-9591. Shenandoah, country, Thursday through Saturday.

**Lorenza's**, 596 Broadway, El Cajon, 442-9686. Steve Moutan and Finest Action, pop and country, Tuesday through Saturday. Pro Bringham, swing, video, variety, Sunday and Monday.

**Magnolia Muzaney's**, 8861 Magnolia Avenue, Santee, 448-8559. The Oats Band, country western, Wednesday through Saturday.

**Mama's Nook**, 533 East Main Street, El Cajon, 442-5573. Red River, country western, country rock, Tuesday through Saturday.

**Mickey D's**, 5563 Mission Gorge Road, Santee, 448-9934. Gravel Canyon, country, Friday and Saturday.

**Ocean Playhouse**, 691 El Cajon Boulevard, El Cajon, 442-8542. Mosquito Flamenco Trio, flamenco music and dance, Friday and Saturday.

**Our Favorite Place**, 9546 Mission Gorge Road, Santee, 449-4620. Country Gold, country, Friday and Saturday. Gary Israel, contemporary, Sunday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007. Garay D.,

pop and video, Thursday through Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. Prophet, concert rock, Tuesday through Saturday.

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

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 464-3464. Sandy Hersh, country and contemporary, Tuesday through Saturday.

## South Bay

**Black Angus**, 707 E Street, Chula Vista, 426-9200. Summer Wine, top 40, Thursday through Saturday, Morning Star, top 40, Tuesday and Wednesday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. 100 Proof, country, Wednesday through Saturday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. RPM, top 40, Tuesday through Saturday.

**DeVine's**, 626 E Street, Chula Vista, 427-8860. Top 40, nightly. Call club for information.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1556. Lee Whittington, contemporary, Tuesday through Saturday. Earline Reeves, blues piano, Sunday and Monday.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4500. Double Take (formerly Mad Dog), rock and roll, Wednesday through Saturday.

**Lotus Blossom**, 560 H Street, Chula Vista, 426-5951. Rex Pans, 70s to contemporary dance music, Wednesday through Monday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 478-3537. Gary Sherwood, contemporary, Friday and Saturday.

**Royal Vista Inn**, 626 E Street, Chula Vista, 426-2500. Al Torres, contemporary, Tuesday through Saturday. Danny Lopez, contemporary, Sunday and Monday.

**W.T.R. Steak Ranch**, 2200 Highland Avenue, National City, 474-8849. Ambition, contemporary and country, Thursday through Saturday.

**Widowmaker**, 22 West Seventh, National City, 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday. Crescent, rock and roll, Wednesday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. 100 Proof, country, Wednesday through Saturday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. RPM, top 40, Tuesday through Saturday.

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**Blitz Brothers**, Mom's, My Rich Uncle's, Leading Zone.

**Run Bottom**, Triton, Country, Pride and Joy's, Storage Fish Co. Prophet, Windjammer, Park Place, Posh, Le Chateau.

**California Express**, Krazy George's, Trojan Horse, Canuse, Zebra Club, Clint Eastwood, Zebra Club, Crescent, Westerner, DOK, Farmhand Hall.

**The Dallas Collins Band**, Roden Dark Ryder, Leading Zone, Diet's, Debonaire and the Beat, People's Leading Zone, Double Take (formerly Mad Dog), The Lantern.

**Dow Jones and the Industrials**, A E's Club, Leading Zone, Dusty Rhodes, Westerner, Ecstasy, Halcyon, Rick Elm Band, Spirit, Emergency Exit, Windjammer, Bobby G's.

**The Plexus**, Spirit, Four Eyes, Halcyon, Spirit, The Hated, Farmhand Hall, Incognito, Pigeon, Mark Lessman Band, President, Triton, Cardiff.

**The Magnets**, Spirit, Jerry McCane and the Gigs, Billy Up Tavern, Melting Pot, Billy Up Tavern, Melting Pot, Leading Zone, Melting Pot, Leading Zone.

**Melting Pot**, Leading Zone, Moving Targets, Roden, The Next, Distillery East, Distillery Old No. 7.

**The New East/West Band**, Trojan Horse, The Next, Country, President, No Age, Linn's, Farmhand Hall, The Nomads, Ace Murphy's, Leading Zone.

**Na Gals**, Distillery East, My Rich Uncle's, Oceans, Village Inn, Planet, Presale.

**Restaurant**, Exotic, Poison, Joy's, Marcho's, President, Pride and Joy's, Storage Fish Co. Prophet, Windjammer, Park Place, Posh, Le Chateau.

**The Ram Band**, All The Way Inn, The Rebel Rockers, Billy Up Tavern, The Next, Zebra Club, Spirit, The Rollers, Beachcomber East, Beachcomber West.

**Ruckus**, Beach Club, Secrets, My Rich Uncle's, Sky High, Posh, Wine Company, The Screamers, Mom's, Some Ambulance, Zebra Club, Some Philharmonic, Zebra Club, Stallions, Trojan Horse.

**Stiffness**, Spirit, The Tacticians, Spirit, The Next, Distillery East, Thunderbolt, The Woodcock, Ace Murphy's, Top Cuts, Zebra Club, Towed Seashore, Distillery Old No. 7, Auden, Little Bavaria, Ultra Violet, Distillery Old No. 7, Violation, St. Fairmount Hall, The Whiplashes, Presale, Restaurant, Exotic, Posh, Mine Co.

**White Noise**, Sandy's, Ambition, W.T.R. Steak Ranch, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country.

**Bogart**, Voyager, John Campbell and Conspiracy, Reuben E. Lee, Chain Reaction, Holiday, Jura/Mission Valley, Chula, Monterey Jack's/Rancho Bernardo.

**Goldilocks**, Reuben's Harbor Island, Sheila Harter, Halcyon's, Fat City, China Camp, Jim Hawley, Old Pacific, Beach Cafe, Sandy Harter, Reuben's, La Mesa, Hit and Run, Black Angus, El Cajon, Rick's Hunt, Mulaney's, Gary Israel, Our Favorite Place, The Screamers, Madison's, Club.

**Joanna's**, Anchor Inn, Larry Lynn, Triton, Town and Country, Hotel, Cafe Lupo, Moe's, Hungry Hunter, El Cajon, Luck, Stock and Barrel, Cask and Cleaver, Thruway Lupo, Royal Vista Inn, Main Street, Bahia Belle.

**Crack-a-Nook**, London's Open House, The Critters, Hungry Hunter, Riverside, Old Pacific, Beach Cafe, Horrie Cunningham, Windjammer, Hill House, Dale and Terry, La Hacienda, Candina, Jesse Dantes, Hotel del Coronado, Dusty and Melissa, Tom Ham's, Lighthouse, Elements, Hamlet Hotel, Exotic, Presale, Restaurant, La Mesa, Fantasy Island, Hungry Hunter, Candina.

**Features**, Monterey, Windjammer, Featherstones, Moby's Deck, Power, Humphrey's, Pigg and the Blues, Moe's, Forward, Madras, Black Angus/Mission Valley, Ship, Garcia, Sinsinger's, Jim Dan Gels and Quartet, Driftwood, Wayne Geyer, Fat City, China Camp, Margo Gills, Sheraton Inn Airport, Leslie Gold, Sheraton Harbor, Goldilocks, Reuben's Harbor Island, Sheila Harter, Halcyon's, Fat City, China Camp, Jim Hawley, Old Pacific, Beach Cafe, Sandy Harter, Reuben's, La Mesa, Hit and Run, Black Angus, El Cajon, Rick's Hunt, Mulaney's, Gary Israel, Our Favorite Place, The Screamers, Madison's, Club, Joanna's, Anchor Inn, Larry Lynn, Triton, Town and Country, Hotel, Cafe Lupo, Moe's, Hungry Hunter, El Cajon, Luck, Stock and Barrel, Cask and Cleaver, Thruway Lupo, Royal Vista Inn, Main Street, Bahia Belle.

## Contemporary/Top 40

**Ambition**, W.T.R. Steak Ranch, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country, BGC, Vista Entertainment Center, Dusty Rhodes, Triton, Country.

**Bogart**, Voyager, John Campbell and Conspiracy, Reuben E. Lee, Chain Reaction, Holiday, Jura/Mission Valley, Chula, Monterey Jack's/Rancho Bernardo.

**Goldilocks**, Reuben's Harbor Island, Sheila Harter, Halcyon's, Fat City, China Camp, Jim Hawley, Old Pacific, Beach Cafe, Sandy Harter, Reuben's, La Mesa, Hit and Run, Black Angus, El Cajon, Rick's Hunt, Mulaney's, Gary Israel, Our Favorite Place, The Screamers, Madison's, Club.

**Joanna's**, Anchor Inn, Larry Lynn, Triton, Town and Country, Hotel, Cafe Lupo, Moe's, Hungry Hunter, El Cajon, Luck, Stock and Barrel, Cask and Cleaver, Thruway Lupo, Royal Vista Inn, Main Street, Bahia Belle.

**Crack-a-Nook**, London's Open House, The Critters, Hungry Hunter, Riverside, Old Pacific, Beach Cafe, Horrie Cunningham, Windjammer, Hill House, Dale and Terry, La Hacienda, Candina, Jesse Dantes, Hotel del Coronado, Dusty and Melissa, Tom Ham's, Lighthouse, Elements, Hamlet Hotel, Exotic, Presale, Restaurant, La Mesa, Fantasy Island, Hungry Hunter, Candina.

**Features**, Monterey, Windjammer, Featherstones, Moby's Deck, Power, Humphrey's, Pigg and the Blues, Moe's, Forward, Madras, Black Angus/Mission Valley, Ship, Garcia, Sinsinger's, Jim Dan Gels and Quartet, Driftwood, Wayne Geyer, Fat City, China Camp, Margo Gills, Sheraton Inn Airport, Leslie Gold, Sheraton Harbor, Goldilocks, Reuben's Harbor Island, Sheila Harter, Halcyon's, Fat City, China Camp, Jim Hawley, Old Pacific, Beach Cafe, Sandy Harter, Reuben's, La Mesa, Hit and Run, Black Angus, El Cajon, Rick's Hunt, Mulaney's, Gary Israel, Our Favorite Place, The Screamers, Madison's, Club, Joanna's, Anchor Inn, Larry Lynn, Triton, Town and Country, Hotel, Cafe Lupo, Moe's, Hungry Hunter, El Cajon, Luck, Stock and Barrel, Cask and Cleaver, Thruway Lupo, Royal Vista Inn, Main Street, Bahia Belle.

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**LITTLE BAVARIA**

DANCE WITH

**TWEED SNEAKERS**

FRIDAY, JULY 31

ALL NIGHT

Lunch Wednesday - Friday 11:00 a.m. - 2:00 p.m.  
Saturday Night Buffet 6:30 p.m. - 10:00 p.m.  
Sunday Brunch Buffet 11:00 a.m. - 2:00 p.m.

Coming August 7

**TWEED SNEAKERS!**

STREET DANCE PRESENTATION

**solid gold rock n' roll returns at last!**

**The Ram Band**

featuring Steve & Kevin playing

**Million-seller Rock n' Roll Hits**

50's 60's 70's 80's

Tuesday - Saturday  
9:00 pm - 1:30 am

at the **ALL THE WAY INN**

The French Quarter  
4240 West Point Loma Blvd., 224-8282  
Open 10am - 2am

Thursdays Kamikazes \$1	Tuesdays Margaretas \$1	Wednesdays Well Tequila Drinks \$1
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Happy Hour 6-9pm every day  
Every drink in the bar 2 for the price of 1

**Female Mud Wrestling!**

Original L.A. Show

Photo: Ed Jennings

Now at two locations:

Every Wednesday night <b>Club Royale</b> 4309 Ohio St. North Park 284-7435	Every Thursday night <b>In Spot East</b> 8290 Broadway, Lemon Grove 480-4750
--	--

Showtimes 10 p.m.  
Complimentary cocktail with this ad show nights only.

**Arm Wrestling**  
Every Tuesday at 9:00 p.m.

**In Spot East**  
Cash prizes or trophies.

**RODEO**

457-5590

**August 2nd is Rock 'n Roll Sunday**

Door opens at 4:00 p.m.  
Entertainment begins at 5:30 p.m.  
3 Bands for \$3,001

**Moving Targets**

**TWEED SNEAKERS**

5:30 PM 7:00 PM 9 PM-1:30 AM

FREE RODEO T-SHIRT TO THE FIRST 100 ROCK 'N ROLL FANS!

THAT'S MONDAY, TWEED SNEAKERS TUESDAY, DALLAS COLLINS BAND WED, THRU SAT  
Lunch, Dinner, Cocktails, Live Entertainment & Dancing.  
La Jolla Village Drive & Villa La Jolla Dr.  
You must be 21 or older to enter. Picture I.D. required.

**GARY PUCKETT SHOW**

Now Playing

**Anthony's Harborside**

Entertainment from 4:00  
Two-Hits Set  
For reservations phone 332-8058 • Lunch 11:30-2:00, Dinner 4:30-10:30

**The Poseidon**

A Del Mar Tradition

Thursday, July 30

Fri. & Sat., July 31 & Aug. 1

**Mark Lessman Band**

Sunday, Aug. 2  
**Tom Maley Quartet**  
7:30-11:30

Tues. & Wed., Aug. 4 & 5  
**Next**

GOLENTINE MUSIC SERVICE DAILY. Full-length live music performed by top musicians. A Sunday brunch and more to be done. • Enjoying fresh fish specialties daily.

5000 Highway 163, Suite 100, San Marcos, CA 92069

ON THE SAND

**Bobby G's**

Thursday, July 30 thru Saturday, August 1

**Avalon** rock

Sunday, August 2 & Monday, August 3

**Emergency Exit**

Tuesday, August 4 & Wednesday, August 5

**Johnny Almond's New Band**

Kamikazes \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

An Undersea grotto

Come early and enjoy

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken

your choice

**\$5.95**

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday through Thursday 5-7 pm.

The Triton Presents Live Jazz

**Bruce Cameron** with **Hollis Gentry**

Jazz Thursday-Saturday  
Thursday 8-12, Friday & Saturday 8-10-12:30

**The Triton**  
6011 El Cajon Blvd.  
(at College)  
Reservations for dinner:  
585-5240  
... truly distinctive seafood restaurant

Merle Moore: *Blues & Rock*  
 Mike's: *Hawaiian*  
 Morning Star: *Blues & Rock*  
 Steve Mazza and Finest Action:  
*Lovers*  
 Night Wings: *La Hacienda*  
 Ocaso: *Wine*  
 Larry Page: *Rock*  
 Pelican Alley: *Fish House*  
 People Movers: *Hilltop*  
 Portland Maki: *Wine*  
 Jeff Proctor: *Orange Tree*  
 Gary Puchette: *Brotherly*  
 RPN: *Dance Machine*  
 Patrick Rice: *O'Hangry's*  
 Karyn Robles and Rose: *Flamenco*  
 Danny Rose: *Fat City*  
 Camp: *Hamburguesa*  
 Terry Schiele: *O'Hangry's*  
 Gary Sherwood: *Moby's Deck*  
 Sherita Store: *Restaurant*  
 Shive & Sons: *Vacation Village*  
 Hotel  
 Paul Shire: *The Surf Lounge*  
 Soft Touch: *Town and Country*  
 Hotel  
 Joe Stewart: *Hamburguesa*  
 Summer Wine: *Black Angus*  
 Al Torres: *Royal Vista Inn*  
 Tom the Maxx: *Harpoon Henry's*

Steve Vaux: *Halligan's*  
 Lee Whittington: *Jack's*  
 Wine: *Farm*  
**Country/  
 Country Rock**  
 Ambition: *W.T.R. Steak Ranch*  
 Bassett: *Valley Center Inn*  
 Jerry Baze and A Touch of  
 Country: *Meeting Club*  
 The Blasters: *Rocky Top Tavern*  
 Brumby: *Burn Store Saloon*  
 Alison Brown and Stuart Duncan:  
*Old Time Cafe*  
 Colorado Cool-Aid: *Black*  
 Connor and Dallas: *Adly*  
 Roger/Superior Village  
 Country Caramels: *The Marm*  
 Country Gold: *Far View Place*  
 Country Justice: *Padre Gold*  
 Country Paradise: *Krazy George's*  
 Country Rejects: *Stage Coach Inn*  
 The Critters: *Hungry*  
 Hunter/Occasional: *Old Pacific*  
 Beach Cafe  
 Harrie Cunningham: *Hill House*  
 Windamere  
 Dallas Express: *Charlie's Little Bit*

*Country*  
 Frank Brown in Country Nightlife:  
 Bassett's  
 Featherstone: *Moby's Deck*  
 Great Canyon: *Moby's Deck*  
 Highway: *Ball and Bear*  
 Sandy Hirsch: *Ruben's La Mesa*  
 Hot Spots: *Wangler's Road*  
 Jeteast: *Barbary*  
 Robert Lee Kolb Band: *Providence*  
 Legend: *Stadium Club*  
 Corral  
 Donna Linn and the Gamblers:  
 Whiskey Flats  
 Don Livingston and Timberline:  
 Lost Highway: *Tuba Man's*  
 HB Sounds: *Landscape Saloon*  
 Mary McCarlin and Jim Ringer: *Old*  
 Time Cafe  
 Jim Moore: *Pine Valley House*  
 Steve Mouza and Finest Action:  
 Lorenzo's  
 Moose Bar & Ranch House  
 Jimmy Nixons: *Driftwood*  
 The Oats Band: *Magnolia*  
 Mulwary's  
 100 Proof: *Country Bumpkin*  
 The Owell Brothers: *Sherraton Inn*  
 Airport  
 Pony Express: *Ember Room*  
 Chicago Shakers: *Hoodlum's Old*  
 Place, Mandolin Wind  
 Torm & Flo welcome you to

**Jazz / Blues**  
 Lori Bell and Shep Meyers: *Prophet*  
 Vegetarian Restaurant  
 George Cables: *International Blend*  
 Bruce Cameron Ensemble:  
 Triflers: *San Diego, Blue Parrot*  
 Biele Carter: *Chateau*  
 Lounge  
 Jennie Chatham: *Sherraton Inn*  
 Airport  
 Checkfield: *Boat House*  
 Chicago Shakers: *Hoodlum's Old*  
 Place, Mandolin Wind  
 The Chicago Steel: *Blue Parrot*  
 Hill Coleman: *Yoko: Blue Parrot*  
 Collaborations: *Dracay*  
 Larry Corbett: *Barrio*  
 Dance of the Universe: *Orchestra*  
 Salski's  
 M Silverman: *Old Time Cafe*  
 The Smart Brothers: *Riverboat*  
 Revue: *Ruben's*  
 Steve: *Fish House West*  
 Two the Maxx: *Harpoon Henry's*  
 Laura Zambor: *Tillie's*  
 Taz: *Crossroads*  
 Mel Goot: *Quartet: Alhambra*  
 Guideline: *Ruben's Harbor Island*  
 Fred Hulse: *Dracay*  
 King: *Black Blues: Mandolin Wind*  
 Billy Yole: *Quartet: Blue Parrot*  
 Butch Lacy: *Alhambra Hotel*  
 Bob Long: *Alhambra*  
 Tom Miley: *Quartet: President*  
 Joe Marille: *International Blend*  
 Blue Parrot  
 Plaza: *Bombay Bicycle Club*  
 Charles McPherson: *Bombay*  
 Bicycle Club  
 Jaime Nixons: *The Mexican*  
 Restaurant  
 Night Violent: *Chuck's Steak House*  
 Steve O'Connor: *Jazz Quartet*  
 Salski's  
 Doc Olson's: *Dischord Band: Blue*  
 Parrot  
 Tony Ortega: *Fish House West*  
 Margarita Page: *Barrio*  
 Pelican Alley: *Fish House West*  
 The Ella Ruth Piggy Quartet:

**Folk / Ethnic**  
 Mary Adams: *O'Hangry's*  
 Frankie Armstrong: *Old Time Cafe*  
 Calaveras: *Mac's*  
 Lon and Virginia Curigas: *Dracay*  
 Maggie's  
 Ericson and Christine: *The Mexican*  
 Restaurant  
 Juana Franco: *Flamenco Group*  
 El Mon Restaurant  
 Eleanor Fridstrom and Jesse  
 Pearson: *St. Casa*  
 Jim and Theresa Wilson: *Blarney*  
 Stone Pub, *Old Time Cafe*  
 Jose Trias: *Shish Kabob House*  
 Maggie's  
 Susan Gail: *Call Irish Band*  
 Dracay: *Maggie's*  
 Hector Valle: *Salsa Machine*  
 Mac's

**Everything Else**  
 Baja Strings: *variety-country to*  
 park, Holiday  
 Joe Embardero  
 Ricardo Bismas: *easy listening, La*  
 Casa Blanca  
 Bill Bradstreet: *Created comedy and*  
 music, *Doc Masters*  
 David Bradley and the Music:  
 Bands: *original and comedy*  
 Joe Murphy's  
 Pre Brigham: *singing, oldies*

**Chuck's Steak House**  
 Randy Porter: *Jazz Quartet*  
 International Blend  
 Larline Reeves: *Jack's Cocktails*  
 Sassy: *Blues & Frog*  
 Shreve Brothers: *Jazz Quartet*  
 Salski's  
 M Silverman: *Old Time Cafe*  
 The Smart Brothers: *Riverboat*  
 Revue: *Ruben's*  
 Steve: *Fish House West*  
 Two the Maxx: *Harpoon Henry's*  
 Laura Zambor: *Tillie's*  
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 Mel Goot: *Quartet: Alhambra*  
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 Parrot  
 Tony Ortega: *Fish House West*  
 Margarita Page: *Barrio*  
 Pelican Alley: *Fish House West*  
 The Ella Ruth Piggy Quartet:

**Pal Kerber: light classical, Kuna**  
 Food: *Hilltop*  
 Bass Kirkpatrick: *southern and*  
 and, *Harpoon Henry's*  
 Hunter: *Ocaso*  
 Whaling Co.  
 Llama: *classical guitar duo, Dracay*  
 Maggie's  
 Free Leathers and Karl Christ: *easy*  
 listening, *Anchorage Fish Co.*  
 The Magic: *light variety, Sherraton*  
 Harbor Island  
 Dan Grant: *classical guitar*  
 Prophet: *Vegetarian Restaurant*  
 Paul Corrie: *piano bar, Dishes*  
 The Jackstraws: *new Renaissance*  
 variety, *Cafe del Rey Muro*  
 John Kelley: *melodic music*  
 Mulwary's

**OR: Ridge: contemporary, variety**  
 comedy, *Food House*  
 Orson Guller: *light classical*  
 Prophet: *Vegetarian Restaurant*  
 Rex Parks: *70s to contemporary*  
 dance music, *La Hacienda*  
 Phil Parise: *piano bar, Blue's*  
 Inn  
 Eddie Raposo: *rock, country, jazz*  
 comedy, variety, *Catamaran*  
 Hotel  
 Buddy Reed: *piano bar, Town and*  
 Country Hotel  
 Steve Rieden: *light classical*  
 Tearing of the Stone  
 The Stern Brothers: *rock music*  
 and 1960s rock, *Lahr's*  
 Greenhouse  
 Tony Sorel: *oldies through*

**contemporary, variety, Kelly**  
 Rager: *variety*  
 The Spaul Brothers: *music of the*  
 80s, 90s and 1960s, *Springsfield*  
 Wagon Works  
 Joe Stewart: *soft rock*  
 Hamburguesa  
 Wayne Steele: *piano bar, Bahai*  
 Hotel  
 Stone's: *Thruway blues, jazz*  
 and rock, *Sherraton Harbor*  
 Island  
 Jonathan Von Brana and  
 Thunderbird: *Blues*  
 improvisation, *Bahai Hotel*  
 Bob Ward: *light classical, Kuna*  
 Food: *Hilltop*  
 Josiah Williams: *easy listening*  
 Harriet Hotel

**LOVE**  
 You'll love the way you look  
 and feel on the dance floor  
 after lessons at MacVittie's.  
 Call for a FREE lesson.  
 Open Monday thru Friday 1 p.m. - 10 p.m.  
**MacVittie's**  
 DANCE STUDIO  
 Since 1989  
 North San Diego  
 7056 Miramar Rd.  
 578-0070  
 7056 El Cajon Blvd.  
 465-3111

**LONGSHOT**  
 SALOON  
 TALL  
 COTTON  
 Last chance to buy tickets  
 for the Tall Cotton picnic August 2  
 Sat. **MB SOUND** The new sound  
 in country  
 Coming August 7 & 8  
**JACK TEMPERIN**  
 August 6 JITTERBUG LESSONS 7:00 pm  
 Featuring homemade pizza & fine Italian food.  
 843 Grand Avenue, San Marcos 744-8576  
 11 a.m. - 2 a.m., closed Sunday

**Ruckus  
 Rocks.**

**THE  
 LOADING  
 ZONE**  
 Tonight - Thursday, July 30  
**DARK RYDER**  
 Hot southern rock n-roll - no cover Kamikazes 50c all night  
 Friday & Saturday, July 31 & August 1  
 Southern California's No. 1 rock act is back  
**the  
 Nomads**  
 No cover charge - 75c well vodka drinks  
 Tuesday & Wednesday, August 4 & 5  
**DIRK DEBONAIRE  
 & THE BOAT PEOPLE**  
 Unique rock show - no cover - drink specials  
 August 2 - **DOW JONES & THE INDUSTRIALS**  
 August 7 - **MELTING POT**  
 The Loading Zone is proud to feature  
 San Diego's finest live acts coupled  
 with our own special approach to the  
 total entertainment experience  
**4198 Convo St.**  
**277-9869**  
 Just south of Balboa off 805.  
 Plenty of free, lighted parking.

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

**ROCK 'N' ROLL IS BACK**  
 7 nights a week  
 at **MY  
 RICH  
 UNCLE'S**  
 287-7332  
 6205 El Cajon Blvd. 11:20 a.m. - 1:00 a.m. on College  
 presents  
 Thursday July 30  
 Wednesday August 5  
 Friday July 31  
**INCOGNITO**  
 Saturday August 1  
**THE NEAT with  
 THE STEAMERS**  
 Sunday August 2  
**To Be Announced**  
 Tuesday August 4  
**NU/GIRL and  
 THE SNAILS**  
**HAPPY HOUR 25c BEER**  
 4:30 - 8:30 Mon. - Sat. All drinks 1/2 price  
**TASTY MEXICAN FOOD NOW BEING SERVED**  
 Hours: Daily 11:00 - 3:00, 5:00 - 9:00  
 6205 El Cajon Blvd, San Diego • 287-7332

**SUPER SUMMER JAZZ!**  
 at **Elario's**  
 Restaurant  
 11th floor, SUMMER HOUSE INN 7855 La Jolla Shores Dr.  
**LARRY CORYELL**  
 WITH SPECIAL GUEST MIKE GARSON  
 July 29 -  
 Aug 2  
 SHOWS 8 & 11pm  
 TICKETS \$5 & \$7  
 Come and enjoy the incomparable sounds of jazz  
 guitarist Larry Coryell and pianist Mike Garson.  
 Tickets available at all TICKETRON outlets (565-8847)  
 & the SUMMER HOUSE INN. For further information call 458-0261.  
 Sorry, you must be 21 years old. Picture ID. required. Minimum 2 drink order.  
 A STEVEN SATKOWSKI & SUMMER HOUSE PRODUCTION



















[illegible]









12 JULY 30, 1981











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# GUITAR TRADER



**TRADE IT!** You might be surprised how much your guitar is worth in trade toward a new or used instrument, or cash! And no one else has the power of the year you want to trade for then we do. The largest selection of new and used guitars, amps and accessories in the country at the lowest every day prices! Go anywhere else first. THEN come see us!

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  - GOLLENDON 2x12 100W
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  - BOSS 800 watt RMS Power Amp
  - TEAC A-4010S 2x12 100W

- Guitars & Bases**
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  - DEAN FLYING V (import to choose from)
  - HAMER SPECIAL wild striped (one of a kind)
  - KRAMER 5 STRING BASS
  - KRAMER BASSSET New and used, 12 to choose from
  - ALVAREZ YAIRI acoustic steel string guitars (most)
  - QUILD OR
  - OVATION Acoustic Electric 18374
  - GIBSON 12 String top Jazz Guitar
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**All Strings 3-for-1** All Hohner Harmonicas 30% Off

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