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# City Lights

## Till Death Do Us Part

Drene Singer may be living disproof of the old saw proclaiming honesty the best policy. She harkens back to the day in June of 1964, seventeen years ago, when her husband walked out on her, saying he'd found God, and could she give him a dollar? It was the last time she ever saw him. She can still see him there at the door of their La Jolla home, reappearing after one of his frequent extended absences, without shoes or a shirt, wearing a scraggly beard and unseeing through glassy, drug-crazed eyes. She can still see himself standing there, pregnant with their third child, not handing him the dollar, and watching their four-year-old chase her oblivious father down the street. "I should have lied," Dreene Singer says now. "I should have told Social Security that he went out for a loaf of bread and never came back. Then maybe none of this would have happened."

In 1969 Mrs. Singer applied for survivor's benefits from the Social Security Administration, claiming that her husband, Billy Chene Singer, was dead. When the social security people looked at the circumstances — Billy Singer's involvement with drugs, his job hopping, his previous disappearances, the \$3000 he owed, the traffic warrants outstanding — they found his desertion of his family "not explained." Monthly compensation for Mrs. Singer and her three children (one by a former marriage and two fathered by Billy; the boy she was carrying when he walked out on her was put up for adoption) was denied, since there was no conclusive proof of his death, and in their view he had logical reasons for leaving. Seventeen years after the last saw or heard of him, with the kids grown and gone, with a death certificate in hand, fifty-three-year-old Dreene Singer is still trying to convince the Social Security Administration that her husband is dead. And she's still being told that because his file can't be explained, and aside from the fact that there are no records of his earnings any money since 1964, he cannot be classified as a corpse. "No body, no money," is how she bitterly sums it up.

If she'd only invented a story that would have involved suspicions of foul play, . . . But alas, Billy Singer's responsible habits and involvement with drugs conspired to give him what the latest lawyer on the case derisively calls "immortality through known flight." Dreene Singer, a Britisher who became a U.S. citizen in 1955, says he was "just walking around to save funeral expenses" the last time she saw her husband. "It's come down to principle now," she says. "What use was it to become an American citizen? I haven't gotten any rights."

As is often the case before disputes become matters of



Drene Singer

principle, things looked pretty bleak for a while. The birth of Billy's boy was a difficult one for Dreene Singer, and afterward she became so despondent that she attempted suicide while still in the hospital. Western Behavioral Sciences Institute in La Jolla contacted her after she left the hospital, and Mrs. Singer agreed to let them "study" her. She didn't realize until they placed her in a room with nine wackos that they were considering her crazy. "I wasn't crazy," she insists. "I was just burned out." She got out of there fast, and started seeing a WBSI psychologist. Her therapy ended abruptly when the psychologist committed suicide.

Mrs. Singer went on welfare

and hit the bottle heavily after her husband disappeared. She lived on Fay Street in La Jolla and collected \$176 a month, and sometimes at night she'd slip over to Jurgenson's grocery store on Girard and one morning she woke up and felt something hard and fuzzy next to her. She peeked over and saw that it was black. When she finished heaving in the bathroom she came out and discovered that she'd slept with a stuffed gorilla. She's never figured out where it came from, but it served as a good coupe de grace. She says she cleaned up the drinking problem in 1966.

It wasn't until the late

Sixties that she found out Billy Singer had been doing a lot of LSD. The last drug she'd seen him consume was toluene, a cleaning fluid in which he and a friend dipped balls of cotton and then inhaled deeply. She watched them crawl around on the floor talking to people who weren't there and laughing hysterically. But years after he disappeared she met someone at a party who asked about Billy, and said that he and Singer were two of five subjects who began testing LSD for a local doctor in 1963. This seemed a plausible explanation to her for the report by friends of Billy's that he was seen just before his disappearance sitting on Mission Beach in the lotus position, starting up into the sun. She discovered later that before he left he'd been living in an apartment with another man on Salem Court in Mission Beach. He hadn't held a job since January, 1964, when he worked as a car salesman at British Motors in La Jolla. "Can you imagine what it's like trying to sell cars on acid?" asks Mrs. Singer.

It didn't occur to her to request survivor's benefits until 1969, when one of Singer's distant foster relatives (he was an orphan) suggested it. The request was denied. She tried again in 1971, this time with a death certificate as evidence. An administrative law judge discounted the death certificate as "presumptive," since no body was ever found. The judge made the assumption that Singer could still be alive in Mexico or somewhere, or he could have changed his name. And in order for Social Security to pay benefits, the disappearance has to be found "unexplained." Singer's leaving made sense to the judge. At the hearing Mrs. Singer says the judge's first question was whether or not she believed in a higher being. (She did not.) She says he also wondered aloud if Singer perhaps wondered about the

fatherhood of the baby she was carrying when he left. Mrs. Singer became disinterested. The judge decided Singer had reasons to leave.

In 1972 Mrs. Singer appealed the judge's decision and lost. In 1974 she applied anew and was denied benefits. She requested reconsideration in 1975 and lost. She reapplied in 1977 and was denied again. This was after her attorney received a letter from Congressman Lionel Van Derlin, dated March 15, 1976, that read, "I wanted to run [Mrs. Singer's case] past a good friend of mine who is an attorney within the Social Security system, to see how he would advise our proceeding. For reasons that will be obvious, my friend's name must be withheld." In short, he thinks Mrs. Singer has had a shuffling. . . . that the law judge in this case permitted mere conjecture to shape the rationale for his decision. . . .

In 1979 she reapplied and was denied benefits again because there was no new evidence, and no reason to void the original decision of 1971. She appealed and lost. The last action was on July 7, when Federal Magistrate Harry McCue held that the case could not be reopened. That decision is on appeal.

The stakes have gotten high. The money, if it were awarded, would be paid retroactively. "We're talking a lot of money," says Dreene Singer, probably around twenty-five or thirty thousand dollars. Her lawyer, James Harris, is contending that the new evidence of Billy's death is the mounting years of his absence without a trace. "He's been gone seventeen years," says Mrs. Singer, "what do they want?" Then she answers her own question. "I've been tempted to go down to the morgue and pick a body up. If I'd just lived in the beginning I'd've gotten the money. It doesn't pay to be honest."

- N.M.

## All The Way To The Bank

Redevelopment director Jerry Trimble has one less project to worry about since voters last May rejected plans for a downtown convention center. Yet Trimble still takes home a fat paycheck than any city-paid employee except City Manager Ray Blair, and his perquisites would make a self-employed millionaire blush. Board members of Trimble's Centre City Development Corporation recently voted him a twenty-five percent raise to \$72,737 annually. Blair gets \$75,432, along with an informal guarantee from the city council that as the man technically responsible for all city employees, his salary should be greater than Trimble's. Mayor Wilson, by

comparison, makes \$31,250 a year. This year CCDC will spend \$8000 to lease and fuel its 1980 Oldsmobile Cutlass. The car is sometimes used by other CCDC executives, but is Trimble's to drive to and from work. He has four weeks of vacation per year after just four years on the job, though department heads, including Police Chief Bill Kolender and Blair, worked fifteen years before they earned that much time off. Blair and Kolender also drive city-owned cars (1978 and 1979 Ford LTDs, respectively) and each has a city-issued VISA card for business lunches. Trimble's wallet bulges with plastic; he has use of VISA, Hertz, American Express, United Airlines, and Union 76 cards, as



Jerry Trimble

well as a telephone credit card number. (Kolender and Blair also can bill business calls.) Mayor Wilson carries only a VISA charge and has no phone credit card number, though he can charge to his office number when talking city business. His monthly paycheck includes an extra \$345 for gas and upkeep on his personal car — a 1973 Mercury. But Wilson, along with city council members, has the best vacation deal. He can take an unlimited number of days off, as long as he arranges to have the absence "excused" by the other council members.

- P.K.

## Roach Clipping Penalty

For head Charger fans beware! Your rooting may be cut short this Sunday at the Chargers-Lions game if you elect to light up a joint in the stadium. Forget feeling safe when you don't see uniformed police or stadium security people around. Police agents dressed in typical fan garb are nabbing dope smokers and escorting them out of the stadium during home games. "San Diego Supermarket" exclaims Rita Chinnick, a fan who witnessed a bust at the Chargers-Rams game a few weeks back. "Here there were a bunch of drunks saying things and being rowdy, and the dope smokers were the calmest people in the stadium, and they weren't really doing anything." She was sitting near two groups of people who broke out joints at half time on



the plaza-level grass just north of the score board. Two undercover officers, one who was sitting with one group and another who swooped down from the stands, flipped out their badges and asked to see IDs. One then produced a walkie-talkie and called in uniformed reinforcements.

who led the offenders away in handcuffs. Agent Joe Molinoski of the police department's stadium detail acknowledges that undercover officers "work" their badges during Charger games, but he says ejecting pot smokers from the game is a Chargers policy. Possession of

less than an ounce of marijuana is a misdemeanor punishable by a citation and possible fine. Molinoski says the smokers come under the heading of "unruly conduct," which in the Chargers' book warrants banishment. The police have about forty uniformed officers assigned to

the stadium detail, and Molinoski says the plainclothesmen vary in number from two to five per game. They begin by working the scalpers outside the gates before the kickoff, trying to catch people selling tickets for more than face value. Then they go in and keep the crowd under surveillance. Molinoski's men have busted pot smokers on the plaza-level grass, standing on the circular stairways, and sitting in the stands throughout the stadium. "We've had fans come and report them [dope smokers] to us," he says. The miscreants are transported to a "prisoner processing area" within the stadium, given citations, and then held to leave. Asked about the unruly behavior of drunks compared to the usually lethargic state of dope smokers, Molinoski answers, "We get some of the drunks too."

- N.M.

## News, Weather, Sports, And Venom

At least one local television news director will start bluing back at his newspaper critics. Tom Mitchell, head of the Channel 3 news crew, says he'll pick a "media critic" late this month and begin airing in October the weekly, two-minute segments aimed at his print media counterparts. The plan was so tentative, two weeks ago that Mitchell lacked both a solid idea of what his media watcher would do and a list of candidates for the job. But an item in the *San Diego Business Journal* prompted eight calls from prospective critics and Mitchell began interviews last Tuesday. He's so far spoken with four locals who meet the basic criteria — experience with the print media here, suitable TV "looks," and between forty and fifty years old. Mitchell won't reveal their names, claiming that another station might seize on the idea, bid for the talent, and provoke a wage war.

Station sources say he was impressed with George Milovich, president of the City Club. A former aide to Robert F. Kennedy and one-time press secretary for ex-U.S. Senator Charles Goodell, Milovich writes a weekly media column for the *San Diego Newswire*.

Mitchell toyed with turning his critic loose to blast the Channel 8 and Channel 10 evening newscasts, but now has doubts. "One of the guys I interviewed said he'd like to do a critique of a Channel 10 segment last week [a promo piece about that station's redesigned newscast, filmed and broadcast in "news" style]. It's not that I'm scared, but I don't want to get into a pissing match with the news directors. I'd have to spend too much time on the phone listening to their complaints."

Mitchell denies that constant digs at local TV news by Tribune TV columnist Gus Stevens has prompted him to

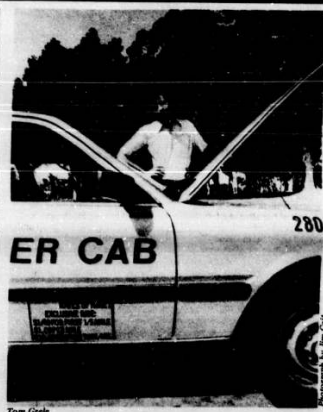
seek out a reviewer. "The newspapers treat us shabbily, but that's not the reason. Magazines and newspapers have always had TV critics, but his two examples of possible topics for the media critic concern the *Trib* — the paper's new graphic design and its bold, and sometimes misleading, headlines. Mitchell promises no prior restraint on the media critic's freedom of speech. "I'll read the segments, but only to edit out things that aren't legal to put out over the air. I'm not going to edit opinions."

- P.K.

## Call Them Cab?

When one of Tom Grella's taxicabs was demolished last week in an accident, a concerned friend asked if the cab was one of Grella's new Peugeots. "No," he replied sardonically. "But I sure wish it was."

Grella, owner of Silver Cab Co., bought two new Peugeot 305 diesel sedans this March. They're among the first ten of their kind to be introduced as taxis here. He's not entirely disenchanted with the imports, though he has plenty of reason to be. Between them, the \$11,000 sedans have gone through two sets of brakes, several power steering pumps, and an alternator, not to mention the cost of regular maintenance. While one of the Peugeot's was tooling down the freeway recently, an engine bolt worked loose and punctured the radiator. The car was out of service seven days while mechanics awaited replacement parts, but in the meantime Grella got more bad news. The Peugeot overbaked after the radiator blew, blowing out the cylinder head gasket and warping the head. Though the repairs are covered by



Tom Grella

warranty, Grella loses sixty dollars every day the car sits in the shop. Last month alone he figures the cars cost him about \$1600 in lost income. Yet Grella, owner of fifteen cabs which he leases to drivers on a per day basis, doesn't think the Peugeot's are lemons. "It's not the vehicle," he explained. "It's the crummy service I'm getting. I take them in for regular maintenance and they come back with no water in the window washers and low a quart of oil." Grella blames the dealership, Kearny Mesa Volkswagen and Peugeot, for frequent comments about the car's roominess and comfort and his drivers love the good mileage (twenty-five miles per gallon) and cheaper diesel fuel (at \$1.16 per gallon, about twenty-four cents per gallon less than gasoline). "My guys

dealer refused to pay, saying it wasn't covered when you're stepping into an \$11,000 car, you've got to have maintenance back-up." 30 Grella, who claims he was the first San Diego cabbie to drive an economy car (a 1971 Renault 16), pays \$530 per month, per car on a three-year lease. In just five months' use, one sedan has racked up 35,000 miles, the other 20,000. "If the bugs don't get them selves out of the cars, I'll dump them at the end of the lease," he said. But Grella says passengers make frequent comments about the car's roominess and comfort and his drivers love the good mileage (twenty-five miles per gallon) and cheaper diesel fuel (at \$1.16 per gallon, about twenty-four cents per gallon less than gasoline). "My guys

can run ten or fifteen miles for a fare," he explained. "Say they're in Hotel Circle and they get a radio call for Mira Mesa. Some drivers won't answer since they're too worried they'll lose about four dollars in gas round trip for nothing. But it's only about \$1.50 in diesel, so it's worth the risk." Grella tries to arrange for his drivers to switch from a gas-powered cab to one of the Peugeot's when they take a fare to destinations such as Los Angeles, Las Vegas, or Arizona. Drivers get a flat fee (about \$250, one way) for those trips and costs are considerably lower with the diesels.

His brother Grella, who owns six cabs, also purchased two Peugeot's this year — a 1978 sedan for \$8200 and a new \$10,500 station wagon. His only problem with the wagon was a faulty alternator, and he says he'd buy another new wagon. "Mercedes are just too expensive, about double, and the Volkswagens (Jetta and Rabbit) don't have the leg room. My drivers get better tips because those Peugeot's are so comfortable." The Commodore Cab Company describes itself as "very happy" with its four new Peugeot's, but the most contented Peugeot owner has to be Tom Scharf. He toyed with the idea of buying a General Motors diesel, but says a GM dealer here convinced that he'd "go down to the tubes" with one. So last August he bought a used 1975 Peugeot sedan. He's had to replace a head gasket and admits that parts for the car can cost up to ten times that of their American-made gasoline counterparts. But Scharf doesn't plan to drive anything else. "My Peugeot's got 300,000 miles on it and the seats are still original. Last week some guy told me it was the most comfortable ride he's had."

- P.K.

- Neal Matthews and Paul Krueger



SEPTEMBER 10, 1961 8

## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Recently I was trying on clothing at University Towne Centre's Robinson's, when I spied a notice declaring the ladies' dressing rooms are not private, as customers are observed. My query is what gender is hired for this job of watching me change clothes?

Jordana Lufbarrow  
San Diego

"This dressing room does not provide complete privacy and may be observed by Robinson's personnel," says the notice you saw on the dressing room's wall. Next time notice also that the door of the dressing room is louvered at such an angle that a person standing outside the door can manage to look in. The manager of the women's wear department, as well as the sales people — all of them women — are instructed as a security measure to glance in at customers who may take clothes into the dressing rooms to stuff into a purse or otherwise hide for stealing. A spokesman for the company in Los Angeles said that none of the dressing rooms is equipped with a two-way mirror for the surreptitious viewing of customers trying on clothes.

Dear Matthew Alice:  
I have looked high and low for information about the Irish Sweepstakes. Do you know how they got started and why it seems to be illegal to buy Sweepstakes tickets in the U.S.?

Even the Irish Consulate in San Francisco refers me to an address in Ireland.

K.B.

Ocean Beach  
On October 10, 1918, the mailboat *Leinster* from Kingstown, Ireland, was sunk by a German U-boat in the Irish Sea, losing 501 passengers. Campaigns to raise money for the survivors were set up; one was a lottery run by an honest and neat-dressing bookmaker, Richard Duggan. He



noticed how easy it was to sell tickets for a charitable cause, even when the ticket afforded its holder only a thousand-in-one chance of winning a prize. Four years later, when the war was over and racetrack betting was on the rise, Duggan prepared for a sweepstake on the last big racing event of the racing season, the Manchester November Handicap. A sweepstake is a double-chance game in which one buys a ticket in hopes that it will be drawn in a lottery, then matched to a horse in a race. If one's number is drawn, and the matching horse wins — the ticket holder sweeps up all the stakes, or monies, paid by all the other ticket holders. The game permits an unlimited number of people to bet on a horse race without changing the odds on the race itself. No skill is involved; it's pure luck, and the winnings can be astounding. In 1922 sweepstakes were technically illegal in England and Ireland, but

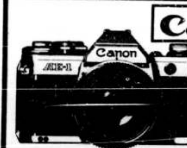
were tolerated because the governments knew how difficult it would be to stop the traffic of money that flowed largely through the mails. Duggan approached the Mater Misericordiae hospital in Dublin, offering 10,000 pounds if the hospital would help him sell lottery tickets. His charitable sweepstakes earned money for himself and the hospital, on top of awarding 10,000 pounds to the winners. Eight years later, he managed to have his sweepstakes legalized under the Public Charitable Hospitals (Temporary Provisions) Act, and to this day the game is properly called the Irish Hospitals Sweepstakes. Apart from honesty and shrewd business practices, the Sweepstakes was successful because it never lacked for people to sell tickets in every corner of the world; Irish relations everywhere sold them. Of seventy-six prize winners in the first drawing, forty

were English, eleven Irish, six Canadian, four American, four South African, three Scottish, two Welsh, and one each was from India, Malaya, the Philippines, British Guiana, South West Africa, and the Isle of Man. Obviously the Irish government had an international asset — a game that drew in capital from foreign countries. The chairman of the Sweepstakes' trustees decreed prudently that tickets would never be advertised abroad; countries otherwise might start lottery wars against the Irish to get back their money. In 1959 Governor Edmund Brown, Sr., who was curious about starting a lottery in California, wanted to find out how much money leaves the state for Ireland each year. By reviewing foreign drafts on the Bank of America, investigators guessed the figure to be in the millions. U.S. mail laws make gambling illegal between states and between the U.S. and foreign nations, but again, the law is unenforceable when all the traffic takes place in innocent-looking envelopes. In any case, the trustees have kept their word: the Sweepstakes are never advertised here, and the only way to find a ticket seller is by word of mouth.

The other day I set out to buy myself a Sweepstake ticket. It took about half an hour. I went to an Irish bar downtown and was directed to a nearby liquor store, and thence to a nearby service station. A black man wearing an orange hardhat told me that he'd just sold his last tickets for the next Sweepstakes on September 14. A winning ticket pays a minimum of \$180,000.

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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Florence Chadwick

Jim Schmidt

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## THE INSIDE STORY

BY PAUL KRUEGER

NO GROUP SHOULD BE MORE RECEPTIVE TO PLANS for increasing seating capacity at San Diego Jack Murphy Stadium than the facility's nine-member board of governors. True, the board turned down an opportunity last August when it voted unanimously against San Diego Chargers' owner Gene Klein's plan for a 3250-seat, nine-million-dollar expansion, a plan ridiculed by Padre President Ballard Smith and characterized as "extremely good for [Klein] and not so good for the city" by board member Florence Chadwick. Through Klein had the backing of Assistant City Manager John Lockwood, a public servant whose control of stadium financial information makes him a powerful city ally, the board held fast. Even George Mitrovich, an outspoken partisan for expansion, voted no when told by builder/architect Ed Malone that Klein's proposal, financed by taxpayer-backed revenue bonds, would be "a financial scandal."

But the majority of the board

Florence Chadwick last week. "They're supposed to be working with us, but just the mayor and his pets on the ad hoc committee know what's going on." Chadwick's dissatisfaction stems from an unproductive July meeting between the stadium board and ad hoc committee chairman Harry Summers, who dropped by to report on his committee's progress. It was then that Summers, a friend and financial backer of the mayor, told Chadwick that \$8000 of a \$10,000 donation from the Greater San Diego Sports Association was given to Frank Hope's architectural firm to finance an expansion study. "I asked [Summers] if any other architect was considered," recalled Chadwick. "He told me no, that they're going with Hope because he's the best. Well, he's also the mayor's friend and supporter and there's plenty of other architects around capable of doing the consulting."

Stadium board member Murray Galinson is also upset with the ad hoc committee's aloofness. Galinson asked four times to attend committee meetings and was never told when or where those meetings were held. "I just wanted to

urge them to talk with the stadium manager and some tenants — the Padres, Sockers, and the rest," said Galinson. "I can understand they'd want some secrecy if they're talking about finances, but I find it very troublesome that we can't get through to them. I'm concerned they're not getting all the information they should have."

It was board members themselves who asked Mayor Wilson formally to invite their nominees to serve on the new ad hoc committee. And it was they who presented Wilson with a list of nominees who are, in the main, chummy with the mayor. (Other Wilson "pets" on the eleven-member committee include businessmen Leon Parma and "Red" Scott and contractor Dan Larsen.) "It's the mayor's committee," said Assistant City Manager Lockwood. "The board wanted the prestige of having him make the appointments, to write them [the nominees] letters on his stationery. The committee reports to him, not the board."

None of the ad hoc committee members will talk to the press about their work. Though several stadium board members have described Ed

Malone, a city council candidate in the First District, as a guiding force behind the committee's work, Malone directs all queries to chairman Harry Summers, who is currently hospitalized. Vice chairman Leon Parma, through his secretary, refused any comment. And member Jim Schmidt, president of San Diego Federal Savings and Loan, would only rail against the committee's critics. "Tell those complainers to mail me a letter if they've got something to say," he snorted.

Colin Flaherty counts himself among the complainers and sees something potentially sinister in the ad hoc committee's remoteness. Flaherty, former chairman of the Seventy-eighth Assembly District Democratic Caucus and ex-chairman of the Ocean Beach Planning Board, last January began a research project on stadium expansion, independent of the ad hoc committee's work. He believed the issue was important enough to gain a spot on the ballot and has since spent hundreds of hours researching the complexities of expansion financing. Flaherty raises some basic questions about the notion that enlarging the stadium is per se a good idea.

His research shows that last year the stadium was used only 125 days, with an average attendance of thirty-five percent on those days. "If you had lots of empty taxicabs on the street, would you hire more cabs, or would you get more passengers into those already on the street?" he asked rhetorically. Flaherty figures the biggest problem now facing the city is making better use of existing seats. He also points out that revenues from stadium activities have never met the yearly construction-bond debt of \$1.5 million; the perennial deficit is covered by money from leases on city-owned land near the Sports Arena.

Flaherty attended the ad hoc committee's first two meetings. "The first time, they spent fifteen minutes discussing how they could shut me out of the meeting," he

(continued on next page)

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recalled. "The second time, they did." (Committee members found a clause in the Brown Act, originally designed to assure that public meetings stay open, which allowed them to prevent Flaherty from listening in.) He then approached several committee members individually and offered to share his nationwide research. "I had the answer to a specific question they were stumped on, but when I offered it to them, they just shined me on like I was Sirhan Sirhan." (Flaherty has since printed an eleven-page report summarizing his findings.)

He does have a spiritual ally on the ad hoc committee — real estate investment counselor Sanford Goodkin. Stressing that he doesn't speak for the ad hoc committee, Goodkin did admit he was "shocked at the lack of information we've gotten on what other cities have done, even those as close as Anaheim."

Like Flaherty, Goodkin has nagging doubts that there will be enough spectators to fill the stands, save for the best Charger games, a yearly Holiday Bowl, or a once-in-a-generation Super Bowl. "There's a constantly inflated price of getting there, of buying a hot dog. More and more people are just being priced out of in-person attendance."

Goodkin has also raised prospects which cloud a sunny forecast of stadium expansion. "High tech says to me that soon we'll be able to deliver anything — a seat on the fifty-yard line or wherever the best seat in the house is — on a wide-screen TV to a sports fan's bedroom, office, or anywhere they want to see it. I'm not talking about 1990 either, but today and 1982, 1983." Goodkin sees the growing number of "tailgate" parties as a separate activity that may not even care to view the ball games in person.

"They're a whole subculture, those hangers-on who love to circle their wagons and enjoy the revelry of the parking lot crowd. You could put in a giant screen, have them rent or buy space in the parking lot. We could sell them beer. It'd be nothing but gravy." He even broaches the idea of building luxury condos on the stadium parking lot for added income.

Goodkin says his occasional questions and contributions to the ad hoc committee are sometimes ignored by "those who don't know what the hell you're talking about, even when they see a Betamax." The more receptive members are interested in the implications, but wonder if information can be found on the impact of such technical advances. Goodkin figures the committee should seek out experts because "regardless of how we expand, it's going to cost lots of money."

Assistant City Manager Lockwood says the ad hoc committee's work will not be made public until the release of its final report, now scheduled for November. But observers predict that the committee will present plans for two basic expansions. One would boost current seating to 67,000 at a cost of about ten million dollars. The other calls for some 73,000 seats at a cost of more than \$25 million.

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# Herb Klein

(continued from page 1)

Klein's office does reflect local, if not national, history. Its previous inhabitant was Victor "Brute" Kruk, the reportedly heavy-handed former Marine Lt. General who served as director of editorial and news policy for Jim Copley. (Demoted after Copley's death, Kruk is now resigned to writing the occasional hawkish Op-Ed piece.) The physical facilities in the room remain the same, with the exception of the pictures and the political cartoons on the wall, the books on the bookshelves. Yet even in these small changes is there significance, for on one shelf lies a book, *The Boys on the Bus* by Timothy Crouse, an irreverent look at presidential press coverage by a former *Rolling Stone* reporter, that could never have found its way onto a Kruk bookshelf.

Behind the large desk to the right of the room are you at the door sits sixty-three-year-old Herb Klein, whose features are not at all like the tough, Napoleonic Kruk. Dressed nattily in a blue suit and pin-striped shirt and tie, the smiling Klein — though he is an ex-Navy man himself — seems more like someone's prosperous, affable uncle than a military man, the sort of guy who would have a kind word for everyone. That is, until he starts talking.

What he brings up, for openers, is a new biography that has just been published. Written by the late historian and frequent Nixon critic Fawn Brodie, its title is *Richard Nixon: The Shaping of His Character*. "I've been reading proofs of my good friend Brodie's book," says Klein, as if she were still among us (she died in Los Angeles January 10, 1981, shortly after finishing the work). "It has a lot of inaccuracies. Like, you couldn't buy a drink in Whittier. She has the wrong football game for Duke in the Rose Bowl. Little things like that."



Klein has not bothered to read in its entirety the book that took Brodie the last six years of her life to research and write, but has "sort of skipped through" it. He comments, "She takes some theories she had and tries to prove a point, which isn't necessarily the fact of the case. Like, Nixon's problems originated when he was a boy because of his relationship with his mother and father. She's into a lot of theories, some of which are probably correct... but as for a lot of them, she really doesn't know." Alluding to Brodie's "psycho-biographical" approach to writing, which, in this case, means that she used the trauma of Nixon's youth as a springboard to explore the later events of his political career, he adds, "She's a psychiatrist and I'm not. But if you've known somebody a long time, you know some things of his nature, good and bad." Klein now regrets having allowed himself to be interviewed by Brodie. Nixon, of course, was suspicious; he declined the opportunity. Although Klein did so, had the ex-President asked his opinion after the night he resigned when Klein and Brodie appeared on the same TV show together,

thing to do with the paper that Klein "loved to edit," the *San Diego Union*. And taken as a whole, they contain a common set of human denominators: being white, male, affluent, successful in news or politics, and above all, being a Republican. The only figure who does not fit this mold is Helen Copley, but after all, she inherited the Copley empire from her late husband.

Herb Klein was born into a non-newspaper family in East Los Angeles. His father worked as a railroad mechanic; for most of his career, however, he was an auto salesman specializing in trucks. Both of Klein's parents are still alive, his father having recently celebrated his nineteenth birthday, his mother being in her eighty-seventh year. His brother, Kenneth, manages the Honeywell operation in San Diego. A single sister died of cancer in her early thirties. With the exception of one grandson born in Bethesda Naval Hospital, everyone in the Klein family is a native Californian.

Klein became attracted to newspaper work as a teen-age boy who loved sports, loved reading the sports page and the ball scores. From youth all the way through college, he intended to be a sportswriter. At the Roosevelt High *Rough Rider*, he served as sports editor, covered the high school games, wrote a column. He found this, as he says, "more interesting than covering student government"; besides, "you make a lot of friends covering sports."

Klein went from high school straight to USC, where he worked on the *Daily Trojan*. In his junior year of 1939, he was appointed its sports editor, succeeding the son of football coach Howard Jones. On this staff were other young men who would later excel, such as Cleve Hermann, now of Los Angeles news radio station KFWB, and Mel Durslag, sports columnist for many years now with the *Herald Examiner*.

At USC Klein participated in field classes, coming down on a Saturday, for example, to put out the now-defunct *San Diego Sun* with only minimal assistance

from the professional staff. Klein's uncle Herbert, a San Diego resident, introduced him to Clarence McGrew, the long-time editor of the *Union*, "and a really, really fine one," says Klein.

When Klein got out of college, the Depression was still being felt; jobs were scarce and the first he could find was not at a newspaper but at the Los Angeles County Fair doing publicity work before and through the fair season, which he looks back on nostalgically as great fun.

In the fall of 1940, however, he got a job on the *Alhambra Post-Advocate*, a Copley paper at the time. "I went to Alhambra," he says, "because it was a job, not because it had anything to do with the Copley organization." Starting out at a salary of \$12.50 per week, he got a raise to twenty-five dollars per week when he got married. The editor there, named Clayton Ward, convinced Klein he ought to learn to write hard news, not just sports. From then on, he never went back to sports writing, although his interest in athletics today remains "extremely high."

As World War II broke out, Klein joined the Navy, was commissioned an ensign, and went into communications. He spent much of the war stationed in San Diego doing public affairs work for the Navy. The commanding officer of his naval unit was E. Robert Anderson, later to become an assistant to Jim Copley. Klein's duties included escorting around town members of officialdom such as Eleanor Roosevelt and Marine Colonel Evans F. Carlson (famed for leading Carlson's Raiders into battle, he later died of war wounds), whom Klein describes as "probably the bravest man I ever knew." During this time, he also got to know Colonel Ira Copley, Jim's father.

After the war ended, Klein and a friend intended to start their own newspaper in the Pomona area. Lacking the capital, he returned to the *Post-Advocate*, where, he says, "They were anxious to have me back." Indeed, they named him news editor upon his return. The decision to come back to the paper was critical for Klein; over the next few years as a news-



man there in Alhambra, he would have his most formative journalistic experiences, among them being his acquaintance with Jim Copley, who was being trained by his father at the several Copley papers in the Los Angeles area.

Klein was determined he would be very active in civic affairs in Alhambra, and "try to help things move in town." He became a member, then president, of the Junior Chamber of Commerce, and had his first taste of politics, when he successfully managed the candidacy of a man named Cliff Cooper for the presidency of the U.S. Junior Chamber of Commerce. As a result, he was appointed U.S. delegate to the International Chamber of Commerce convention in the Philippines; his newspaper and members of the community put together a fund to finance his trip. There he got to interview the president of the Philippines, and then traveled first to Hong Kong and next to Tokyo, where he interviewed General Douglas MacArthur about his theories of war and peace, which Klein describes as "an outstanding interview" and which was "played all over the world."

Perhaps the most unusual assignment he

ever received was to cover the first public atomic bomb tests on Bikini Atoll in the Marshall Islands. He explains, "I was one of about a hundred peeps-on-a-ship called the *Appalachian*. We went out to sea for about a month and watched the A-bomb go off from about twenty miles away. There was a lack of knowledge about what was going to happen among both the Navy and the news people. There were rumors of a tidal wave. None of this came about, of course. We just wore a thin protective film, and we went aboard ships within thirty-six hours of when they were hit. I survived. I'm not atomized. I guess not very many people have seen an atomic blast go off and lived to tell about it."

In 1946 Klein first met Richard Nixon, who had been selected by the Committee of 100 (the publisher of the *Post-Advocate* was active in this group of influential Los Angeles Republicans) to try to unseat five-term incumbent Democratic Congressman Jerry Voorhis in the Twelfth District, which then included such communities as Whittier, Alhambra, Pomona, Monrovia, and Claremont. Says Klein, "I covered Nixon as a news editor and as a reporter. I covered some of the debates,

though not all, between the two men. But I didn't know Nixon that well during the campaign. I got to know him far better as soon as he was elected. I did not at that time have a strong sense of political philosophy."

Historians have said that this was the first of Nixon's numerous "dirty tricks" campaigns, in which he distorted his opponent's voting record, accused him of communist leanings, and influenced newspapers to slant their coverage in his favor. Klein says he knew of no shenanigans. When he was preparing his book, he had his researcher dig up old newspaper clippings of the campaign. His findings: while the papers in the district "unsubtly" favored Nixon editorially, they did not show any bias in news coverage. The issues in that campaign, says Klein, were primarily housing, GI rights, inflation, government regulation, and Nixon's conservatism versus Voorhis' liberalism.

Others recall the campaign, and Klein's place in it differently. Paul Bullock, the author of *Jerry Voorhis, the Idealist as Politician*, says that, as news editor of a pro-Nixon paper that ran fifty-six articles on Nixon in the campaign compared to only eighteen on Voorhis, Klein "aided Nixon considerably. He went out of his way to do favors for the Nixon campaign. The *Post-Advocate* was one of the worst papers in the district."

Mrs. Zita Remley, a Voorhis campaign manager, distinctly remembers going in to see Klein regularly to try to get some coverage for her man. She says that she "had to fight for every single thing," that although the news editor was easily accessible, dealing with Herb Klein was like "dealing with the enemy." She recalls, "Herb Klein was a tight-lipped, quiet young blond. He was pro-Republican, though. He was a Republican, period." Like Bullock, she insists that communism was a major issue in the campaign, with papers like Klein's smearing Voorhis editorially. Klein, she says, is now "purposely forgetting" his role in the (continued on page 12)

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## Herb Klein

(continued from page 1)

wasn't the right time for me to come back into the situation here." Jim Copley was suffering from cancer when Klein left the White House in July, 1973; he would die a few months later, on October 6. On October 8, Klein delivered a eulogy for his late boss at a conference of editors and publishers in Mexico City.

While Helen Copley was putting the corporate operations back in order, making key personnel changes and eliminating any potential rivals to her new-found power, Klein was out of the scene, in Los Angeles, working for Metromedia. His responsibilities there did not include any direct dealings with the news department at KTTV (Channel 11), the company's Los Angeles TV station. Rather, he did "consulting" work for Kluge "on a variety of things, from government to public rela-

tions," and developed a plan to acquire major newspapers around the country, which ultimately Kluge decided not to pursue.

Klein then struck out on his own, as Herb Klein, Media Consultant, Inc. He had three major clients. Two were corporations: Fluor in Irvine (the tenth largest company in California, with revenues of \$3.54 billion in 1979), and Wickes in San Diego. The other was the Minneapolis Star-Tribune Company, then trying to decide what to do about its losing proposition, *Harper's* magazine. "I tried to save *Harper's*," says Klein. "I took it upon myself to convince corporations to spend some of their advertising dollars on *Harper's* and *The Atlantic* as well. They could reach the audience they wanted and get a balance of views, from liberal to conservative." Eventually, however, the company got rid of the magazine.

Throughout the years Klein worked in Los Angeles, he periodically drove down to have lunch with Helen Copley. "We just talked as old friends," he says, "about

things I saw happening in the country and things she wanted to talk about concerning the paper with an outside friend. We've had that kind of ongoing relationship. We've always been close. We've been friends since before she got married to him. I was sure, when she took over the paper, she would be a very strong leader because I had watched and heard her in meetings with Jim. A lot of people misjudged that."

At a newspaper convention in Hawaii in April of 1980, Mrs. Copley told him she had something she wanted to discuss with him. He was traveling in the East at the time, so two months elapsed before the meeting took place. Once again over lunch, she told Klein, as he relates it, "She'd been thinking a lot about it — she needed someone to come in as editor-in-chief. She had already talked to her directors about it and had gone quite a ways before she discussed it with me. I was surprised, and pleased." (Another former Copley employee says the offer was not quite so unanticipated as Klein makes it sound. "She had been courting him for

years," he says.)

She sketched for Klein an outline of what his duties would be. He would work with the editor of the *Union*, Gerald Warren, and the editor of the *Tribune*, Neil Morgan, representing her and reporting directly to her, with the understanding that either editor could have direct access to her any time he chose. Secondly, Klein would have the responsibility of overseeing the editorial product of the other papers in the Copley chain, suggesting specific ways they could be improved vis-a-vis their competition.

Klein hesitated. He enjoyed a good deal of freedom as a media consultant, and the money he made from doing that kind of work was, in a word, "sizeable." He also enjoyed being in the Los Angeles area because, as a USC alumnus, he worked with the university trustees and occasionally lectured there as well. Ultimately, however, he could not resist the temptation of rejoining the Copley organization.

It is said that both Gerald Warren and Neil Morgan were "sizeable" men. (continued on page 16)

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## Herb Klein

*Continued from page 14*  
Peter Kaye felt better over Mrs. Copley's having passed over them to fill this new position — they had, after all, been biding away at the *Union* for much of the time Klein was away. Among staff writers, the reaction was mixed. Many did not learn of the appointment until just a few days before the announcement was made in the July 20, 1980 edition of the paper. One reporter, who has since left, says, "We were surprised that Mrs. Copley had reached back into the paper to find someone to lead it into the future. We were proud of the strides the paper had made in the last few years. Around the country, people commented that we had made a major turnaround from the old days. We hoped for the selection of a real pro newsman with impeccable journalistic integrity and lots of energy. For her to select Herb Klein meant that she had little sense of symbol."

Klein began working on a part-time basis beginning in August, 1980, and full time as of last October. Meanwhile, Doubleday & Company published the book on which he had labored off and on for four years. Subtitled "An Insider's Account of Nixon's Love-Hate Relationship with the Media," *Making It Perfectly Clear* has a critical buzz on two of the most important book review sections in the country. In a review published in September on page eleven of the *L.A. Times Book Review*, *Times* editorial writer Kay Mills termed it a "long, routine, self-serving and somewhat disorganized memoir." On page twelve of the *Sunday New York Times Book Review* published on October 5, *Boston Globe* Washington bureau chief Martin F. Nolan wrote that Klein "was unable to discern the difference between press and propaganda, a distinction that also frustrated his boss."

The *San Diego Union*, on the other hand, took an entirely different approach to the book of its new editor-in-chief: it ran a lengthy review (accompanied by two photographs of Klein) in "Currents in Books" on Sunday, September 7, 1980, which occupied the upper fifty percent of the front page of the section, and carried over to use up the entire back page. Written by the late John Osborne, who wrote "White House Watch" for *The New Republic* during the Nixon years, it showed praise on the book other would damn. "All who read this admirable book will be glad that Klein and a small troop of helpers finished it, despite the agonies of composition and recollection," wrote Osborne. He scattered flowery adjectives on Klein, calling him "informed and perceptive," "special," "an extraordinary man," "steely when steel was required," "modest," a man having "an adequate sense of his own worth." In the reviewer's most curious section, Osborne wrote, "The book's organization by theme rather than sequence makes for a loose and annoying grab-bag effect in spots. In the gallery proofs subject to correction in the final version, individual sentences, including some sentences conveying the author's central thoughts, are so poorly written as to be nearly incomprehensible. But these are minor flaws."

A reporter who worked at the paper at the time alleges that Klein hand-picked Osborne to review the book, that Klein made changes in the text before the *Union* published it, and that Klein viewed this as the perfect opportunity to get some good ink for his book — charges Klein flatly denies. "I had nothing to do with the selection of John Osborne," he says. "I have no idea who picked him." Admitting that Osborne was a friend of his, he quickly adds that he had many such friends among the *White House* press corps.

In *Making It Perfectly Clear*, Osborne, the reviewer, is described by Klein as one of "the few philosophers in the Washington press corps," as "one of the leaders of the news herd." In book review sections at other papers, this sort of flatterer reference would be automatic grounds for disqualifying oneself from reviewing the book. At the *L.A. Times Book Review*, for instance, a friend of an author may not

be picked to review that author's book; if by chance a review copy is sent to someone who does have a personal relationship with the author, *Times Book Review* editor An Seidenbaum expects him or her to have the integrity to return the book with a note saying he or she would not be able to provide a review. These figures, however, have not been subjected to audit by the authoritative Audit Bureau of Circulation (ABC), a Chicago company which audits newspaper circulation counts on a semi-annual basis. ABC's most recent figures show that the *Tribune* has slipped, not gained, from 130,702 in September, 1980 to 127,271 as of March, 1981.

The same holds true for the *Union*. According to the figures produced by Klein (again, from August of last year to August, 1981), the *Union's* readership has grown from around 202,000 to the 210-212,000 range. ABC does show growth for the morning paper, though their figures are less dramatic than Klein's: from 203,739

from sources other than just TV." According to Klein, these stratagems are succeeding. He cites his own circulation figures, which compare three days in mid-August, 1980, versus the same three days in August of this year. They show the *Tribune's* readership up from 122,000 to just over 124,000. These figures, however, have not been subjected to audit by the authoritative Audit Bureau of Circulation (ABC), a Chicago company which audits newspaper circulation counts on a semi-annual basis. ABC's most recent figures show that the *Tribune* has slipped, not gained, from 130,702 in September, 1980 to 127,271 as of March, 1981.

Being a member of the National Editorial Cartoonists' Association, Klein likewise exerted his influence in the selection of Steve Kelley as the *Union's* new editorial cartoonist, replacing the maverick Lee Judge, who caused Mrs. Copley such consternation that he had to be fired. Kelley, whose work had appeared in such conservative journals of opinion as *William F. Buckley's National Review*, "was discovered by Gerry Warren," says Klein. However, Klein spent a day or so with the prospective new cartoonist in order to determine whether he could come up with a fresh idea every day, and whether he "understands our policy."

Asked if the paper specifically went looking for a conservative, Klein says, "Yes." Though personnel matters at the *Union* have taken up a good portion of his time, Klein says he doesn't favor one paper over the other. He attends the Monday-morning editorial board meetings at the *Union*, as does David Copley (Mrs. Copley's only son by a previous marriage, he is now the heir apparent), and Copley himself, if she's in town. Klein does not regularly attend editorial board meetings at the *Tribune*, however. This reflects no lack of interest on his part, he says; rather, it is the result of the more informal structure at the afternoon paper, where Neil Morgan holds fifteen- to twenty-minute editorial board meetings each day. Klein says he has attended about twelve such meetings at the *Tribune* since he's been back, about one per month.

Klein strongly objects to the expression, "the UT," because he wants the two papers thought of as separate and distinct, even though they share the same headquarters and the same owner. "The *Tribune* is independent of the *Union*," he says. "They are not one voice. . . . I'm in the position of having to know some of Gerry's secrets, and some of Neil's, and not tell the other, because what we are trying to do here is to build up an even stronger rivalry than we had before."

Neil Morgan comes in for praise from Klein for having brought about some "very good changes" at the *Tribune*. With the use of color photographs, new typography, and the condensation of news on the second page, the paper has been reworked in order to try to make it more visually attractive. The intent, to draw the readership of the paper away from its traditional blue-collar audience — which had abandoned it in favor of TV news — in order to attract a more affluent readership of both young professionals and senior citizens, who, says Klein, "read and get their news

from sources other than just TV."

According to Klein, these stratagems are succeeding. He cites his own circulation figures, which compare three days in mid-August, 1980, versus the same three days in August of this year. They show the *Tribune's* readership up from 122,000 to just over 124,000. These figures, however, have not been subjected to audit by the authoritative Audit Bureau of Circulation (ABC), a Chicago company which audits newspaper circulation counts on a semi-annual basis. ABC's most recent figures show that the *Tribune* has slipped, not gained, from 130,702 in September, 1980 to 127,271 as of March, 1981.

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in September, 1980, it was up to 207,172 as of March, 1981.

Either way, Klein does concede the growth of the *Tribune* has not kept pace with the *Union*. He himself remembers the days when the afternoon paper had 50,000 more readers than the morning paper. According to *Editor and Publisher Yearbook*, from 1964 to 1979 the *Union* grew all seventy-four percent, the *Tribune* only eleven percent. This differential becomes meaningful in light of the fact that the population of the City of San Diego grew from 648,500 in 1965 to 870,000 in 1980. The inability of the *Tribune* to keep pace is similar to the plight of afternoon dailies elsewhere in the country, says Klein.

Klein defines this as a paper who does not sit up in an ivory tower, expressing his ideas only on paper, but rather meets with senior editors and has lengthy discussions with them on different sets of objectives for the paper. "What I'm trying to build here," he explains, "is a kind of team management. Yet I am rarely there at the

afternoon news conference to select the daily play. If I am, it's still Gerry's responsibility. I'm there as an observer. If I have a particular point of view, I express it. It's that kind of operation." On the other hand, when asked to assess Klein's chief assets, Warren says he provides the *Union* with "more of a corporate voice" than would be the case if Klein's office were at the La Jolla headquarters — thus leaving the impression, at least, of Klein being more a corporate executive than a "hands-on manager." Klein, however, seems eager to point out his active role in the *Union's* editorial process. "On a couple of occasions," he says by way of example, "when we've not been able to resolve a dispute between, let us say, someone on the editorial pages and, maybe, Gerry, and myself, I get all three of us and we go out to La Jolla, where we sit down with Helen and all talk it out." (According to Warren, such an incident has taken place only once since

(Continued on page 18)

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## Herb Klein

Klein came back, and it happened when Warren was out of town. Whatever the perception of his role, Klein apparently has found it necessary to intercede personally in trying to improve quality at the *Union*. He brought in a writing coach, Roger Tetterton (a professor of journalism at Fresno State) for six weeks this summer. Says Klein, "He came in and worked entirely independently in an office downstairs with any reporters who wanted to come in and talk with him about their

stories. It wasn't mandatory for anyone. The feeling is, if you talk to any of our staff, that having that kind of spurt makes them feel we are interested in having them advance professionally. We'll be doing the same thing at the *Tribune*."

Despite this effort, the two papers have experienced a high level of turnover in the last eighteen months; at least twenty editors and writers have left. Yet to term this an exodus would be, in Klein's words, "a gross misnomer." Some of them, he says, were snatched away by other papers; others got out of the newspaper business; as for some of the remainder, Klein was either glad to see them go or at least would not want to hire them back. He's not worried about finding replacements, citing the

strong ties to sources received recently from a help-wanted ad placed in *Editor & Publisher* for a city editor at the *Tribune*. Klein has also just hired two reporters from the now defunct *Washington Star*.

In making decisions about the hiring of reporters, Klein draws on his philosophy of news. He sees a dangerous trend in the journalism schools, which are "over-crowded with activist reporters," he claims in his book toward advocacy reporting. He blames this on the status conferred on reporters as a result of Watergate. Besides bringing out the best in American journalists, Watergate, Klein feels, revealed another side to them as well. They were "printing accusations they hadn't

checked out thoroughly," thus damaging the reputations of the "more innocent" members of the White House. They turned the daily press briefings, given by Ron Ziegler and his deputy at the time, Gerald Warren, "into an amateur circus." The end result of a loosening of journalistic standards over the years, Klein believes, is the kind of atmosphere that permitted Janet Cooke to play her hoax on the editors of the *Washington Post*. To experience firsthand the results of inaccurate reporting, Klein thinks more reporters should do a tour of duty with the government. (Klein himself, of course, may have carried this a little too far. When he was in the White House, he would — against his better judgment, he admits — respond to

Nixon hit-man Chuck Colson's request for lists of twenty friendly publishers whom Nixon could call at the rate of three per day, as well as requests for lists of reporters considered unfriendly to Nixon.)

Klein regrets that the term "news management" has come to have negative connotations, as an attempt to structure the news in such a way as to lavish attention on one figure or to show favoritism to one political candidate over another by the manner in which the reporting is handled and displayed. "Reasoned, logical" news management, writes Klein in his book, is not detrimental to the public interest; on the contrary, it often works to the advantage of the public, as when a Presidential trip to a foreign capital is so "managed"

that the President lands just in time for prime-time American TV.

Klein says his relationships with newsmakers past and present have no effect on how the papers he's worked for have handled reporting of these figures. This includes, for example, the way the *Union* and the *Tribune* are now covering Mayor Pete Wilson, a friend of Klein's for nineteen years.

The two men met in 1962. Klein was working for Richard Nixon in his ill-fated gubernatorial campaign against Pat Brown; Wilson had just graduated from Boalt Law School at UC Berkeley and was awaiting the results of his first bar examination (he would fail three times before finally passing on the fourth try). Klein

picks up the story from here:

"He came into our gubernatorial campaign as an advance man. Pete and I became good friends during this time. I recognized that here was a bright young man, trying to decide what he was going to do. So I persuaded him to take a good look at San Diego as a possible place to practice law. He was already interested in San Diego, so he came down here and I arranged for him to meet with two or three law firms. He eventually went to work, as whatever you do as a lawyer before you pass the bar, with Lewis Silverberg and Chuck Karpinsky. That is the start of our relationship."

"A lot of what Pete did in the assembly, and later as mayor, occurred while I was

away on the Presidential campaign, and in the first term in the Nixon White House. We always had a lot of contact, though. I was not advising him on races. We'd talk about issues."

The relationship has continued. Wilson was among those who gave "sound informal advice" to Klein while the latter was writing his book; in that book, Wilson is described as an "astute mayor." According to Klein, approximately a year and a half ago, he arranged a meeting between J. Robert Florio (another of those who advised Klein on his book) of the Fluor Corporation (one of the major corporate clients Klein had as media consultant) and Pete Wilson. Yet, says Klein, his involve-

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# Herb Klein

(continued from page 14)  
ment had nothing to do with the \$10,000 contribution the corporation made to the Wilson-for-governor campaign. More recently, a few months ago Wilson's San Francisco office distributed a news release which bore Klein's name, among others, as one of the mayor's key supporters. This was done without Klein's authorization, he says, which made him "very angry" when he found out about it, and he immediately insisted his name be removed. (According to a former staff reporter, this incident upset *Union* state editor Steve Green and political writer George Condon, who, until it got straightened out, felt they had been "set up" by Klein.)

In the pages of the *Union*, a Pete Wilson story usually appears on page one or three of the first section, and is lengthy. Titles attached to these articles are often upbeat, as in the June 12 report on page three, "Fund-Raising Success Buys Mayor Wilson," the July 1 report on page three, "Mayor Reaches Election Fund Goal," or the page-one story five days later, "Pete Wilson, Eternal Optimist." When Wilson goes elsewhere in the state for a fundraiser, this will usually trigger a prominent story in the paper the following day.

Conversely, when Wilson's political adversaries come here for fundraisers, they are usually relegated to the back pages, particularly if they are Democrats. On June 12 (the same day of the Wilson fundraiser story), a report on a visit to San Diego by Los Angeles Mayor Tom Bradley to discuss his own campaign appeared on page twenty, ten pages behind the second half of the Wilson article. Jerry Brown and George Deukmejian have received similar treatment, as in the July 26 article appearing on page three of section B, "Brown Attends 'Evening of Stars,'" or a report published June 13 on a visit to town by the state attorney general — when it was still possible Wilson and Deukmejian might



square off against each other in the Republican gubernatorial primary — which appeared on the last page of the same section. When criticism of Pete Wilson does appear, it is usually treated as local news; consequently, it appears in the second section. There, on pages one or two, appear stories such as the genuinely thought-provoking June 21 article, "Sell or Lease? Council Must Decide How to Manage City Land," critical of the mayor's decisions to make land sales to selected corporations at prices below what the city could have earned through competitive bidding; or the June 20 report, "Mayor Shoulders Blame for Convention Center." It was in the second section that the news Pete Wilson's wife had filed for divorce was announced — the same day, incidentally, that a Wilson fundraiser appeared on page three of the first section.

Asked if this sort of reporting and positioning of news stories on Pete Wilson represents news management in the negative sense of the term, Klein answers, "Pete Wilson is the mayor of this city. The people are interested in him. Besides, there are not that many big political figures in San Diego." Gerald Warren recoils at the very suggestion of news management. "Pete Wilson has dominated the news for nearly a month now," says the *Union* editor. "Our reporting on him is as astute and as tough as, or tougher than, it has ever been."

Klein says he has not discussed the coverage of Pete Wilson with any reporters at either paper, nor has he had anything to do with the way the stories are displayed. The mayor has called Klein twice to say he felt reporters had made remarks disparaging to his campaign for higher office. On those occasions, Klein says he has asked the mayor if there were any inaccuracies; if not, he has supported the writer. "While the mayor might gripe to me about stories," he says, "that doesn't change the stories."

That, in the past, reporters from the *Tribune* have been witnessed in the mayor's office after hours, drinking wine from Pete Wilson's private stock, is news to Klein. He has set up no rules regarding the manner in which reporters socialize with news sources — except he expects them to have the maturity not to permit it to affect their news judgment. But no one can deny the significant level of crossing-over that has occurred between the two newspapers and city hall. Otto Bos, the mayor's press aide and campaign manager, was formerly chief political writer at the *Union*. Larry Thomas, also a former reporter at the *Union* who is now with Bechtel Corporation in San Francisco, preceded Bos in the mayor's office. Former *Tribune* reporter Bernard Hunt worked this summer — however briefly — as administrative assistant to city council member Susan Gold, a close ally of the mayor. At the very top of this pyramid are

(continued on page 22)

In the *Tribune*, Wilson articles may be found in different spots in the first or second section; fitting in with the overall pattern of condensation of news in the afternoon paper, they are also briefer. A noteworthy exception was the August 24 page-one story (replete with a color photo of the mayor) saying he had "effectively revolutionized" city government by wresting the power to run the city away from the city manager.

As in the *Union*, criticism of Wilson usually appears in the second section of the *Tribune*. Here, too, the news of the impending divorce was announced. "The timing could have been worse," a staff reporter wrote on July 1, noting that the 1982 primary season was still nearly a year off. "That way, the separation will not be as fresh in the public's mind when the election nears."



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## Herb Klein

*Continued from page 24*  
Union associate editor Peter Kaye, Wilson's former campaign manager, Union editor Gerald Warren, who calls Wilson "an old friend," and Herb Klein.

"The connection between Pete Wilson and the two papers is solid," says Bob Dorn, who spent eight years as a reporter at the *Tribune*. "He is their correspondent in city hall. Whatever he needs, he gets. There is a cheek-by-jowl relationship. If you're a muckraking reporter, you have to make damned sure in advance just whose muck you're going to rake."

In Sacramento, Ed Salzman, editor of the *California Journal* (an independent monthly magazine analyzing state politics and government), says, "Now that he is an official candidate, the papers will go balls-out for Pete Wilson. They will lose sight of impartiality as the campaign progresses."

Klein does not understand what all the fuss is about. He does not interfere with reporters, and says, "No subject is taboo here." Retired Copley editor Lyle Erb backs him up on this. "Herb Klein has absolute integrity," says Erb. "He is the only man who came through the Nixon White House with his integrity intact."

Outsiders are more skeptical. UCLA economist and Voohis biographer Paul Bullock says, "Integrity is the last word I would associate with Herb Klein or Richard Nixon." A former reporter for the *L.A. Times* who does not wish to be identified says, "Klein is a flack. He talks out of both sides of his mouth. He has never had a full, complete career in the news because he was always going off like a good soldier to be an advocate for Nixon. He lacks the impartiality necessary to be editor-in-chief."

This criticism strikes at the very heart of



the matter. Herb Klein's career is so entangled by personal relationships with newsmen that the question of possible conflict-of-interest may only be able to reach a long-deadened nerve. Even in his book he admits of his days in the Nixon White House. "Loyalty clouded the view of too many of us," and now Klein is back in San Diego as the editor-in-chief of the two biggest newspapers in town, maintaining a close relationship with the mayor. While this may not lead to a local version of Watergate, there are those who fear it could help create an atmosphere in which *Union* and *Tribune* reporters hesitate to dig after Wilson if they know that Herb Klein is privately touting the man for higher office.

It is not that Klein cannot distinguish between press and propaganda, as Martin F. Nolan wrote, so much as it is that he seems to confuse the difference between press and publicity, between the public's interest and self-interest. His attitude has remained consistent for thirty-five years — from the current reporting on Pete Wilson in the *Union* and the *Tribune*, to the

review of Klein's book when he first returned here, to the reporting on Richard Nixon in the *Alhambra Post-Advocate* in 1946.

The real crucible for Klein could lie ahead, not as editor-in-chief (and he clearly seems to be in charge again at the *Union*) but rather in his position as a news executive, as vice president of the Copley Newspapers. In *An American Life: One Man's Road to Watergate*, former Klein deputy Jeb Stuart Magruder called Klein "a terrible administrator. He wouldn't delegate authority and when he was traveling, as he often was, nothing would get done. The President or Haldeman would ask for something, but no one in Klein's office was there to provide it." White House legend had it that everything went into Herb's briefcase; nothing came out. According to Magruder, on a coast-to-coast flight, Klein would take a pair of airline slippers in the briefcase, right atop the President's unanswered memos.

One source very close to Klein defends him this way: "He's not an intellectual. But he has the ability to walk into a room

where there are warring elements, and without knowing a thing in advance, figure out what needs to be done to solve the crisis. I've seen him do it dozens of times." Helen Copley, who did not respond to a request to discuss Klein, might value that kind of diplomatic ability more than administrative skill or swiftness of response; she needed someone who could make editorial decisions without getting too big for the job in the process. Jim Copley's son Michael, who, with his sister, successfully sued their stepmother in San Diego Superior Court for improperly managing their share of the Copley estate (the case is now in the state appellate court on appeal), says, "She can intelligently hire capable people. But she does not want a powerful, aggressive man to compete with her. She has no one like that working for her." Including Herb Klein. He is a soft-spoken man who can call her two or three times a week to let her know how things are going in Mission Valley, yet he does not nag her with trivia. He has the experience to fill the vacuum that has existed ever since the day she demoted Brute Krulak, and also the pedigree to be able to lunch with her easily in La Jolla (where he also resides, in a condominium). He goes back to the days when she was just one of three secretaries working outside Jim Copley's office, yet he showed the good sense not to try to muscle in on her in the aftermath of her husband's death. He is, in sum, a trustworthy, non-threatening individual who also happens to be a genuinely nice, likable guy.

With nearly twenty-five years of Copley newspaper experience in his background, Herb Klein has come back to San Diego to help out an old, old friend. But it is obvious this is no "sunset" job in preparation for retirement. If and when he does retire (he says he's given no thought to the subject), he intends to write "a lot more books," dealing with his special area of expertise — the media. He also says he has yet to decide whether these will be works of fact or works of fiction. □

## THE MAN BEHIND THE MOON SHOTS

BY STEPHEN HEFFNER



Alan Shepard with a golf bag.

At first this story seemed destined to be an unpleasant one. It appeared doomed to the domain of the jaded, hard-nosed reporter, the melancholy, cynical view, the darkly incisive style of a misanthropic depressive like Joan Didion, whose pronouncement in her preface to *Slouching Toward Bethlehem* that "writers are always selling somebody out" was made with a curious, poorly disguised pride. Such a telling might have gone like this:

DEL MAR — Fame can be a deadly disappointing thing, and nobody knows that better than Jack Harden, the sixty-seven-year-old golf professional at the Surf and Turf Recreation-RV Park in this seaside community. A former touring pro who has played alongside the greats of the game — Hogan, Snead, and Palmer included — Harden presently shares his time with the helmeted and knee-padded teenage stars of the Surf and Turf Skateboard Park. In another time, Harden grappled with the great courses and legendary golf holes of America. Now his challenge is to master the thirty-six holes at Surf and Turf, where the toughest is either number fourteen on the north course, an eight-yard par two whose fairway carries through a miniature picnic "N Chicken, or number one on the south course, a seven-yard par three with a replica of an outhouse straddling the fairway. The man who built the golf club that Alan Shepard used on the moon in 1971, the man whose name is printed on each of the balls Shepard stroked on the lunar surface, Harden is reminded of his cosmic distinction only when he passes the Surf and Turf games arcade and the buzzing and ringing and exploding video vistas of "Asteroide," "Moon Cresta," "Space Race," or "Space Invaders." He is the lord of a dusty driving range bordering an even bleaker overflow parking lot for the Del Mar race track; here he spends his days teaching tourists and leisure-blessed locals the finer points and the sublime values of a proper golf swing — this for an hourly wage. The glory years; the lovely strings of threes and fours on winning scorecards; the trophies; the six-iron of the Milky Way standing in a barely noticed case in the Smithsonian, sans the name of its creator; the three corroding, melting golf balls awaiting the afterlife on an airless, deserted colony, a pitiful way station on the road to and from the bang of our beginning and the whimper of our end; the events and artifacts of a lifetime, more eventful and distinguished

than most, now seem of little value to this older, common, workaday life, events sadly remembered and discussed only at the urging of carrion picking, scavenging reporters.

So much for first impressions. The truth is that there is a much happier side to the story, and one need only ask the bespectacled fellow in the straw Sam Sneed hat, the patient angel out there on the lemon tree, the man himself, to discover that Jack Harden has enjoyed his life, including the 1981 version, and that he thrives on a humble though undiminished pride in his accomplishments. In a soft-edged Texas drawl, he sums up his career choice neatly: "I played golf since I was a little kid. I just loved it, that's all there was to it. Wasn't anything else I wanted to do. 'Course, I could've made more money in other kinds of business. I had a chance to buy a refrigeration business, the whole thing, for a few thousand dollars, and now you couldn't buy it for a few million. I almost did it, but I knew it wouldn't make me happy, wasn't what I wanted to do. What I wanted was to play golf and be in the golf business."

In the 1930s he was one of the top amateur players in the Southwest, and before long he turned pro, holding down a club job in his home town, El Paso, and playing in the PGA tournaments whenever the tour came south in the winter. "I had my family to take care of, you see, so I always kept a steady job as a club pro. That didn't leave room to follow the tour. But in the winter the work at the club would slow down and I'd play the southern swing and some California tournaments. One year my home course was being overhauled and

(continued on page 24)

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# MOON SHOTS

(continued from page 22)  
there wasn't much for me to do, so I left and played a few months on the northern swing of the tour. This was 1950 or so. Playing regular like I did pretty well. After expenses I cleared about \$6000, and that included a set of plane tickets for my wife and two boys to fly up and see me. That's about the most money I ever made playing. If I could've putted better I would've made a lot more. My strength has always been accuracy. I'm a very accurate player. From tee to green I was as good as anybody. The difference was the ten- to fifteen-foot putts. Guys like Palmer and Casper would have ten putts like that a round and make six or seven. I'd make two.

Harden retired from the regular tour in 1962 and concentrated on his job as head pro at the River Oaks club in Houston. It was there that he met a man whose brother was an engineer working on the Apollo 14 project for NASA. The engineer men-



Jack Harden

tioned to his brother that Alan Shepard wanted to play a little golf when he reached the moon, but that he was having trouble deciding how best to bring a golf club along without NASA officials knowing about it. The brother offered to bring the problem to his golf pro at River Oaks.

"Well, the man came to me with the idea," Harden recalls, "and he said that maybe I could try to fit a club onto the specimen tool that Shepard would carry to collect moon samples. The specimen tool was a thing with a collapsible shaft and three different heads you could snap into the end

— a hammer, a pick, and a small shovel head like a spade. I said, 'Sure, I'll try, just show me how it has to fit.'"

"So, the brother acts as the go-between and brings me a blueprint of the tool and then one of the actual specimen tools with the spade head on it. I had to promise to keep all this quiet, which was fine with me. I had a lot of respect for Alan Shepard. I was glad to help him however I could. Well, I took a six-iron from an old set of Wilson clubs of mine — I still have the set at home — and I cut the club head off at the bottom of the shaft. Then I cut the spade from the short shaft it had that let it lock into the shaft of the specimen tool, and I fit the club head onto the stubby shaft where the spade used to fit. After that, all you had to do was snap the six-iron head into the shaft of the specimen tool and you had a golf club.

"When it was finished, I put the club in a plastic bag with three of the balls I used on the practice range at River Oaks. The balls were solid plastic core jobs from Spaulding that were made just for hitting on a range. I figured that these would be better than regular balls because of the heat. It gets damn hot on the sunny side of the moon. If you leave a regular golf ball

in the sun for too long it'll sort of melt, flatten out. The range balls are a lot tougher. The deal here was that we'd had all kinds of trouble with people stealing the range balls, so I'd started ordering them with my name on them. The balls Alan Shepard hit on the moon had double black stripes around them and 'Property of Jack Harden' printed on them."

Apparently, the secret of the golf club caper was well kept; there may have been fewer than two dozen people who knew in advance that Alan Shepard was planning to make novel use of his official moon specimen tool. None of the normally thorough NASA officials thought to ask Shepard about the extra bulge in the pocket of his space suit as he stepped onto the rocket the day of the launch. Why should they care, you ask? Who knows? But care they did, as Jack Harden found out. "I was at home in Houston when a UPI reporter called me," he recalls. "He was real excited and said, 'Are you Jack Harden?' I said, 'Yes.' He said, 'What do you know about Alan Shepard hitting a golf ball on the moon?' I said, 'I know he was going to do it.' He said, 'How did you know that?' I said, 'I made his golf club.' He said, 'Well, he mentioned your name. Turn on your TV

and you want to see the replay.' I turned on the TV and I saw him hit three balls but the NASA people had cut out the sound for that part of the tape. Shepard said something like, 'Looker here, now, I'm gonna take this golf club my friend Jack Harden made for me, and I'm gonna hit some balls.' This one reporter was the only one who caught what he said, but NASA wouldn't let it go out on national television.

"Next thing I know, a few weeks later this fella calls me from the space headquarters in Washington and he wants to know how much money I made from making this golf club. Well, this made me mad and I told him I hadn't made one damn nickel. I did it for Alan Shepard as a personal favor and I resented him bringing up the idea. And he says he doesn't believe me, doesn't believe that somebody didn't pay me plenty of money to do it. I told him I didn't give a damn what he believed and I was getting pretty insulted by all this. A week later another one calls from the same office in Washington and he wants to know the same thing and also how much money Alan Shepard was paid to hit balls on the moon. They thought sure there was some

kind of conspiracy going on. Afterward, they got Alan Shepard to swear not to talk about it."

When the backstage hysteria subsided, the Smithsonian agreed to display the well-traveled six-iron, mentioning who had played it and where, but avoiding note of its creator. Not did anyone bother to notify Harden that his club was, in fact, on display. He learned that news from a relative who had vacationed in Washington and was surprised to find the club in the museum. In the meantime, three golf balls, each bearing in bold black print the name of a certain Earthling golf professional, sat in the lunar dust, claiming for their former owner a distinction shared by few, that of having his human name attached, literally, to the Earth's only moon.

The logical question here is, What does Jack Harden think these days when he looks up at our big satellite? "I haven't been able to spot my balls yet," he answers, "but that doesn't mean I don't think about them. I worry about the heat, I worry that they might be deteriorating in the sun. I hope someday other astronauts will find them. I hope at least one of them rolled under a rock and is surviving in the shade. I'm happy to have had a small part in the

space program. My only regret is that they didn't put my name on the golf club in the Smithsonian Institute. Someday I'm going to go back there with the pictures I took of it and try to get them to give me credit."

Simple recognition for his handiwork is certainly Jack Harden's due, but there may be a greater reward. Consider: What clever lawyer worth his fee would not be intrigued by the suggestion that there exists a triangular plot of lunar dirt, demarcated at the corners by survey balls that state clearly the name of the owner of this odd-sized country estate? Is there anyone — individual, corporation, state, or nation — who has any more explicit real estate signpost on the first moon shuttle, one to declare certain dry seas, dusty plains, and photogenic meteor craters to be the 'Property of Jack Harden'? Would NASA be interested in knowing that Alan Shepard was a licensed real estate broker before he was a moonwalker? Is anyone surprised to learn that Harden has booked two advance tickets on the first moon shuttle, one for himself and one for an architect who specializes in designing vacation homes? "The first project will be a nine-hole golf course," Harden notes. "Then we'll build the house."

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# Sick Sense



James Patterson, Patricia Elmore, Peter A. Jacobs, Chuck Hilbert, Roger Lewis, Pamela Adams-Regan

JONATHAN SAVILLE

**Funeral March for a One-Man Band**, currently in an excellent production at San Diego Rep, is about a victim of cancer awaiting the operation that will decide whether he lives or dies. Ron Whyte's play belongs to a vast and ever growing category of modern theatrical works, that devoted to depictions of extreme clinical and social misfortunes. We may call these "disease plays." They supply absorbed audiences with answers to such questions as: What is it like to have cancer? What is it like to suffer from stroke-induced aphasia? What is it like to suffer from terminal dementia? What is it like to be a senile patient in a hospice? What is it like to live with a schizophrenic? What is it like to have a severely retarded child? What is it like to be paralyzed from the neck down? What is it like to be an elephant man? You will recognize the type and can doubtless extend the list.

Some of these plays are good and some are bad, as is the way with plays, but what is of particular interest in them is their own status as morbid symptoms. What can one say about a culture in which a very substantial sector of the theater is concerned with sickness? It should be noted at once that these are not symbolic plays, using physical illness as a metaphor for a sick society or a rotten universe. They are about just what they seem to be about: the various pathological conditions to which human bodies are vulnerable. Never before has there been such a desperate interest in syndromes, symptoms, hospitals, chronic pain, and incurable conditions, and never before have playwrights been so prodigal in catering to that interest.

It is the overuse of our preoccupation with health, we take our afternoon jog, eat our low-cholesterol, low-sodium, organic

cancer in his leg; it takes place in the cancer ward of a hospital. The most important thing about Michael is that he has been crippled for most of his life — that is, he has always been a victim of his body's failures, he has always lived with disease. Virtually all the information we are given about his past revolves around this single issue: his parents' attitude toward his crippled leg, the brace he had to wear, the social difficulties he encountered, and finally the development of his cancer in the very part of his body that has from the beginning been central to his sense of himself. Michael had a close childhood friend whose chief characteristic was that he died of meningitis. He has a lover, but the chief focus in the presentation of their relationship is the way she deals with his being a cripple and with his cancer and potential death. Neither the friend nor the girl has much character aside from this disease function; the same thing may be said of the parents. The same thing may be said of Michael himself, whose only other prominent characteristic is one that gives a realistic justification for the fact that this play is a musical — that he is a songwriter. The play is not all about how one ought to live; all that counts is confronting the mortal illness.

**Funeral March for a One-Man Band** is thus a relatively narrow play, quite self-limiting in the areas of experience it presents for our attention. Nor is it in any sense a profound exploration of the psychology, theology, or metaphysics of death and dying. It presents no theories, adheres to no system, draws no universal conclusions, and has little in the way of philosophical discussion or meditation. In the eye of his operation, Michael evokes and wrestles with his past, not so much in order to appreciate the value of his life up to that point (ethical judgments have little place in his world) as simply to review the reality of his existence at a moment when that existence may be about to cease. To bring this material on stage, the playwright has identified with the healthy life. If all we have is health — if neither society nor cosmos, neither history nor God, can be depended upon to give meaning to our existence — then anything that can damage this precious (and indeed solitary) possession must be seen as the totality of evil, our own equivalent of sin, moral failure, punishment, and hell. Old-fashioned notions of the quality of life, judgments as to whether we have lived intelligently, responsibly, courageously, lovingly, recede into the background; what counts is not the heart's love but its systolic and diastolic pressure, not remorse of conscience but the breakdowns of liver function. **Funeral March for a One-Man Band** is considerably less clinical in its approach than many plays of its type — precise medical details are scanty — but it shares with the whole genre a relative lack of ethical concern and an emphasis on the mere basic fact of being alive or being dead.

It is a play about a songwriter named Michael, in his mid-thirties, who has

the real world of the hospital, where Michael, afraid of his imminent operation, is consulting suicide.

These devices provide an aesthetic excitement that obscures any narrowness or shallowness in the play's ideas and scope. Then there are the songs, clever parodies by Melvin Marvin and Robert Sataloff of various styles of American pop music — and staged in the Rep's production with wonderful inventiveness by director Douglas Jacobs. The inventiveness of the script is in fact beautifully mirrored by this production, with its precision timing, its vitality of stage business, and its striking black-and-white set by the immensely talented Robert Green. The cast is one of the strongest the Rep has ever chosen. Peter Jacobs (Michael) demonstrates at all moments the expressiveness, the drive, and the remarkable sense of authority — as actor and person — that we have come to expect from this fine San Diego actor. His choked-up singing of the bravado song "I Am Not Afraid" is a piece of acting of the greatest skill and the most potent emotional effect, especially coming as it does after a whole evening of cool, self-deprecating, ironic facial expressions. As the young Michael, James Patterson gives an equally brilliant performance, reaching his high points in the harrowing bitterness of the song "Kill It Now" and in his sentimental moments in the show. Michael's hallucinations of a sermonizing preacher from the "Church of the Last Affliction," Plump Chuck Hilbert makes the most of his figure and of his delightful comic talent in such hilarious numbers as the Elvis-like parody "Teen-age Tenderness." As Joanna, Pamela Adams-Regan has the most challenging role in the show: her character is the only one that actually develops, as she grows from a rattle-brained child to the serious and tender adult carrying a very teen-ager getting into a tight sweater or holding back her tears as Michael, in the hospital, withdraws from her emotionally. Miss Adams-Regan rises splendidly to every challenge the script offers her. There are sensitive acting performances by Patricia Elmore and Jack Mindes as Michael's parents, and lively musical performances by Maria Zekan-Czoka, Lawrence Zekan-Czoka, and Matt LeClair, wittily dressed (in Douglas Jacobs' boundlessly clever staging) as a nurse and two orderlies.

I did not learn much about confronting death from **Funeral March for a One-Man Band**. Perhaps I am more concerned at the moment with confronting life, or maybe I have just had enough of disease plays for the time being. But I found it an extremely stimulating theatrical experience — an opportunity, among other things, to see some of San Diego's finest actors and one of its best stage directors working at the peak of their form. This is not, finally, a morbid play. It affirms life in the speech with which Michael, at the end, tells us that he decided not to die. But even more strikingly it shows that irrepressible inventiveness and energy that make theater affirming institutions our species has devised.

## Restaurants

### Last Quack in Lemon Grove

ELEANOR WIDMER

**The Restaurant:** Peking House  
**The Location:** 8015 Broadway, Lemon Grove (469-4757)  
**Type of Food:** Mandarin and Szechuan  
**Price Range:** Individual dishes from \$1.40 to seventeen dollars  
**Hours:** Open daily, Monday through Thursday, 11:00 a.m. to 10:00 p.m.; Friday and Saturday, 11:00 a.m. to 11:00 p.m.; Sunday, 1:00 p.m. to 10:00 p.m.

**The Restaurant:** Sun's Kitchen  
**The Location:** 5525 La Jolla Boulevard, Bird Rock (454-8625)  
**Type of Food:** Natural Mandarin and Cantonese  
**Price Range:** Approximately three dollars to seventeen dollars (most in the five-dollar range)  
**Hours:** Open daily, Lunch: Monday through Saturday, 11:30 a.m. to 2:30 p.m.; Dinner, Sunday through Thursday, 5:00 to 9:30 p.m.; Friday and Saturday till 10:30 p.m.



Illustration by Elizabeth Martinez

A vaudeville comic who rose to small fame on radio and the movies in the 1930s, Joe Penner, used as his signature line the query, "Hey, you wanna buy a duck?" Zany as this may sound in the ordinary context, the line implies the improbability of buying and keeping a live duck, especially in an urban scene. By extension, it's equally difficult to prepare a duck at home and sometimes it's treacherous to order one in a restaurant. Duck is a fatty creature, and if not properly prepared and basted with loving devotion, it may end up a slimy, stringy, gamy mess. Therefore, when I gaze at a menu, I often hear the reverberations of Joe Penner demanding in his quacking voice, "Hey, you wanna buy a duck?" And more often than not the answer is a resounding "No!"

Yet Peking duck, the Chinese preparation, is one that almost anyone may risk. For one thing the recipe has been perfected for hundreds of years and for another the finished product emphasizes the crackling skin. To achieve that remarkable skin, air is blown between the skin and the meat. This stretches the skin, breaks the fat formation, and allows space for the fat to melt and drip out while roasting. The duck is then scalded with boiling water, dried, and a coating of sugar water is painted on to assume a deep, rich color and the caramel flavor which we associate with the dish. Finally, the duck is roasted. In the event that you've ever wondered why Peking duck is so expensive, the answer lies in the elaborate preparation.

The famous Chinese chef, Irene Kuo, reported that when her friend came upon her blowing air into a duck, she cried out in astonishment, "Good Lord! She's doing mouth-to-mouth resuscitation with a dead duck!" Last year suffer from the same experience, Irene Kuo suggests that you use a

clean bicycle, balloon, or football pump with a rubber-hose attachment to inflate the duck. Then, holding the duck by a hook (a coat hanger will do), dip the duck repeatedly into boiling water for five minutes. Then dry the duck for six hours, hanging it in a well-ventilated place, such as over the shower rod in the bathroom. Afterward, apply boiled sugar water until well coated, and then let the duck dry for another six hours, this time on your counter. While it is drying, you may prepare the *hoisin* sauce (a blend of soy sauce, sugar, salt, chili peppers) and the Chinese pancakes that you wish to eat with the duck. If you're exhausted just from reading this, forget the whole thing and go out and order it in a restaurant. A whole Peking duck will cost upward of seventeen dollars, but take my word for it, it's worth it. If you've added up all the hours it requires to do this duck properly, you will recognize its bargain value.

One of the best Peking ducks I've ever had is available in a rather distant area, in Lemon Grove, at Peking House. The preparation is outstanding, and if you are a fan of this dish, you won't be disappointed. I've rarely encountered a skin of that color, texture, and flavor. There were five in my party, which meant that we each had to pay \$3.50, and it was the highlight of our meal. I always eat one pancake only, with *hoisin* sauce applied lightly — too much sauce will obscure the delicate flavor of the original. The rest I eat without pancakes, for the sheer joy of tasting a good duck. At Peking House the entire duck is carved at the table, but the carcass is whisked away. He sure to say that you like the carcass to stay with you — it's great fun to pick at it.

Apart from its great masterpiece, Peking House offers Mandarin and Szechuan

dishes, most of them of average preparation. I would, however, especially like to praise the lemon chicken, a dish which has unkind variations. At Yet Wah, for example, the skinned chicken seems to be stir-fried and then a lemon sauce is added, but the chicken itself does not have too much flavor. At Peking House, an entire breast is coated with butter, deep-fried and then covered with lemon sauce (\$4.95). The sauce was a marvel and is also available on shrimp (\$6.40). I mention this in the event that you wish to order the duck first and then prefer seafood. (I happen to be a great lover of poultry and could eat duck and chicken in sequence without tiring of them.)

We had the shrimp with cashew nuts (\$6.70) and the Kung-Pao beef (\$5.50), both adequate but not extraordinary. One of our friends wanted sweet-and-sour pork (\$4.50), but after the subtlety of the lemon sauce, the sweet-and-sour was both too thick and cloying. The mixed-vegetable dish (\$4.20), alas, was overcooked and a bit similar in taste to the brown sauce used in the shrimp.

For dessert, we had what is listed on the menu as toffee bananas but which are, in fact, fried bananas (\$3.50). These are large bananas which are threaded with pulverized red beans and then fried in butter. Superb!

Though local residents obviously benefit from the Lemon Grove location, it is a difficult and long trek to reach Peking House, especially from North County. It is unfortunately true that if we drive long distances, our expectations are raised too high and we grow more frustrated than if we drive only a few miles. For this reason I must cautiously recommend Peking House for its superior service and some of its excellent dishes, and admit that some are

quite ordinary. We were fortunate enough to have a generous waiter who kindly explained the ingredients of each dish and who lavished great attention on us because we said we had come from as far away as La Jolla.

If I were to return, I would order the Peking duck followed by the Peking chicken. Although Peking chicken is listed as an appetizer, it consists of mixed chicken and mushrooms which you wrap into lettuce leaves. In addition, I would order the lemon shrimp plus the Mandarin noodles to precede course (I watched the making of the noodles during the nightly noodle ceremony.) Of course the fried bananas would top off the meal. If Peking House were to move to San Diego proper, its chef (who cooked in New York) would be inspired by the many Simples who abound here.

It's always a pleasure to write about success stories, of which the Chinese restaurant Sun's Kitchen is one. I originally encountered the owners at the location of the current Yoshino's on Washington Street, then followed them to Mandarin Palace in Pacific Palisades, Pacific Beach. From there I was a loyal patron in its tiny Pearl Street shop in La Jolla. Sun's Kitchen has moved this past month to 5525 La Jolla Boulevard (next door to Ocean Fresh Restaurant) and many new items have been added to the menu. Those who are familiar with the restaurant must know that the cooking uses no starch in its sauces and no MSG. Therefore it calls itself "a natural Chinese restaurant." Its new location is larger, but somehow not large enough, and my suggestion is that you get there very early or relatively late to avoid the crush. The noise level also seems to be too high.

But the new dishes are an incentive to put up with the noise and the possible wait. These include, among others, spiced crispy game hen, almond shrimp, steamed whole fish, lemon chicken (or lemon shrimp), chicken in bird's nest, and Chicken Soan, which is served with lettuce. These lettuce dishes have sprung up everywhere lately and are all quite marvelous because you use the lettuce as if it were a tortilla. The bird's nest I've had only in Vancouver, Canada, and it consists of a latticework of potatoes which are deep-fried to form a nest into which chicken and mushrooms are placed. It was every bit as good as my expectations.

Of the new dishes I've tried, I recommend the almond shrimp because it's akin to a French dish, with a light and marvelous sauce and it includes a nice balance of vegetables for contrast. The lemon chicken is different in preparation from the one found at Peking House. At Sun's Kitchen the chicken is deep-fried in batter in small pieces and the lemon sauce is very thin, although delectable. Service is still a bit ragged but the food is better than ever.

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# Roger, Gene, and Me



Gene Siskel, Roger Ebert

DUNCAN SHEPHERD

On three separate occasions last week the local PBS outlet presented an encore of a *Sneak Previews* episode described in *TV Guide* as follows: "Critics Gene Siskel and Roger Ebert show how they write re-

views." Now this, I said to myself, I have got to see. I would gladly have seen it all three times, as a matter of fact, had it not been opposite Padre baseball one of those times and opposite *Leave It to Beaver* another. A newly recorded introduction to the show told us that this was "one of the most popular" of the entire series, and

when we consider that the series itself is said to be the most popular on PBS, we realize we are faced with more popularity than any healthy social animal could afford to turn up its nose at.

That I had managed to miss this installment its first time around, early last year, is not so remarkable. I miss many more than I catch. But while my attentions to the program have been rather fickle, my responses to it have been constant: first, to hope against hope that its popularity is due to its copious film clips, and second, whenever Ebert and Siskel claim the stage, to pull the sheets over my face in mortification at the thought that anyone might get the idea this is an acceptable level of cinematic discourse for two professional film critics (or for two anybody past the age of eleven). The show last week, however, created an unusual situation in which the two critics could concentrate for the whole half-hour on a single movie, *The Black Marble*, as a test case for tracing the entire viewing and reviewing process, and it had the unusual result of allowing each of the critics to repeat his true opinion of the movie five or six times, instead of the mere one or two times they are able to repeat themselves on a normal show.

Most of my misgivings about the program, if this were the proper time to enumerate them, would center around the genuine educational opportunities shovelled aside by the blitzkrieg style of reviewing. But this is not a stricture I could very well apply to the popular-demand rerun that had caught my eye last week with its promise of, among other things, how-to tips for the fellow professional. Indeed my only reservation here would be that it never would have occurred to me that such a subject could hold much fascination for the moviegoing layman. How wrong I can be. Obviously there is a lot for me to learn, in more than one way, from two such popular guys as Ebert and Siskel, and — keeping in mind my recurrent problems with communication breakdowns, social ostracism, and whatnot — it struck me as a possibly wise idea to use last week's show as a model for a column in

which I would reveal to my readers a few of my own critical practices, procedures, and aces up the sleeve.

Nothing I can divulge, of course, will come up to the level of glamour and grandeur at the screening of *The Black Marble*. Siskel, having evidently arrived for the popcorn route, is shown entering the seventh floor private screening room, (fading: Ebert already settled in ("Hi, Gene," Ebert says, and Siskel shows right back, "Hi, Roger, howya doin'"), and taking a seat on the opposite side of the otherwise empty room. The suspicion aroused by this that Siskel might not approve of Ebert's cologne, or something, is quickly laid to rest when they each explain how they got choosing a seat in an auditorium. Siskel having a regular favorite seat in every auditorium in town, and Ebert adhering to a mathematical formula whereby he positions himself twice as far back from the screen as the screen is wide (I think that was it).

These privileged glimpses into the world of the private screening room gave me a small pang of nostalgia for my green years in New York when I used to frequent such rooms myself, although the latter detail about the two of them maintaining strict silence when they leave the room and ride the elevator together does not correspond exactly to my own experiences of, for example, John Simon waiting for the elevator to fill up after a screening so as to announce to a capacity-captive audience, in the authoritative accents of Hans Conried, "Only Roger Greenspan could like that one." (The higher competitive level of wit on the East Coast than in the Midwest would account for the differences in elevator etiquette.) I could regale you for hours with New York screening-room anecdotes, but, once again, nothing in the present tense can come anywhere near that

Apart from physical surroundings, where the camera shows Ebert and Siskel to such good advantage, I believe I can match their disclosures well enough in print. For instance, one of the first insights into Siskel is his admission that he always likes to go to a screening on a full stomach, and as corroboration of this he is shown in his Ben Hogan golf cap dropping in at his favorite popcorn shop to buy a fresh-popped, caramel-coated bagful. My own funny little idiosyncrasy in this line, it might interest everyone to know, is my

habit of stopping off at the Plasma Center on my way to a movie and giving up a part of my blood. Similar intimacies and confidences about Ebert and Siskel begin to arrive at a hectic pace once they have comeled at the screening of *The Black Marble*. Siskel, having evidently arrived for the popcorn route, is shown entering the seventh floor private screening room, (fading: Ebert already settled in ("Hi, Gene," Ebert says, and Siskel shows right back, "Hi, Roger, howya doin'"), and taking a seat on the opposite side of the otherwise empty room. The suspicion aroused by this that Siskel might not approve of Ebert's cologne, or something, is quickly laid to rest when they each explain how they got choosing a seat in an auditorium. Siskel having a regular favorite seat in every auditorium in town, and Ebert adhering to a mathematical formula whereby he positions himself twice as far back from the screen as the screen is wide (I think that was it).

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level of glamour. If there are any private screening rooms in San Diego they are a well-kept secret from me, and the common radio station promotion in which the house ends up packed with adolescents, and I sit stuck next to some naïf who gasps throughout *Raiders of the Lost Ark*. These conditions leave me to my own devices to re-create as best I can the ambience of the private screening room. Among my preferred methods are (a) to select a seat at sparsely attended matinees as far away as possible from where everyone else is sitting, and, should any latecomer threaten to take notes, on those numerous occasions, in fact, when I run short of relevant observations to jot down, I often proceed to dash off a letter home to mother, compose a grocery list, or balance the check book, just so as not to have to look at what's on screen.

The flow of personal confidences that had prevailed up to about this point in the *Sneak Previews* show tightened up a bit when it came to the actual writing of their reviews, which was the point in the show where I had been hoping for some practical, helpful advice. Or if not advice, I had been hoping that a frank exposé of their writing habits, assuming these to be anything like mine, would transform *Sneak Previews* into a spectacle as lurid and tempestuous as any Susan Hayward melodrama. But no: the rather prosaic fact that both of them compose their stories on computer terminals (like those in *Low Graw*, one of them noted) could be of no use to any employee of the *Reader* (forget *Low Graw*; picture something more like *Burney Miller*), and I see no reason why I should give away any more professional secrets than they. Let me just keep steep, and perhaps take a tiny step more, by say-

ing that, as to tools of the trade, my own equivalents to the computer terminal would be a library card, a Xerox machine, and a bottle of liquid white-out — handy for my practice of borrowing from the library the collected literary criticism of H.L. Mencken, reproducing a page or two, blotting out inapplicable names and proper names, and pencilling in ones suitable to the occasion.

I was interested in, and perhaps even a little envious of, the closing vignette of these critics, so standoffs to one another after the screening, getting together once their reviews had hit the streets and each of them reading the other's review aloud to the other. Siskel reading Ebert's review to Ebert, and vice versa, and each of them nodding and even voicing agreement at the sound of their own words. My not having any comparable person to perform a similar service for me may partly explain my terrible compulsion to write reviews with which I can disagree when I re-read them later. I shall have to think more about that, weighing the advisability of either psychiatric help or a hired nurse to come round on Thursdays to read to me. Meanwhile I can hardly do better by way of summary than to quote Siskel's final statement, made with that inimitable chuckle of his, to the effect that this is "the only job where you can get up from your desk in the middle of the afternoon, tell your boss you're going to a movie — and he doesn't mind!" I should of course have to make some slight alterations in order for this bon mot to fit more snugly my own situation, something along the lines of it being the only job where you can get up from your bed in the middle of the afternoon, phone your boss to find out if there is an unoccupied desk he doesn't mind your using — and he tells you to go to a movie.

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# Inner Gin



Minerva Marquis, Sheldon Gero

JEFF SMITH

The story of how D.L. Coburn's *The Gin Game* got to Broadway is one of those things you just can't figure. At every stage of its journey, the drama slipped through the nets of theatrical bureaucracy and went straight to the top. It was Coburn's first play, and the resident of Dallas, Texas (without an agent, mind you) sent it to a director he knew in that city. Somehow — and this is where the tale gets a hair mystical, since no one is able to say quite how — the script made its way to actor Hume Cronyn and his wife, actress Jessica Tandy. Cronyn liked the play and wanted to perform it on Broadway, so he sent a copy to director Mike Nichols. Nichols liked it and took it to the Shubert Organization, which owns seventeen of Broadway's "legitimate" theater houses, and which may be the most powerful organization in commercial theater. They liked it, and the play opened October 6, 1977 at the Golden Theatre on Broadway. There's even more. Both the play and the playwright became overnight successes. *The Gin Game* was one of the first American productions to tour the Soviet Union. It also won the Pulitzer Prize for drama in 1977. All of which must mean that there is at least one person out there who probably thinks breaking into the seemingly impenetrable business of theater is a piece of cake.



And they deserve, apparently for good, the last means available in their lives for genuine human contact.

Another reason for the success of the play, and one of the strengths of the Marquis Public Theater's first-rate production, is its rare ability to suggest unseen but recognizable depths. Many of the play's inner workings — the hopes, fears, motivations, pretenses, and anger of the two characters — are masked by a façade that combines a mundane repetition of homely, everyday actions with a comedy of character. During a large portion of the play, for example, Weller merely deals the cards in a ritualistic, unexciting fashion (as he does this, however, the two characters carry on a running commentary on old age and the nursing home guaranteed to curdle the blood in one's capillaries). The actions of the characters are also repetitive visually in predictable, comic ways. Habits recur. He is, at first, a reasonably likable grump. She is, at first, a model of patience. For a long time, it seems, all she does is win at gin. And the reactions of both of them to her awesome string of luck are very funny — for a while.

But very little of *The Gin Game* takes place on the surface. Within the ritual of the game on the porch, inner tensions mount. In the process, other competitions emerge, more psychological in nature. Weller is driven by an urge to win, even if the victory is achieved over an absolutely unskilled opponent (when we first see him, for example, he is cheating at solitaire). Underneath his friendly banter is a desire to dominate — something, someone, for once. The man, we learn, has not garnered too many laurels in his life. And Fonsia, just beneath the surface (though a bit further down than Weller), is playing other games as well. After a while, she refuses to play cards any more. Although this gesture has a look of civility about it — an attempt to alleviate Weller's frustrations — it also has its own manipulative edge because her refusal only increases them. By trying to halt the game, Fonsia is getting back at Weller — at someone — through this form of denial, which she has done before, we learn. The game of gin, in effect, becomes a single posited reference from which the tangled failings of these two persons slowly emerge.

A majority of the production values at the Marquis contribute to this delicate blending of surfaces and depths. (The one major exception is the taped music that begins and ends the performance. Hearing millionaires like Paul McCartney and Simon and Garfunkel sing about the terrors of old age rings hollow. They sound like sore winners.) Joseph Dana's depressing though well-crafted set — realistic in its myriad nursing home details: crutches, wheelchair, bedpans — forces the eye away from it, toward the actions of the characters. As do Nancy L. Godfrey's lighting and Lawrence Croka's sound de-

signs. Both frame the action in lifelike though unobtrusive ways. And Julie Anne Simcone's costumes suggest both depth and surface. One can actually trace the changes in the characters' feelings toward each other through the evolution in Simcone's costumes for each scene.

In many ways, producing *The Gin Game* is a risk, since so much of the play relies on the abilities of the actors and the director to overcome the routine sameness of its setting and situation. But this is the real strength of the Marquis production. Director Tavis Ross, whose recent work with *Sexual Perversity in Chicago* and *Buried Child* was excellent, has fashioned a pared-down, unadorned piece. On his stage there is little to distract one from the interactions of the characters other than the occasional sounds coming from within the nursing home, sounds which suggest that whatever is happening on the porch, until the end of the play at least, is clearly preferable to what's going on inside. Somewhat similar to the Noh drama of Japan, in which the slightest change on stage can be revelatory, Ross's direction eschews overt theatricality. Instead, he guides the observer's eye and ear directly to the play's most elemental workings — to the inner games within the game — in a consistently effective manner.

Ross is aided by two excellent performances. Sheldon Gero is Weller Martin, a gray-haired though childlike loser who is inarticulate, sarcastic, and finally something of a jerk. Minerva Marquis is Fonsia Dorsey, beneath whose kindly exterior there lurks one vindictive human being. Both actors create the distinct impression — I wish I could say how — that they know much more about their individual characters than even their characters do. One senses that there is always more about them than one sees. Yet at the same time, both actors submerge their understanding of the roles they play and re-create the progress of their relationship — from amiable chatter to uncivil war — in a completely believable way, as if for the first time.

I strongly recommend the Marquis production of *The Gin Game*. Coburn's play, which deserved the quietest route imaginable to the top, takes a tragicomic look at old age, loneliness, death, and the machinations of the troubled heart. It is a hilarious downer, so to speak. But one laughs more out of self-defense (a flickle feeling that "there but for the decades go I") than anything else. Like *Talley's Folly*, which closed a successful run at the San Diego Repertory Theatre recently, it is a two-person play in which the basic natures of the characters are revealed. But whereas *Talley's Folly* is constructed along the lines of an archetypal (one finds a heart inside), *The Gin Game* works more along the lines of an onion. As the play peels away at its own surface, all that remains in the end is nothingness.

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# Off the Cuff

What class would you require adults to take?



Lisa Gillet  
Age 9  
Ocean Beach

My mother could use a class in "How Not to Accuse Your Kids Until You Get All the Facts." Yesterday I got accused of putting the milk in the cabinet instead of the refrigerator because she said I was the last one to use it. It made me mad. She always has lady friends over to the house but a lot of times I can't have mine over. It's not fair and I think she could use a class in "How to Let Your Children Make and Keep Friends." Other than that my mom's pretty nice. When we lived in East San Diego, the neighbor kids tried to set our house on fire and the son tried to attack me once. When Mom complained, their mother wouldn't believe her. "How to Control Your Out-of-Control Kids" would be a good class for a lot of parents.



Ralph Redd  
Age 10  
East San Diego

There's a lady who lives next door. She's medium-old but she has this really strange white hair and we can't figure out whether or not it's a wig, and she carries her cats in cages. She's always calling the police, telling them our music is up too loud, which it's not, even though music is supposed to be loud. And she tells them we're running around the streets at five in the morning, which we're not; we're usually asleep by that time. The owner of her apartment told her to get her cats out, but she says she's keeping them for somebody — that they ain't hers. I'd like to see her take a class called "Telling the Truth."



Dahl Phillips  
Age 9  
Ocean Beach

I have certain chores to do: clean up my room, make my bed, dust the furniture, do the dishes and dry the dishes. I don't mind and I'm not complaining because I get an allowance of one dollar a week. What bugs me is that my dad wants me to do the work in the morning and some mornings I have more exciting things to do like play with my friends. He needs a class in "Understanding Why It's Okay to Play in the Morning and Work Later." I'm only living with him for the summer then I go back to my mother. I'll miss him. He needs a class in "Making Sure You Don't Leave the House Until You Let Your Nine-Year-Old Daughter Give You a Kiss."



Mark Thomson  
Age 12  
San Carlos

There was this neighbor lady who had her hair styled way high on her head and she wore lots and lots of makeup that matched everything else — like her hair pins would match her shoes and her sunglasses. She always wore super high heels and every morning she'd come out of her house in a pink bathrobe and sweep the porch and say, "Oh, hi Mark." I really loved her. She has this son who's my age and she was always protecting him. Like he would call someone a name or start a fight and someone else would get in trouble. We'd go over there and he'd say he had to go shopping with his mother. She needs a class, "Stop Being So Protective and Let Your Kid Grow Up." They moved to Rancho Bernardo.



Lisa Blansengale  
Age 9  
Oceanside

There's somebody I care a lot about but I don't want you to mention his name in the newspaper, 'cause I might get in trouble. I'd like to see him take a class, "How to Quit Smoking Dope." He gets all mean and rowdy and stuff. It changes him. I like him better straight. Also, I don't think that breathing in any kind of smoke is very healthy for you. I'd like to see my aunt take a class, "How to Drive Even Though You Think You Already Know How To." She goes around corners too fast and she speeds up when she's going over little bridges. It makes me want to get out of the car.

— Lin Jakary

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## Events, Theater, Music, Film

## Stunt Moan

In the sixty-odd year history of Hollywood film production in San Diego, no other movie made here has been so honored—or had so tortuous and tortuous a history—as Richard Rush's *The Stunt Man*, last year's major cinematic cause célèbre and an unexpected hit among both critics and audiences. The film is, indeed, a strange item to have been so successful; it's vigorous and lighthearted in approach, yet addresses serious themes with thoughtfulness and intensity. The complex

narrative focuses on a movie company at work on a multimillion-dollar antiwar epic. The eccentric, megalomaniacal director (Peter Onorati) shelters a mysterious fugitive from justice (Steve Railsback) by hiring him to replace a stuntman recently killed in the line of duty, and their unpredictable, half-trusting relationship takes the film along many different paths. First of all, it's a lively celebration of the filmmaking

process, next, a meditation on the inherent nature of "reality" and "illusion," and finally an examination of fate versus free will in a capricious universe—all of it presented in a deceptively light-handed manner that makes full use of all the tricksery at the moviemaker's disposal. It's easy to see why a film like this might not have seemed a very commercial undertaking during the eight years that Rush tried to get it into production. In 1970 (fresh from *Gimmie Straight*), he developed the script for Columbia Pictures with writer Lawrence B. Marcus from the novel by Paul Brodeur. The screenplay they came up with was far from the action product everyone expected, and it was rejected, first by Columbia, then by every other major studio in Hollywood. Rush, though, still had faith in the project, and

(continued on page 4, col. 2)

The Stunt Man

## Sugar Meets The Cobra

About two years ago there were six top-notch prizefighters in the 147-pound weight class—each believing that he was The Best Welterweight Boxer in the World. The six (Wilfredo Benitez, Pipino Cuevas, Roberto Duran, Thomas Hearns, Sugar Ray Leonard, Randy Shields) are still around and still the upper-crust welters, but two—Leonard and Hearns—have punched their way to the head of their weight class and are the reigning world champions.

A brief two-year recap: Leonard took the WBC title from Benitez by TKO in November of '79, then lost it to Duran but quickly regained it in a rematch November past. Benitez moved up half a weight classification and is the current WBC junior-middleweight titleholder. Hearns dethroned Cuevas of the WBA version of the crown with a second-round knockout of Pipino thirteen months ago. Duran is staging a comeback after his infamous "No mas!" loss to Leonard. Shields may be spending the next ten years recuperating after

going forty-six rounds with a few of the aforementioned.

How can there be two governing bodies of professional boxing—the World Boxing Association and the World Boxing Council—have been steadfast in their refusal to recognize the existence of each other. So, each weight division has two world champions. The only division sporting a "unified" title is the middleweight class, where Marvin Hagler is top dog. Leonard and Hearns are scheduled to fight next week with the victor becoming the undisputed world welterweight champion.

The Leonard-Hearns fight will take place in the Caesar's Palace parking lot in Las Vegas, and is being billed as "The Showdown at the Palace" by its promoters. A more appropriate title might be "Ring Around the Dollar," as this will easily be the all-time biggest grossing boxing match with more than \$50 million expected from closed-circuit television. Leonard should take home about thirteen of those millions and Hearns at least eight.

After Sugar Ray Leonard won a gold medal at the 1976 Montreal Olympics he was suckled by ABC television and Howard Cosell, who presented him dandy, good-humored and flashy boxing style to American fight fans and star gazers. Leonard soon outgrew ABC's *Wide World of Sports*, incorporated, turned 7-Up, and went closed-circuit. He is most adept in the ring when he uses his foot speed, quick punching

flourishes, and smarts: dance-step and run style. Yet sometimes he feels compelled to show the world he's a puncher

and ends up going toe-to-toe with his opponent, for instance in the first Duran fight and, more recently, when he knocked out Ayub Kalule for the WBA junior-middleweight title.

For the charrette, each team will work inside fifteen-by-fifteen-foot tents at the site itself. Only four people from each design team will be allowed inside their tent at any one time. The architects are likely to work in shifts, twenty-four hours a day during the five days of the charrette, and will probably be used for jazz and rock as well. The design must allow convenient conversation for intimate presentations. This is a tall order and will require an acoustical team of experts, for each kind of performing group will have widely varying acoustical requirements. At the site, the roofed section naturally will have very different acoustics than the open-air section. Some form of electronic sound reinforcement will be necessary, and this seldom has been done successfully. Acoustics is still a black art. The world will be waiting with prickled ears for the first concert there, and the design could be

either a significant boost for the winner or an embarrassment.

The competition guidelines call for 3000 people to be seated under roof, plus blanket seating outdoors for 10,000 persons. The theater must have a thrust stage capable of hosting opera, ballet, theater, civic light opera, and symphony orchestra, and will probably be used for jazz and rock as well. The design must allow convenient conversation for intimate presentations. This is a tall order and will require an acoustical team of experts, for each kind of performing group will have widely varying acoustical requirements. At the site, the roofed section naturally will have very different acoustics than the open-air section. Some form of electronic sound reinforcement will be necessary, and this seldom has been done successfully. Acoustics is still a black art. The world will be waiting with prickled ears for the first concert there, and the design could be

The five finalists are: Joe Martinez and Joe Wong of San Diego. This three-year-old firm won the Oceanwide strand restoration competition, and for this competition they have

(continued on page 4, col. 3)

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# READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is scheduled for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80083, San Diego, CA 92188.

## Dance

Dance Concerts will be presented by Strictly Jazz, to benefit City of Hope Hospital, Friday, September 11 and Saturday, September 12, 7:30 p.m., Seven Oaks Community Center, 18799 Bernardo Oaks Drive, Rancho Bernardo, 487-4058.

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown, 399-1733.

"Re-Improvvised Repertory," a performance/presentation of six dances, explanation of improvisation, and spectrum of human emotions from the comic to the dramatic, will be offered by Interval's Sound and Movement Ensemble, Saturday, September 12, 8 p.m., Interval Foundation, 860 Third Avenue, downtown, 399-1733.

Dances of Mexico, including folk dances, dances of religious and sacred rituals, and courtly dances, will be presented by the Los Angeles-based dance and musicians of Ballet Folklórico Mexicano, Wednesday, September 16, 8 p.m., Montecito Hall, SDSU, 265-6947.

## Film

"May Moon" will be shown Thursday, September 10, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

"The Horse's Mouth," the 1958 film directed by Ronald Neame and based on the novel by Joyce Kilmer, with screenwriter Alec Guinness portraying the eccentric painter Gullay Jenson, drawn from the lives of Oscar Thomas and William Blake, will be screened Thursday, September 10, 8 p.m., La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-3541.

"Hollywood South: Then and Now," a two-night series on films

and filmmakers in San Diego, will begin with director Richard Rush discussing and presenting his made-in-San-Diego film, *The Step Man*, Friday, September 11, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-2931.

Rare Birds of New Zealand and Bird Navigation will be depicted in films shown Saturday, September 12 and Sunday, September 13, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

Two Artists, Georgia O'Keeffe and Mary Cassatt, will be the subjects of two films, screened Wednesday, September 16, 1 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

## Music

"Fifth Avenue Jazz" concert of the Pro Brigham Band will be given Thursday, September 10, 11:30 a.m. to 2 p.m., on Fifth Avenue between E and F streets, downtown, Free, 253-5227.

Friday Evening Concert Series will present an organ and harpsichord recital of Charles Brown, focusing on the shifts and changes in late Renaissance and baroque keyboard music designed to accompany dancing, Friday, September 11, 8 p.m., Smith Recital Hall, SDSU, 265-6947. (Broadcast Sunday, September 13, 11 a.m., KPBS-FM 89.)

Opera, the San Diego Opera will open the fall portion of their 1981-82 season with the most popular of Umberto Giordano's operas, *Andrea Chénier*, a fictional account of a French Revolution love triangle involving the poet André Marie de Chénier, in Italian, with soprano Sherrill Milnes as Girard, tenor Carlo Bini in the title role, and soprano Giovanna Casella as the title role, Friday, September 11, 8 p.m.; Sunday, September 13, 2:30 p.m.; Wednesday, September 16, 7 p.m. and Saturday, September 19, 8 p.m., Civic Theatre, downtown, 236-6510 or 565-2865.

Bluegrass Festival will present the Unstrung Horses, Friday, September 12, 8 to 11 p.m., and the Hard Time Band, with Geoff Stealing on banjo, Saturday, September 12, 8 to 11 p.m., Woodcarver Plaza, 3225 Midway Drive, San Diego, 232-0388.

Irish Music will be performed by

Andy Irvine of Planxty, on mandolin, mandola, bodhrán, guitar, harmonica, and banjo, with guitarists Gerry O'Brien, Friday, September 11, 9 and 11 p.m., Patrist, 3351 Mission Center Road, Mission Viejo (298-8714) and Sunday, September 13, 7 and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia (436-4635).

Bluegrass Jambooree will feature a banjo, fiddle, and mandolin concert, Saturday, September 12, 10 a.m. to dusk, Community Park, Old Castle Road, Valley Center, 749-1489.

Summer Sunday Concert Series will end before the solstice, with a program of Beethoven and Mendelssohn performed by the San Diego String Quartet, Sunday, September 13, noon, Marquis Public Theater, 3717 India Street, San Diego, Free, 298-7674.

Harpsichord Recital of Jennifer Paul will feature the works of Bach, Scarlatti, Byrd, and Daphny, Sunday, September 13, 3:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, 298-9978.

Baroque and Twentieth-Century Music, works of Corelli, Telemann, Poulenc, and Honegger, will be performed by the newly formed Allegro Quartet, flutist Ann Erwin, oboist Karen Victor, cellist Miriam Farrell, and Muriel Hendershott on piano and harpsichord, Tuesday, September 15, 10:30 a.m., room 220, music building, Grossmont College, 8800 Grossmont College Drive, El Cajon, Free, 583-8179.

Full Chamber Music Series will commence with a piano recital of works of Beethoven, Ravel, and Liszt, performed by Marilyn Stevens, Tuesday, September 15, 7:30 p.m., San Diego Public Library, 820 E. Street, downtown, Free, 236-6510.

Noontime Concerts will begin anew, with Renaissance music played by Ruffin Karl Canfield and guitarist Joseph Hov, Wednesday, September 16, 12:15 p.m., French Park, Fountain Hall, U.S. Free, 291-6480 x4296.

Full Music Festival will follow the races with concerts of Dorian, rock, Western, jazz, gospel, and Latin music, nightly through Friday, September 25, 6:30 p.m. to midnight, and wind up with a German Oktoberfest, Saturday, September 26, noon to 9 p.m., Del

Mar Fairgrounds, Free, 275-2705 or 275-1161.

## Special Events

Ceremony to Take Back Florida Canyon for the citizens of California and San Diego" will take place with songs, theater performance, speakers, and the Interval Singers, Sunday, September 13, noon, Zoo Park at Florida Drive, Florida Canyon, Balboa Park, 294-9372.

Architecture Charrette, an on-site design competition for the proposed Rancho Bernardo Performing Arts Center, will feature vignette performances by the Old Globe Theatre, San Diego Opera, Civic Light Opera, California Ballet, and San Diego Symphony, Tuesday, September 15 through Sunday, September 13, Ramona Outdoor Community Center, Fifth and Aqua streets, Ramona, 789-1311.

"A Touch of Torah," a one-woman show of comedy, music, and dance, will feature Torah Finkelstein as TV star, body builder, dietician, elocutionist, singing teacher, therapist, four-year-old kid, and elderly grandmother, in a preview performance, Thursday, September 10, and nightly except Monday, from Friday, September 11 through Sunday, September 13, at 6 p.m., Casita Center Centre Stage, Hillcrest, 298-9978.

"Gadabout Gadabout," a guided tour of the nooks, bums, alms, needs, and crannies of historical Gallop Quarter buildings such as the Louis Bank of Commerce, Keating, Llewellyn, and Bockert, will include a stop at the oldest eat establishment in San Diego, the Courtroom Inn Club, Thursday, September 10 through Sunday, September 12, 7 to 10 p.m., in the Gallop Quarter, downtown, Reservations: 233-5227.

Health Fair, an annual Sweetwater event conducted by Paradise Valley Hospital, will be held Friday, September 11, 11 a.m. to 4 p.m., Sweetwater Town and Country Shopping Center, Highway 805 at Midland Valley, Friday, September 11, Free, 474-6311 x213.

"How-To Show" sponsored by Handman will demonstrate and inform about new do-it-yourself projects and products, and old stand-by painting, refinishing furniture, plant care, and micro-wave cooking, Friday, September 11, 4 p.m. to 7 p.m.; Saturday, September 12, 10 a.m. to 9 p.m.; and Sunday, September 13, 9 a.m. to 6 p.m., San Diego Sports Arena, Free, 560-6666.

Puppet Shows will be presented by Margold, Saturday, September 12

and Sunday, September 13, 1:30, 3, and 4:30 p.m., Old Town Mercado courtyard, 2707 Congress Street, Old Town, 298-1570.

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# TO LOCAL EVENTS

Wednesday, El Capitan Rodeo Grounds, Highway 67 and Mapleview Street, Lakeside, 292-0092.

Super and Limited Stock Cars will be racing Saturdays through October 10, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillespie Airport, El Cajon, 488-8900.

Fishing Derby, sponsored by the San Diego Club to benefit the deaf and blind, will provide two days of unlimited fishing, Saturday, September 12 and Sunday, September 13, 6:30 a.m. to 6 p.m., Hollis Lake, off Mission Gorge Road, Santee, 488-5859.

Thunderbolt Regatta, the third annual, will have souped-up balloons sporting sinking and racing, Saturday, September 13, 10 a.m., Crown Point Shores, Mission Bay, 602-4001.

Shark Football, the San Diego Sharks will play the Antioch Hornets, Saturday, September 12, 7 p.m., San Marcos High School stadium, 1615 San Marcos Avenue, San Marcos, 453-3707.

Boys' Playoffs, if all goes well, the San Diego Sockers will advance to the semifinals against the Chicago Sting, if the Sting agree, either the Minnesota Kicks or Ft. Lauderdale Strikers, Saturday, September 12, 7:30 p.m., San Diego Stadium, 282-CAL.

13K Coronado Bridge Run and Walk, for Lakeside, the second annual, will take place over thirteen kilometers or two miles, Sunday, September 13, 7:30 a.m., starting from the Coronado Bridge toll plaza on the west side of San Diego Bay, 283-6131 or 292-1360.

Rough Water Swim, the largest rough water swimming competition in the U.S., will be the first-annual, Sunday, September 13, junior events at 11 a.m., adult events at 1 p.m., La Jolla Cove, La Jolla, 454-1444 or 454-4111.

Charge Football, the San Diego Chargers will open their home season against the Detroit Lions of the NFL, Sunday, September 13, 1 p.m., San Diego Stadium, 283-3111.

Padre Baseball, the San Diego Padres will face the first-half winning Los Angeles Dodgers, Monday, September 14 and Tuesday, September 15 and the second-half leading Houston Astros, Wednesday, September 16, all at 7:05 p.m., San Diego Stadium, 283-3111.

Championship Boxing, WBC champ Sugar Ray Leonard will be in the ring with WBA champ Thomas Hearns in Las Vegas, and headed here live, Wednesday, September 16, 6 p.m., Golden Hall, downtown, (236-6510), and Sports Arena (224-4176).

Agricultural Association Fair Racing, the twenty-eighth, will provide fourteen extended days of racing, with eleven races daily, Thursday, September 25 through Friday, September 25, first post at 12:30 p.m., Del Mar Fairgrounds, 299-1340 or 755-1411.

Thursday Night Bicycle Races are back at the velodrome, through

Thursday, October 8, 7 p.m., San Diego Velodrome, 1-Market Field, Balboa Park, 298-1570.

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# READER'S GUIDE TO LOCAL EVENTS

p.m. and continuing through October 11. Reutter Gallery, 444 Fifth Avenue, downtown. 234-2595.

**Sculpture and Screenprints** by Raul Gortens will be previewed Friday, September 11, 7 to 9 p.m., and remain on view through October 8. Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 434-1952.

**"Two Decades of Metal,"** a survey of two faculty members and twenty-three graduates of the SDSU jewelry and metalworking programs, will include works from student and recent days, opening with a reception, Friday, September 11, 7 to 9 p.m., and continuing through October 10. University Gallery, SDSU, 265-5171 or 265-6800.

**"Stitches in Time,"** an exhibition of needlework from the "Stitches in Time" world, will be on display through September 25, with a demonstration of P. De Embroidery by the Hembow women, Sunday, September 13, 1 to 4 p.m., Museum of Man, Balboa Park. 239-2001.

**Computer Works** by Howard Gant, color prints created on an Apple II microcomputer and made on a Tring color printer, will be exhibited through September 24, with a lecture by the artist, Tuesday, September 15, 11 a.m., Art Gallery, Southwestern College, 825 Van Laken Road, Chula Vista. 421-1800.

**"Portraits of the Earth,"** thirty landscape images by fifteen photographers, including Ansel Adams, Henri Cartier-Bresson, William Clift, Joel Sternfeld, Bruce Barnbaum, and Andre Kertesz, will be on view through September 20. San Diego Museum of Art, Balboa Park. 232-7931.

**Two-Person Show**, paintings of Daniel Gussner and jewelry and metalwork of Helen Shih will be on exhibit through September 18. Onusom College Gallery, 8800 Onusom College Drive, El Cajon. 465-1700.

**"The Dorothy Series,"** an exhibition of a suite of lithographs by June Wayne, founder of the Tamarind Lithography Workshop, that trace the life of her mother, Dorothy Klein, will be on view through September 20. San Diego Museum of Art, Balboa Park. 232-7931.

Recent Work of Laddie John Dill.

paintings on paper in pastels and oil paint, paintings on wood in enamel, acrylic, polymer emulsion, and glass, and etchings will be on exhibit through September 23. Thomas Ruber Gallery, 7470 Grand Avenue, La Jolla. 454-3445.

**Drawings, Etchings, and Monotypes** of Gary Hattman will be on view through September 23. Riggs Gallery, 2550 Fifth Avenue, Hillcrest. 235-9065.

**"Horses and Curses,"** an exhibition of racing stories and thought-provoking photographs by John Greenmoss will be displayed through September 25. Minich's Gallery, Flower Hill Mall, Del Mar. 481-8393.

**Paintings of Comanche artist Dora O'Leary** will be exhibited through September 25. A.R.T. Beale Gallery, 2802 Jan Street, Old Town. 295-0075.

**"Photographs, Vintage and New, 1941-1961,"** an exhibition of old, new, and experimental works in black and white by Kay Harris, including artist and writer, street photography, small-town documentaries, and photographic documents of human life, will be on view through September 21. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**"Robert Smithson: Sculpture,"** a retrospective exhibition of sculpture, drawings, and photographic documentation of the artist's work, will be on view through September 21. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**One-Man Show** of paintings, prints in black and white, and color, and engravings by Paul Lingen, SDSU art professor and past president of the San Diego Artists Guild, will be the final exhibition in the series and final exhibition in the San Diego Museum of Art, Balboa Park. 232-7931.

**Student** (continued from page 1)

turned down several directoral assignments (among them

Lenny, Rocky, and One Flew Over the Cuckoo's Nest) while continuing to push for Stunt Man. Finally, in 1978, financing was received from Melvin Simon Productions, and production took place at two separate San Diego locations: the Hotel del Coronado and the La Jolla Children's Pool (later split seamlessly together to make them appear adjacent). One of the film's highlights is a chaotic chase and gun battle over the hotel's turret roof.

With the filming and editing completed, Rush's troubles were far from over: most prospective distributors felt the film too unusual for release. They were baffled as to how to market it: was it a comedy, a satire, a melodrama, a thriller? It was all that, and more, and finally, in the fall of 1980, after two highly successful test engagements in Seattle and Los Angeles, it was acquired by 20th Century-Fox for nationwide distribution. Fox, however, opened the film with an ad campaign that, Rush insists, was inadequate and misleading, and pulled it from release when it failed to attract large audiences. In the meantime, the movie had garnered near-unanimous critical raves as well as a loyal cult following, and later received an impressive array of national and international honors, including three Academy Award nominations.

Rush today views the ten-year odyssey of *The Stunt Man* with a mixture of bitterness and humor, and he'll have the chance to tell his own story this Friday, September 11, when he will be honored by the San Diego Museum of Art, in a program that will feature a talk by the director. The event will take place in the museum's Copley Auditorium in Balboa Park and commences at 7:30 p.m.

The evening with Rush is the first presentation in a two-night series entitled "Hollywood South: Then and Now" in recognition of the colorful history of film production in San Diego. On Friday, October 2, film historian Anthony Slide will host a tribute to twenty-six-year-old movie pioneer Alan Dwan who

filmed Westerns for the Flying A company in La Mesa from 1912 to 1921—featuring a program of excerpts from the dozens of movies shot in the San Diego area over the years.

For further information, call 232-7931.

—Rick Gary

## Fight

(continued from page 1)

or call the cookie truck for this big league who doesn't know he's lost his last ball. Leonard is 30-1 with \$24 million in his till. Thomas Hearn wants to give Ray his last desire for being such a con personality. And although he is not exactly doing handstands over the success of Leonard's "endless run" ascent on the media, Hearn is nonetheless trying hard to change his own image. Out of Detroit, Hearn has switched his moniker from "The Hit Man" to "The Motor City Cobra." He travels with a speech coach and a media liaison and has been appearing on all of the TV talk shows to hype the upcoming "Showdown." He gracefully handles all of those probing questions by such talk show hosts as John "So when do you do Vegas?" Davidson, questions we're all on the edges of our seats waiting to hear the answer to: "Thomas, just how crazy are you?" and "C'mon Ray, is that really your kind in the 7-Up commercial?" Well, the Cobra is trying, even if he did flounder when attempting rapid punching of the speed bag on *The Tonight Show*. But for the time being he's in control. Hearn has kayaked four world champions in less than four rounds. His 6'1" frame affords him a significant reach (89") advantage. An unusually head puncher, he carries the Bronx (his southwest Detroit gym) trademark of keeping the left hand low and readying his long, straight right. Hearn is 32-0 with thirty knockouts.

The outcome of this initial meeting between Leonard and Hearn might prove inconsequential down the line, as the making of an Ali-Frazer sort of fight is not hard to imagine. Whoever kisses canvas will surely be granted a rematch. Locally, the bout may be viewed live on the big screen on Wednesday, September 16, 6:30 p.m., at the Sports Arena and Golden Hall, downtown. For ticket information call the Arena at 224-4176 or the Hall at 236-6101.

—Greg Kahn

## Charrette

(continued from page 1)

reaped up with the internationally famous New York architect Romaldo Giurgola, who won the 150-million-dollar House of Parliament competition in Canberra, Australia, last year. Gary Allen of Del Mar, Allen designed the San Diego Stadium as head of design for Frank Hope and Associates. Kenneth Neumann and David Dombroski of Southfield, Michigan, who designed the Poplar Creek Music Theatre in Illinois, always billed as "the largest open-air music theatre in the world."

David Rinehart and William Moorish of San Francisco. Rinehart worked on two of the best landmarks of modern architecture, Louis Kahn's Salk Institute and Mies van der Rohe's National Aqueduct in Washington, D.C.

The jury is composed of architects Tom Lundeen of Los Angeles and Tom Ashkin of San Francisco, landscape architect Francis Dean of Laguna Beach, Barry McCarty, president of Aveo Community Developers, and Bob McTee, manager of both the Greek and the Pantheon theaters in Los Angeles. The jury will announce its decision on Sunday, September 20. To get to the charrette, take I-15 north and get off at the Rancho Bernardo Road exit. Head west, take a right on West Bernardo Drive. Follow the signs reading "Art Festival" after that. For more information, call 485-8121 and 233-1352.

—Alberto Lau

These listings are compiled by Jeff Smith, community editor of the San Diego Union. For information on these events, call 234-2595.

**THE COUNTRY WIFE** You are looking for delicacy, decorum, and restraint you had better forget William Wyler's play

and Anne Winberg-Robinson as Fay

Revels. This production will

inaugurate the North County

Community Theatre's new playhouse.

(S) 3500 East Vista Way, Suites Eight and Nine, Vista, through September 20.

Friday and Saturday at 8:00 p.m.

Matinee Sunday at 2:00 p.m. For

information call 234-3452.

**BIG BAD BURLER** The

West Coast premiere of Don

Broccoli's comedy and musical sequel

to the "golden days of burlesque."

Since it opened at the Ophium in

New York in 1979, the show has

found the East Coast and the

Midwest. Veteran comedian Clarence

Love in the Top Banana, aided by

Wendy Clay. The second banana,

straight man, and chorus include Jack

Wells, Mark Rutherford, Gilbert

Wendworth, Zor Du Four, Kari

Schulze, Lisa Scialdone, and Lyn

Vass. Music is under the direction of

Gary Bartholomew, with percussion by

Jim Shaw. One of the New York

Times described the show as

"admirable from tip to toe." (S)

Pease Dinner Theatre, through

September 13. Tuesday through

Saturday, dinner at 6:30 p.m., curtain

at 8:00 p.m.; Sunday, dinner at 6:00

p.m., curtain at 7:30 p.m. Matinee

Sunday, lunch at noon, curtain at

1:15 p.m.

**CHARTER TWO** The

North County Community

Theatre opens its new season with

Neil Simon's autobiographical

comedy, *The Apartment*, directed by

underwriter to married husband. After

his denials but well-meaning

brother Leo has urged George to get

out and begin dating again (which,

after several years of marriage, he

is doing from a gentle game of

slow-pitch softball to major league

baseball). George has a number of

misadventures and considers

reformation from the single state. At this point he

meets Jerry, and the play details their

struggle to blend his past with the

future. The cast for this production,

under the direction of Bill Rulley, is

Michael Henry as George Schneider,

John Landwehr as Leo Schneider,

Sandra Ladiges as Jerry Malone,

and

of the late by Robert Louis

and Anne Winberg-Robinson as Fay

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# READERS GUIDE TO THE THEATER

**LUNCHTIME THEATRE**  
The Gaslamp Quarter Theatre continues its series of musicals with a production of *The Secret of the Old Mission*, with such characters as Gracinda, the mistress of a downtown mansion called the Seaman's Rest. Characters, a lovely sweetheart who believes she is a jinx! Bub and Connie, a love-hate duo, whose plans for marriage are thwarted by Bub's "bedroom habit." George, a hobo, and others wander in the downtown area. An optional lunch, prepared by local chef Frank Piazza, is available at noon. The play begins at 12:15 and concludes at 12:45, and there is a new episode each week. Kathleen Thompson, who also performs in the show, directs. Bill Dunnam, Anne Marie, Mary Seamans, Fred Bailey, Will Bryant, and Byron Labrie (who wrote the script). (Sm.) Gaslamp Quarter Theatre, Friday, September 11 and Wednesday, September 16, lunch at noon, curtain at 12:15 p.m.

**MEASURE FOR MEASURE**  
The trouble with the San Diego Shakespeare Festival's production of the admittedly difficult play is a lack of focus. The one important element that has some clarity is the emphasis on the moral corruption that pervades Shakespeare's racy, licentious Renaissance Vienna. Director Gerald Freedman has introduced new, inventive Renaissance costumes and has redesigned some of his actors to leer and gape at a debauched manner. Steven Rubin is set in a heavy, slow, groggy thing, harking over the characters like a crushing prison. But there is focus here, it is achieved without subtlety, the devices are as crude and obvious as they seem. It is a play noted for its immensely nuanced moral complexity. But even crudity is to be preferred to what actor Ron Randall does with the central enigmatic character of Duke. He wanders through the part without the slightest vestige of emotional or intellectual commitment to anything, throwing away his lines like the financial reporter on the radio reading the latest stock market figures. Simple on a technical level, Mr. Randall is disappointing; he speaks as rapidly, and in such an offhand manner, and

with such an unperceptive voice, that it is usually hard to make any sense of what he is saying. But the failure of this performance is deeper than that. It is the fact that, in spite of his virtually constant presence throughout the evening, Mr. Randall seems never really to be there. Whenever he appears on stage, it is as though the whole theater had suddenly been blanketed with negation, with a willing absence. The rest of the acting in the production is as awful, but much of it is a disappointment. As the rigid, just-shaken Angelo, John Glover lacks the fanatic intensity of the character Shakespeare has created, he is not great enough in his self-righteousness and in his fall from virtue, and has just seems brutal and raging rather than overwhelming and consuming. Even Toad, Fiddishu seems out of place as the tight, intense, highly intelligent she acts for the most part like a warm, decent girl who has gotten into a tough situation that makes her suffer poetically. It is a nice performance, but far from perfect, and it is a pity that it is practically irrelevant else in the production it muddies the play and its meaning. The Old Globe's *Measure for Measure* is a moral, intellectual, and aesthetic job. (Sm.) Old Globe Theatre, Festival Stage, through September 20. Thursday, September 10 and Wednesday, September 16 at 8:30 p.m.

**THE PIRATES OF PENSANCE**  
The Starlight City Light Opera rounds out its thirty-sixth summer season with the comic opera by Gilbert and Sullivan that is currently a smash hit in New York and Los Angeles. The satire tells the story of a young pirate, a "screw to duty," and his efforts to leave the swashbuckling life and be a sailor by marrying the daughter of the Major-General's daughters. William Vichas, assistant professor and artistic director at Southwestern College, directs the production, which stars Julia Shelley (screw to duty), and other members of the SoCalers of the North in the *Willard of Oz* and *Madame and Lord Harris* as the Major-General. Other members of the cast include Don Harrison, Sam Righy, Brenda Dumas, Kristina Manderson, Pauline Lapor, and Little Loretta. They are all very good. Patrick Poller and Denise Dabrowski.

Master Hahn is the choreographer. (Sm.) Starlight Bowl (Babco Park), Thursday, September 10 through Sunday, September 20. Thursday through Sunday at 8:30 p.m.

**SHAKE THE COUNTRY**  
The postcard of George Fox in Norman Berk's *Shake the Country*, currently playing at the Lam's Players Theatre, does not convey the range of the complex, intriguing man who founded the Quakers and who once, late in his life, claimed sainthood was his goal. Instead, he is an uncomplicated, unself-righteous prophet able, like the Lone Ranger, to rid a town of evil in record time. And though his leaders against the immorality of the times apply equally to our own, they have in the production a preachy earnestness about them that lessens their impact considerably. But there is more to the Lam's staging than earnestness. The play is also about a fledgling group of stagehands forced by circumstance (the alleged exit on mass of the original cast from the production) to perform the play with only about two rehearsals. And in many ways, the "new" cast's struggle with multiple characterizations (since they also play themselves) give the play both its comedy and its drama. Dressed in Gail Perish's appropriately dingy costumes that look like something Gooch would reject, the cast is generally competent—and it will be directed by Dave McFall. But most of the male performers lack both comic depth and the theatrical schizophrasia necessary for switching among the various levels of role playing. They are also overshadowed by the work of three women. Tainted Mary Smyth, who opens the play as a one-woman show, with a variety of contemporary *Mad Maggot*, a self-proclaimed "vermin" who creates a hilarious stage monkeylike and who appears capable of infecting the audience with all manner of unknown, communicable afflictions. She also infects them with laughter, as do Deborah Gilmour and Kate Sedgwick. All three women make the various levels of the play work effectively. They are also the reason that this show, even with its dull spots, apple-cheeked goodness, and one-sided portrait of a complicated

historical figure, is worth seeing. (Sm.) Lam's Players Theatre, through September 10. Wednesday through Sunday at 8:00 p.m.

**SHOWSTOPPERS**  
The Front and Center Theatre of the Jewish Community Center opens its fall season with a musical revue featuring old and new Broadway plays. Beginning with George M. Cohan's "Give My Regards to Broadway," and concluding with selections from Applause, the review re-creates the music of six decades, including songs and dances from such shows as *Showboat*, *Kiss Me Kate*, *Gypsy* and *Dolls*, *Gypsy*, *Hair*, *Annie*, and several others. The original concept for the revue was created by Marilyn Levitt, who also directs and performs in the show. The choreographer, Marilyn Green, also performs. And the musical co-director, pianist Holly Korman, is the accompanist for the revue. The other members of the cast are Debbie Holliday, Fred Walmer, Lori Zernick, Bill Paderick, and Van Hunt. (Sm.) Front and Center Theatre, Jewish Community Center, 4079 Fifth Fourth Street, San Diego, Thursday, September 10 through September 19. Thursday and Saturday at 8:00 p.m., Friday and Sunday, September 13 at 1:30 p.m. For information call 583-3300.

**SPONTANEOUS COMBUSTION**  
Spike Sorenson's improvisational comedy group, which takes suggestions from the audience and often turns them into very funny comedy, returns to the Margaux Public Theatre, through September 25. Friday at 8:00 p.m. For information call 283-5972.

**A TOUCH OF TOWNS**  
Tendered actress Toash Fiddishu presents a one-woman show, with a variety of contemporary *Mad Maggot*, a self-proclaimed "vermin" who creates a hilarious stage monkeylike and who appears capable of infecting the audience with all manner of unknown, communicable afflictions. She also infects them with laughter, as do Deborah Gilmour and Kate Sedgwick. All three women make the various levels of the play work effectively. They are also the reason that this show, even with its dull spots, apple-cheeked goodness, and one-sided portrait of a complicated

historical figure, is worth seeing. (Sm.) Lam's Players Theatre, through September 10. Wednesday through Sunday at 8:00 p.m.

**WORKING**  
It takes a little while for San Diego Rep's production of *Working* to pick up steam. 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 Nina Tancorn cast of *Working* is a hilarious 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 expressiveness and articulateness of a series of monologues, spoken by the cast of seven characters, by the cost of delivery. Devising the show, always remarkable for its inventiveness in matters of energetic pacing and broad comedy, the writer grows the character between those to whom he gives goose bumps and those to whom he gives the dry humor. To hear them talk, most people fall into the latter category.

Now, before you write me off completely as a doting-suckling fool, let me explain a few things about *Working*. Like most mega-stars, he elicits only the most extreme emotional reactions from listeners. This comes with the turf, the more successful and popular an artist becomes, the wider grows the chasm between those to whom he gives goose bumps and those to whom he gives the dry humor. To hear them talk, most people fall into the latter category.



**Music commentary by John D'Agostino. Please send concert information and photographs to Reader's Music, P.O. Box 90803, San Diego 92138, or call 231-7021 Friday before 5:00 p.m.**

We all have a bit of the Charlie Tuna in us, and most of us, if injected with a sufficient dosage of truth serum, would admit to owning record albums that we hide when expecting company you know—Streisand goes under the bed while the Pretenders and John McLaughlin are arrayed front and center. One of my secret fears is that someday (for some unknown reason) I will join an encounter group and be prodded, shouted, piled, and shamed into blubbering through spasmic sobs that I own Barry Manilow's Greatest Hits.

Now, before you write me off completely as a doting-suckling fool, let me explain a few things about *Working*. Like most mega-stars, he elicits only the most extreme emotional reactions from listeners. This comes with the turf, the more successful and popular an artist becomes, the wider grows the chasm between those to whom he gives goose bumps and those to whom he gives the dry humor. To hear them talk, most people fall into the latter category.

Manilow is, and always has been, a skilful arranger and band leader. During his tenure with the Divine Miss M, and over the course of recording his first album for the now-defunct Bell label, Manilow developed and perfected the production formula that was to become his trademark. According to this formula, you take a light, evocative chord pattern played on piano, insert a littersweet melody and matching lyrics, add layers of voices, strings, and horns as the song builds in a crescendo of bravado emoting, and repeat the easily singable chorus a dozen times until the tune starts to bog down. Then pay attention, this is the important part, modulate (change key) after a herky-jerky drum fill and sail triumphantly through another dozen choruses as the song fades.

It's an effective system, and it's purchased Manilow a grand in Bal Air and a Park Avenue apartment. But in order to appreciate this pop craftsmanship objectively, as I do, it is necessary to disregard what a magical collage of pop-culture references he weaves into his songs. I've never been to a Manilow concert, since I don't know if I could watch him hold his arms outstretched at the end of every song without fainting.

Manilow's music is a testament to the power of the pop song. It's a testament to the power of the pop song. It's a testament to the power of the pop song.

(my case) sophisticated folks who at one time or another find themselves responding favorably, if hesitantly, to a Manilow song. And there is, actually, a good reason for this. Manilow is, and always has been, a skilful arranger and band leader. During his tenure with the Divine Miss M, and over the course of recording his first album for the now-defunct Bell label, Manilow developed and perfected the production formula that was to become his trademark. According to this formula, you take a light, evocative chord pattern played on piano, insert a littersweet melody and matching lyrics, add layers of voices, strings, and horns as the song builds in a crescendo of bravado emoting, and repeat the easily singable chorus a dozen times until the tune starts to bog down. Then pay attention, this is the important part, modulate (change key) after a herky-jerky drum fill and sail triumphantly through another dozen choruses as the song fades.

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considerable effort, since it involves accepting the fact that your eleven-year-old niece finds Manilow "cute," and that your Aunt Maybelle would witness the Second Coming, spewing loud asides about how his music is so much better than "that rock stuff."

It is also necessary to suspend one's gut reaction to Manilow's physical characteristics, as well as any reasoned antipathy for his personality and image. Yes, Manilow is a perm-headed auburn, a smirking dork, the kind of uncouth droid who by the mere acts of always having done his homework and answering "sir" and "ma'am" to his teachers practically begged to be pummed into a whining heap in junior high. Yes, he is a rock and roll what "Up with People" is to political reality. He is also corny, hairy, and (would that his female worshippers knew) decidedly gay. But in the grand tradition of Tim Pan, the Brill Building, and other enclaves of tunesmithing, wherein one is judged by one's ability to put words, melody, and harmony together in a direct, simple, and pleasing way, Manilow gets the job done. He writes the songs, he writes the songs.

I've never been to a Manilow concert, since I don't know if I could watch him hold his arms outstretched at the end of every song without fainting.

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1122 Fourth Avenue, downtown  
239-2255

CALIFORNIA-PACIFIC THEATRE  
234-7939

CARTER CENTRE STAGE  
Belmont Park  
239-2255

CIVIC THEATRE  
201 C Street, downtown  
236-6110

CORONADO PLAYHOUSE  
1705 Strand Ave., Coronado  
435-4856

C.R.A. THEATRE  
9113 Claremont Mesa Boulevard, San Diego  
277-8900 x111

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

EDUCATIONAL CULTURAL COMPLEX THEATRE  
4343 Ocean View Boulevard, Southeast San Diego  
239-2854

PISTA DINNER THEATRE  
9665 Camino Road, Spring Valley  
467-8977

FOX THEATRE  
200 B Street, downtown  
233-6331

GASLAMP QUARTER THEATRE  
547 Fourth Avenue, downtown  
234-9563

GROUNDSMOUNT COMMUNITY COLLEGE  
Stagehouse Theatre  
3220 Groveside College Drive, El Cajon  
445-1700 x110

JEWISH COMMUNITY CENTER  
Front and Center Theatre  
4079 Fifth Avenue, San Diego  
583-3300 x10

L.A. JOLLA ELEGANCE COMPANY  
Palmer Auditorium, La Jolla High School  
750 Hudson Street, La Jolla  
459-3819

LAM'S PLAYERS THEATRE  
500 E. Peace Boulevard, National City  
474-1542

LAMPLIGHTERS COMMUNITY THEATRE  
San Pablo Play Arts Center  
803 University Avenue, La Mesa  
464-4508

LEMON GROVE PLAYERS  
Lemon Grove Junior High School  
146 School Lane, Lemon Grove  
466-5579, 466-1442

LYCEUM THEATRE  
314 F Street, downtown  
235-8025

LYRIC DRIVER THEATRE  
7578 El Camino Boulevard, La Mesa  
464-1186

MARGARET PUBLIC THEATRE  
MARGARET GALLERY THEATRE  
1717 India Street, San Diego  
298-8111

MARACOSTA COLLEGE  
Little Theatre  
One Bennett Drive, Oceanside  
767-0210 x208

NORTH COUNTY COMMUNITY THEATRE  
Van Nuys  
294-3421

OLD GLOBE THEATRE  
Fountain Square, Balboa Park  
239-2255

OLD TOWN OPERA HOUSE  
4040 Teague Street, Old Town  
298-0082

PALOMAR COLLEGE  
Palomar College Theatre, San Marcos  
744-8860

PATIO PLAYHOUSE  
Vineland Shopping Center  
111 E. Valley Parkway, Escondido  
746-6669

PINE HILLS LODGE  
2860 La Poudre Hwy, Julian  
765-1100

PORT LOMA COLLEGE  
Sullivan Theatre  
3000 Lombard Drive, Point Loma  
722-8474 x448

SAN DIEGO CITY COLLEGE THEATRE  
Theatre and C. Streets, downtown  
239-7854

SAN DIEGO JUNIOR THEATRE  
Cass and Hill Theatres, Balboa Park  
239-8355

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

SAN DIEGO REPERTORY THEATRE  
1020 Sixth Avenue, downtown  
231-3585

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

Open-air Amphitheatre  
265-6947

SAN DIEGO UTILITY THEATRE  
Del Mar Fairgrounds, Del Mar  
755-7550

SCRIPPS RANCH COMMUNITY THEATRE  
Vanguard Junior High School  
146 School Lane, Lemon Grove  
466-5579, 466-1442

SOUTHWESTERN COLLEGE  
Anne Theatre, Menlo Park  
900 Clay Lane Road, Chula Vista  
421-1180

SWANSEA THEATRE  
121 Broadway, downtown  
233-6541

SUNLIGHT  
Sunlight Bowl, Balboa Park  
238-2348

UNITED STATES INTERNATIONAL UNIVERSITY  
10455 Pomerado Road, Scripps Ranch  
271-3462

UNIVERSITY OF CALIFORNIA SAN DIEGO  
UCSD Theatre, John Muir Theatre, Studio Theatre  
452-4574

Mandelville Auditorium, Mandelville Recital Hall  
452-2380

UNIVERSITY OF SAN DIEGO  
Carmen Theatre, San Diego  
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Listen to **Reppae Fever** radio show FM 92.5 XHRM Sundays 12-2 p.m.



(Continued from previous page)

gesture as an open invitation to fast practice. But I can nod empathetically when I hear someone say they would rather attend a Manlow concert than pay to hear Ozzy Osbourne or Ted Nugent. Manlow will sing the songs that make the young girls cry Tuesday night in the Sports Arena.

Salero primero **Tito Puente** will be in town this week for two shows at Macho's Wednesday night. If you: a) think salsa is something you dunk tortilla chips into while awaiting the entrée in a Mexican restaurant; b) have never heard the word salsa; c) believe that Latin music originated with the first Santana album; or, d) are aware of Latin music, and actually enjoy it, but have never heard the real thing, then you owe it to yourself to take in one or both of Puente's shows. This guy is the best, at least when he's laying down his legitimate chops and not trying to meet his pop audience halfway with lame Latin versions of his tunes that bring to mind Bill Murray singing "Star Wars" in his nightclub routine. If Puente is playing in earnest, don't expect to remain seated for very long. I have very mixed feelings about both **Natalie Cole** and **Low Rawls**, and therefore their upcoming concert at SDSU. Somehow I have never been able comfortably to digest Rawls's "class" act: to me he has often seemed merely a black version of Wayne Newton or some other equally bland Vegas-type performer. Rawls's voice is a pleasant one, but his range is limited to about half an octave, which doesn't allow for much in the way of dynamics.

What's left is his tuxedo, his savoir-faire cool, and an accumular rapport with the audience that leaves them feeling all warm and gooey inside. This does not mean my blood runs.

Cole, on the other hand, is a capable enough singer, although not within light years of replacing Aretha Franklin as the Queen of Soul (which the hype attending Cole's first recorded success with "I've Got Love on My Mind" proclaimed). She just doesn't have the emotional depth or vocal strength to validate her being compared favorably to a singing star of that magnitude. Witness her performance on a recent ballad hit, "You're Only Someone That I Used to Love," a song that could have been a killer if sung by Franklin or Streisand or even Warwick. In Cole's rendition, the song never quite gets off the runway.

More telling, perhaps, is an incident that occurred a few months ago when Cole's manager was considering songs submitted to him for inclusion on the next Cole album. After listening to a particularly funky, spunky, rhythm and blues-cum-disco tune, he turned to those present and said, "It's too black sounding. . . . We're trying to move Natalie more toward an MOR [middle-of-the-road] thing, to get the crossover audience."

Congratulations would seem in order for the Puppies, a San Diego band that has reportedly just inked a recording contract. The Puppies will join L.A.'s **Wild Kingdom** as support acts for an appearance this week of England's **Psychodelic Furs**,

whose mating of punk with psychedelia results in chaotic noise that is repellent or lovable junk, depending on your point of view. The three bands will perform tonight, Thursday, at the Spirit. Also tonight, pop revisionist **20/20** will perform on a bill with the **Products** at SDSU's Backdoor.

If you remember Cream's live, marathon performance of a blues tune called "Spoonful," and happened to note that it was written by a "W. Dixon," you may be interested in seeing and hearing the original when **Willie Dixon** and the **Chicago Blues All-Stars** team with **Red Piazza** and the **Mighty Flyers** in North County. If you're still not interested, consider this: among the bass-thumping Dixon's many songwriting credits are "Little Red Rooster" (recorded by the Stones), "Back Door Man" (Doors), "Bring It On Home" (Animals), and "Seventh Son" (Johnny Rivers). If your curiosity is now piqued, you have two opportunities to catch Dixon et al. at the Belly Up Tavern tonight, Thursday.

In other shows this week, the **Harold Land Quintet** will play at the Blue Parrot in La Jolla Friday and Saturday nights; Latin jazz veteran **Willie Bobo** will be at the Belly Up Tavern on Sunday night; country shuckster **Smiley Rogers** will appear with **Country Casanova** and others at the East County Performing Arts Center Sunday afternoon; and **James Cotton** will bring his smokin' harp and a hearty band of blues journeymen to the Belly Up Tavern for two shows Wednesday night, with warm-up honors going to **Jerry McCann** and the **Gigolos**.

## CONCERTS

**20/20 and the Products:** SDSU's Backdoor, tonight, Thursday, 8 p.m. 265-6947.

**Psychodelic Furs, Wild Kingdom, and the Puppies:** Spirit, tonight, Thursday, 9 p.m., 1130 Buena Vista, 276-3993.

**Willie Dixon and the Chicago Blues All-Stars with Red Piazza and the Mighty Flyers:** Belly Up Tavern, tonight, Thursday, September 10, 8 and 11 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Harold Land Quintet:** Blue Parrot, Friday and Saturday, September 11 and 12, 9 p.m., 1298 Prospect, La Jolla, 454-9131.

**Natalie Cole and Low Rawls:** SDSU Open-Air Amphitheatre, Sunday, September 13, 9 p.m. 265-6947.

**Willie Bobo:** Belly Up Tavern, Sunday, September 13, 8 and 11 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Smiley Rogers and Country Casanova:** East County Performing Arts Center, Sunday, September 13, 1 p.m., 210 East Main Street, El Centro, 486-1050 or 566-6658.

**Berry Manigault:** Sports Arena, Tuesday, September 15, 8 p.m., Sports Arena Boulevard, 224-4176.

**The James Cotton Band and Jerry McCann and the Gigolos:** Belly Up Tavern, Wednesday, September 16, 8 and 11 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Puppies:** Macho's, Wednesday, September 16, 8 and 10:30 p.m., Midway and Rosecrans, 284-9603 and 224-2401.

**Peter, Paul, and Mary:** SDSU Open-Air Amphitheatre, Thursday, September 17, 9 p.m. 265-6947.

The Rosterline featuring Ray

Midat: Adams Avenue Theatre, Saturday, September 19, 8:30 p.m., 3325 Adams Avenue, 284-8813.

**Marshall Tucker Band and Atlanta Rhythm Section:** Lakeside Rodeo Grounds, Saturday, September 19, 6 p.m. Lakeside, 579-6385.

**The Go-Go's, Tweed Sneakers, and Phish:** Golden Hall, Saturday, September 19, 8 p.m., Community Concourse, downtown, 236-6510.

**Electric Light Orchestra:** Sports Arena, September 20, 8 p.m., Sports Arena Boulevard, 224-4176.

**Altman Brothers Band:** SDSU Open-Air Amphitheatre, Friday, September 25, 8 p.m. 265-6947.

**Little River Band and Poco:** SDSU Open-Air Amphitheatre, Saturday, September 26, 8 p.m. 265-6947.

**Pat Benatar and David Johansen:** Sports Arena, Saturday, October 24, 8 p.m., Sports Arena Boulevard, 224-4176.

Club listings are compiled by Linda Nevo. If you wish to be included, please call 224-2558 Friday afternoon or Saturday before 5:00 p.m. The listings are free.

## North County

**Adrianne:** 1309 Camino Del Mar, Del Mar, 755-6744; Mark Lesman Band, rock and blues, Thursday through Saturday; Bob Long and his band, jazz, Sunday; Bob Long, ragtime and jazz piano, Nan Cie Hamilton, vocalist, Monday through Wednesday.

**Anchorage Fish Company:** 3678 Carlsbad Boulevard, Carlsbad, 729-3170; Pride and Joy, rock and roll, Tuesday through Saturday;

LUCKENBACH PRODUCTIONS, INC. AND KSON  
THE MARSHALL TUCKER BAND  
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<b>BARRY MANILOW</b>	CHOICE SEATS AVAILABLE—S.D. SEPT. 15
<b>LEONARD VS HEARNS</b>	SEPT. 16 SPORTS ARENA
<b>JACKSONS</b>	SEPT. 17 SPORTS ARENA
<b>PETER, PAUL &amp; MARY</b>	SEPT. 17 S.D. STATE
<b>TOM PETTY</b>	SEPT. 18, 19 IRVINE MEADOWS
<b>MARSHALL TUCKER</b>	SEPT. 19 LAKESIDE
<b>THE GO-GO'S</b>	SEPT. 19 GOLDEN HALL
<b>CHRISTOPHER CROSS</b>	SEPT. 20 IRVINE
<b>ELECTRIC LIGHT ORC.</b>	SEPT. 20 SPORTS ARENA
<b>THE ALLMAN BROS.</b>	SEPT. 25 S.D. STATE
<b>LITTLE RIVER BAND/POCO</b>	SEPT. 26 STATE
<b>VAN HALEN</b>	SEPT. 29 SPORTS ARENA
<b>BEATLEMANIA</b>	OCT. 2 & 3 S.D. STATE
<b>ROLLING STONES</b>	OCT. 7 ALSO L.A.
<b>PAT BENATAR</b>	OCT. 24 SPORTS ARENA
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**Bar X Ranch House**, 119 East Broadway, Vista, 724-0510: Many country western and contemporary, Wednesday through Saturday.

**Hilly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: Willie Dixon and the Chicago Blues All Stars, blues, rock and roll, Friday and Saturday; Willie Bobo, jazz, Thursday; Jerry McCann and the Gigolos, rock and roll, Friday and Saturday; Jerry McCann and the Gigolos, rock and roll, Sunday.

**Bobby C's**, 485 First Street, Encinitas, 436-7397: The E.J. Temple Band, rock and roll, Wednesday; Jerry McCann and the Gigolos, rock and roll, Sunday through Tuesday.

**Burn Steer Saloon**, East Valley Parkway at Midway, Escondido, 743-6422: Richie Gary and Sundown, country, Wednesday.

**Cash and Claver**, 140 South Sierra Avenue, Solana Beach, 481-8238: Cracka! Noun, contemporary.

Thursday through Saturday.

**Del Mar Fairgrounds**, Pat O'Brien Pavilion, Via de la Valle, Del Mar 297-0338: Fall Festival of Music: Rock and Rhythm and Blues Night with the West Coast Connection, Striker, and the Nomads, Thursday; Rock and Roll Night with Ground Zero, the Rent, Jeff Proctor, and "Godspell" by the Stratford Players, Friday; Dance Bands Night with Danny Cruz Band, Joint Effort, and dance show with Michael Kiehm, Saturday; Country Western Night with Ron White and California Express, and Steel Wheel, Sunday; Rock and Roll Night with Double Take, Highway Robbery, Hit n Run, and the Transitions dance show, Monday; Dandelion Night with Ira Cohen's Jazz Band, and the New Tuxedo Jazz Band, Tuesday; Country Western Night with M.B. Sound, the Country Rancheros, Gravel Canyon, and Bill Pyle, Wednesday.

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Spaghetti Feast \$1.50

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**Distillery/Old No. 7**, 140 South Sierra Boulevard, Solana Beach, 724-0510: Moving Targets, new wave, Thursday through Saturday; Mark's Leased Band, rock and blues, Friday and Saturday; Tuxedo Snakers, new wave, Wednesday.

**Firebird Restaurant/Lone Star Lounge**, 430 West Washington, Escondido, 743-1931: Emergency Exit, rock and roll, Thursday through Saturday; Heroes, rock and roll, Wednesday.

**Flah House West**, 2632 South Highway 101, Cardiff, 733-6438: The Jay Days Group, jazz, Thursday through Saturday; Jerry McCann and the Gigolos, rock and roll, Sunday; Tuxedo Snakers, new wave, Tuesday and Wednesday.

**Fogbuster**, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: White Noise, rock and roll, Wednesday through Saturday; Incognito, rock and roll, Sunday through Tuesday.

**Francis's**, 509 North Hill Street, Oceanside, 722-7123: Cycles, top 40, Wednesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: Connor and Dalton, light country rock, Friday and Saturday; Barrie Cunningham, country and contemporary, Sunday and Monday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: The Critics, country, Tuesday through Saturday; Ed Cunningham and Barry Dempsey from the Amber Band, rock and roll, Sunday and Monday.

**Jelly Rogers**, 1900 West Harbor Drive, Oceanside, 722-1831: Russ Kirkpatrick, Southern soul and artistry, Wednesday through Sunday.

**Kneeler Brown's**, 656 First Street, Encinitas, 942-2880: C.T. Dugit, country, Thursday; Duane Rhodes, rock and roll, Friday and Saturday.

**Little Bawlers**, Carmel Valley Road, Del Mar, 755-1383: Foreign Affairs, rock and roll, Thursday; The Applers, polka music, Saturday; the Stratford Players "Godspell", Sunday.

**Longshot Saloon**, 943 Grand Avenue, San Marcos, 744-8576: Don Snow, rock and roll, Thursday; The Red River Band, country, Friday and Saturday.

**Mentzer Jack's**, 11590 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Old Rage, contemporary, variety, comedy, Tuesday through Saturday.

**Melrose's**, 340 East Grand Avenue, Escondido, 741-6005: Richie Hunt, contemporary, Wednesday through Saturday; John Kelley, mellow guitar, Sunday through Tuesday.

**Old Time Cafe**, 1464 North Highway 101, Lucinda, 436-4030: Bob Dickson, twelve-string guitar, Wooden Nickel, country blues, Thursday; the Somewhat Sawyers, old time stringband, Friday; the Zull Brothers Bluegrass Ramblers, bluegrass, Saturday; Andy Irvine with Gerry O'Brien, Irish music, Sunday; Old Time Home Nite, Tuesday; monthly poetry reading with Shelly Savarin and Carolyn Hall, Wednesday.

**Overlume at the Cantina**, 622 West Mission, San Marcos, 744-9922: Rock and roll, seven nights, call club for information.

**Pasadena**, 1890 Coast Boulevard, Del Mar, 735-5045: Palace by, rock and roll, Thursday through Saturday; Sky High, rock and roll, Wednesday.

**Pony Wine Company**, 12375 Poway Road, Poway, 748-7296: 566-2070: Off Limits, rock and roll, Thursday; Planet, rock and roll, Friday and Saturday; Cymmy Sakes, country, Sunday and Monday; Ultra Violet, rock and roll, Wednesday.

**Red Dog Saloon/Valley Fort Steadhouse**, 3757 South Mission Road, Fallbrook, 728-1998: Wild Rose and the Silver Dollar Band, country western, Tuesday through Saturday.

**Red's Place**, 380 North El Camino Real, Encinitas, 942-1676: Rock and roll, Tuesday through Saturday, call club for information.

**Sandy's**, 510 West Mission, Escondido, 743-0920: Freeway, rock and roll, Tuesday through Saturday; Ultra Violet, rock and roll, Sunday and Monday.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9090: Country Rejects with Chuck Hatcher, country, Thursday through Sunday.

**Triton**, 2530 South Highway 101, Cardiff, 578-6440: The New East/West Band, rock and roll, Tuesday through Saturday; the Bruce Cameron Ensemble with Hollis Gentry and Ella Ruth Piggie, jazz, Sunday and Monday.

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

**Village Inn**, 1433 South Mission Road, Fallbrook, 728-8356: Four Eyes, rock and roll, Friday and Saturday.

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

**Whiskey Flat**, 1290 West Parkway, Escondido, 745-8640: Red Eye, country, Thursday through Saturday; rock and roll, Sunday; call club for information; Don Livingston and Timberline, Tuesday and Wednesday.

**Whisperer**, 2591 South Highway 101, Cardiff, 733-0188: Upstairs Lounge: Sky High, rock and roll, Thursday through Saturday; Dirk Dehousen and the Beat People, new wave, Sunday and Monday; rock and roll, Tuesday and Wednesday, call club for information; Downstairs Lounge: Barrie Cunningham, contemporary, Friday and Saturday.

### Beaches

**All The Way Inn**, 4240 West Point Loma Boulevard, Loma Point, 224-8282: The Ram Band, rock and roll, Tuesday through Saturday.

**Alhambra**, 2565 Ingraham Street, Mission Bay, 224-2434: Roberts Linn and the Gambler, country pop, Tuesday through Saturday.

**Bahia Balla**, at the dock, Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551: The Coopers, contemporary, Friday and Saturday.

**Bahia Hotel**, 908 West Mission Bay Drive, Mission Bay, 488-0551: Jonathan Von Brans and Thunderdye, Elvis impersonator, Tuesday through Saturday.

**The Beach Club**, 1821 Bacon Street, Ocean Beach, 222-8922: Blue Wizard, rock and roll, Thursday through Saturday.

**Blue Parrot**, 1298 Prospect Street, La Jolla, 454-9131: Bill Coleman Trio, jazz, Thursday; Harold Land Quintet, jazz, Friday and Saturday; Gary Music Co., Latin jazz, Sunday; Tumbler Jazz Ensemble, Afro-Latin jazz, Monday; Bruce Cameron Trio, jazz, Tuesday; Lori Bell and Shep Myers Quartet, jazz, Wednesday.

**Carmichael Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Katherine Mitchell and The Varsity, Tuesday through Saturday.

**Chad's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Summer Breeze, jazz and contemporary, Thursday through Sunday; Bill Coleman Quartet, jazz, Monday through Wednesday.

**Conaro's Strictly Jazz**, 4204 Voltaire Street, Point Loma.

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**RICK ELIAS BAND**  
**FOUR EYES MONROES**

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SAN DIEGO'S BIGGEST WILDNESS  
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**TONY KAMPMANN**

**Belly Up TAVERN**

TONIGHT!  
Thursday, Sept. 10, shows 8 & 11 PM  
Tickets available thru Ticketron and at the Belly Up  
The legendary blues man  
The catalyst of rock n' roll  
**WILLIE DIXON**  
THE CHICAGO BLUES ALL STARS  
with special  
**Red Piazza & the Mighty Flyers**  
To list all of Willie's credits would take this entire page. His compositions have been performed by most contemporary rock groups, such as The Rolling Stones, Allman Bros., Led Zeppelin, Fleetwood Mac, Elvis, Rod Stewart, to name but a few. His compositions include "Spoonful," "Little Red Rooster," "Back Door Man," "Bring It On Home," "Seventh Son," "Built for Comfort," "again just scratching the surface of his songwriting genius."

Friday & Saturday, Sept. 11 & 12 9:15 PM  
Rock and roll with  
**JERRY McCANN**  
and the  
**GIGOLOS**  
Sunday, Sept. 13  
Shows 8 & 11 PM  
Tickets available through Ticketron and at the Belly Up  
Percussionist, singer, composer  
**WILLIE BOBO**  
with special guests  
Tuned up with Cal Tjader for years, and performing with such jazz greats as Charlie Parker, Count Basie, Duke Ellington and Dizzy Gillespie, Willie has developed his own percussion-oriented Latin jazz style. He is an international performer and recording star appearing regularly on NBC's Tonight Show and top night clubs throughout the world. Then how did Belly Up get him, you may ask? We're lucky!!!

Wednesday, Sept. 16  
Shows 8 & 11 PM  
Tickets available through Ticketron and at the Belly Up  
Blues, boogie, and rock & roll with  
**THE JAMES COTTON BAND**  
and special guests  
**JERRY McCANN & the GIGOLOS**  
James Cotton was a member of the Muddy Waters Band for over 12 years. His five piece band is comprised of seasoned professionals. He is an extraordinary showman and master bandleader. His blues harp is like a locomotive chugging down the rhythm track!

Coming:  
Thurs., Fri. & Sat.  
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**JERRY RANNEY**  
and the SHANES

Sun., Sept. 20  
**THE REBEL ROCKERS**

Wed., Sept. 23  
**THE LEGENDARY BLUES BAND**

Fri. & Sat., Sept. 25 & 26  
**BRATZ**

Sun., Sept. 27  
**THE CHICAGO SIX**

**EVERY MONDAY NIGHT 6 PM**  
**GIANT SCREEN FOOTBALL**  
Happy Hour 5-7 p.m.  
50° drafts and two popcorn  
Every Friday afternoon 5-7 pm  
**DIXIELAND JAZZ with the CHICAGO SIX**  
& 50° BREWS TOO! (no cover)  
SERVING LUNCH DAILY  
VISIT THE BELLY-UP FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY)  
143 S. Cedros, Solana Beach 481-9022



224-3695: Ernestine Anderson, jazz. Thursday through Saturday. Jimmy Lunsford Ensemble, jazz. Tuesday and Wednesday.

**Florio's**, 7955 La Jolla Shores Drive, La Jolla 92037. Dance of the Universe Orchestra with Peter Strang and Kevin Lettoun. Jazz. Wednesday through Saturday. Ron Saffell and Kevin Lettoun, jazz. Monday and Tuesday.

**El Moro Restaurant**, 1845 Quivira Road, Mission Bay, 222-2883. Juanita Franco and her group, flamenco music and dance. Thursday through Saturday. Stephen Ball, guitar, violin, Sunday through Tuesday.

**Halcron**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Soft, rock and roll. Thursday through Saturday. Four Eyes, new wave, Sunday and Monday. Prison by, rock and roll. Tuesday and Wednesday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Steve Vass, contemporary, Tuesday through Saturday. Sheila, contemporary, Sunday and Monday.

**Hilton Hotel**, Cargi Bar, 1775 East Mission Bay, 224-3441. Butch Lacy, contemporary, Tuesday through Saturday.

**Hotel del Coronado**, 1500 Orange Avenue, Coronado 92021. Ocean View Room: Jesse Davis, contemporary and variety. Tuesday through Saturday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-3441. Butch Lacy, jazz. Wednesday through Saturday. **Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunderbolt the Wonderbolt, rock and roll. Thursday through Saturday. Cindy and the Sinners, rock and roll. Sunday and Monday.

rock and roll. Sunday and Monday. The Nomads, rockin' blues, Tuesday and Wednesday.

**La Terrasse**, 2830 Canon Street, Point Loma, 224-2776. Momette, folk and continental ballads. Sunday.

**Le Chateau**, 5046 Newport Avenue, Ocean Beach, 222-5300. Metro, rock and roll. Thursday; the Unbeatable, 5th rock, Friday and Saturday. Fretful, jazz. Sunday through Wednesday.

**Macho's**, 2966 Midway Drive, Loma Portal, 224-2401. Colour, Latin, and dance with DJ Sammy Diaz. Thursday, Friday and Tuesday; Mexico, Latin, Saturday; Head Sound, Latin, Sunday; Vision, Latin, and dance with DJ Sammy Diaz. Gary Music Co., Latin jazz. Monday; Tito Puente, Latin, Wednesday.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822. Forecast, contemporary, Friday and Saturday.

**Moby's Deck**, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 226-1871. San Antonio, contemporary, Thursday through Saturday; Gary Sherwood, contemporary, Tuesday and Wednesday.

**Monte's Saloon**, 345 Garnet Avenue, Pacific Beach, 488-8988. Lee Malvine Band, rock and roll, Thursday through Sunday, Tuesday, and Wednesday; Neat, rock and roll, Monday.

**Musking Club**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Gerry Base and A Touch of Country, country, Tuesday through Saturday.

**OM Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; Larry Rathbun, contemporary, Sunday and Monday; the Critics, country, Tuesday.

**W.D. Pabst and Company/Rodney Jan**, 2901 Nimitz Boulevard, Point Loma, 224-3655. The Oklahoma Band, country, Tuesday through Saturday.

**The Phish**, 1200 Garnet, Pacific Beach, 272-0666. Karen Mullaly, originals, contemporary folk and blues, Friday and Saturday.

**Rodas**, 8000 Via La Jolla, La Jolla, 451-5590. Ron Bolton, rock and roll, Tuesday through Saturday; Brits, Sunday and Monday.

**Regal Affair**, 1021 Scott Street, Point Loma, 287-9104. Dwyer-Rosen Duo, classical guitar, Sunday brunch.

**Santa's**, 4259 West Point Loma Boulevard, Loma Portal, 223-9158. Storm, Latin jazz, Tuesday through Saturday.

**The Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach, 273-9190. Maggie Lewis and Ray Correa, easy listening, blues, and

Latin, Friday and Saturday.

**Su Casa**, 6724 La Jolla Boulevard, La Jolla, 434-0300. Eleanore Fradette and Jose Pessa, Paraguayan folk harp, Wednesday through Saturday.

**The Surfer Lounge**, 711 Pacific Beach Drive, Pacific Beach, 488-9134. Margo Gittlin, contemporary, Friday and Saturday.

**Texas Tushone**, 4970 Voltaire Street, Ocean Beach, 222-2146. Tom Cat Courtney and the Blues Doctors, blues, Thursday; the Third Round, country and contemporary, Friday; the Vagrants, rock and roll, Saturday and Wednesday.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4030. Shine It On, contemporary, Tuesday through Saturday; We Three, contemporary, Sunday and Monday.

**Winthrop**, 1325 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Portland Makai, contemporary, Wednesday through Saturday.

**Woodcutter Plaza**, 3225 Midway Drive, Loma Portal, 223-0383. The Unstrung Heroes with Ron Jackson, bluegrass, Friday; Hardlines bluegrass band with Geoff Stelling, bluegrass, Saturday.

## San Diego North

**The Alamo**, 3093 Clairemont Drive, Clairemont, 276-5249. Country Casanova, country western, Tuesday through Saturday.

**Albie's Beef Inn**, 1201 164th Circle, South, Mission Valley, 291-1103. Merrill Moore, contemporary, Tuesday through Thursday; Phil Parie, piano bar, Friday and Saturday.

**Albie's Hideaway**, 1235 Hotel Circle South, Mission Valley, 296-8088. John Lopez, contemporary music for dancing, Friday early evening; Merrill Moore, contemporary, Friday and Saturday.

**Black Angel**, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Main Street, top 40, Tuesday through Saturday.

## ACE TICKET AGENCY Inc.

CONCERTS • THEATRE • SPORTS  
BEST SEATS & LOWEST PRICES

**BARRY MANILOW** SEPT. 15  
**JACKSONS** SEPT. 14  
**ELECTRIC LIGHT ORCHESTRA** SEPT. 20  
**ALLMAN BROTHERS** S.D.S.U. SEPT. 25  
**VAN HALEN** SEPT. 29  
**PAT BENATAR** OCT. 24

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OCTOBER 7, SAN DIEGO-OCTOBER 9-13 LOS ANGELES  
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**JOURNEY & AC/DC & STEVIE NICKS**

NEIL DIAMOND, DEF LEPPARD, FOGHAT, WHO, STREISAND, ZZ TOP, ROD STEWART, CHEAP TRICK, BOWIE, DEVO, GEORGE BENSON, CARL, BOB DYLAN, TRUMPET, B-52s, BLACK SABBATH, SINATRA, EAGLES, CHARLIE DANIELS, CHRISTOPHER CROSS, CHARGERS AND MORE

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CHOICE SEATS ON SALE NOW FOR

**BARRY MANILOW** TUES. SEPT. 15

**VAN HALEN** SEPT. 29 LOGE SEATS \$15

**ELO** SUN. SEPT. 20 CHOICE SEATS START AT \$15

**LEONARD VS. HEARNS** SEPT. 16

**JACKSONS** THURS. SEPT. 17

**ANNIE!** ON STAGE IN SEPT. CALL US FOR DATES AND SEATING

**ALLMAN BROTHERS** SEPT. 25

**LITTLE RIVER BAND** SEPT. 26

**BEATLEMANIA** FRI., SAT. OCT. 2, 3

**ROLLING STONES** OCT. 7 & L.A. OCT. 9-13

**PAT BENATAR** OCT. 24

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**VAN HALEN** EXCELLENT FLOOR SEATS 1ST & 2ND ROWS SEPT. 29

**PAT BENATAR** SAT. SEPT. 24

**E.L.O.** SUN. SEPT. 20

**ALLMAN BROTHERS** THURS. SEPT. 25

**ROLLING STONES** SAN DIEGO OCT. 7 CALL FOR MORE INFO!

**THE JACKSONS** THURS. SEPT. 17

**HEARNS VS. LEONARD** WED. SEPT. 16

**TOM PETTY** SEPT. 12 & 13

**AC/DC** L.A. OCT. 28, 29, 30

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"A voice to make more heralded singers weep with envy"  
5 nights only: Tuesday, Sept. 8-Saturday Sept. 12  
2 shows each night—9 & 11 p.m.

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4204 Voltaire Street, Point Loma  
Advance reservations 224-3695



## MIDWAY & ROSECRANS 224-2401

Thursday & Friday, Sept. 10 & 11 9 a.m.—2 a.m.  
George Villanov's Band

**COLOUR**  
Friday HAPPY HOUR 4-7, Doubles \$1.25  
Saturday, Sept. 12 9 p.m.—2 a.m.

**"MOSAICO"** plus **HEADSOUND**  
Sunday, Sept. 13 7 p.m. to midnight

**VISION & Special Guests**  
and D.J. Sammy Diaz Charger Game 1 p.m.

## SUN. & MON. FOOTBALL ON GIANT 6' SCREEN

Margarita pitchers \$4.50—Beer pitchers \$2.00  
Wine or draft 60¢—Hot dogs 50¢—and more!

Monday, Sept. 14 9 p.m.—1 a.m.

**GARY MUSIC CO. - Latin Jazz**  
\$2.00 door charge includes one well drink of your choice or margarita

Tuesday, Sept. 15 9 a.m.—2 a.m.  
**FIESTAS DE INDEPENDENCIA**  
George Villanov's Band

**COLOUR**  
FREE TEQUILA OR MARGARITA AT 11 P.M.

## WED. SEPT. 16

Thurs. from San Diego, 10 p.m. show

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Featuring: Patato, Group Dingo, Alfredo Delafuente, Roberto Rodriguez, Bobby Valentino. 2 SHOWS 8 PM & 10:30 PM

All Major Ticket Sales Agencies at all Ticketing agencies  
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For information call 284-9603 or 224-2401

Presented by International Blind & Macho's Productions

## TERRA CLUB

560 5th Avenue (at Market)  
239-4222

Thursday, September 10  
Juli presents

**Offenders**  
and  
**Answer**

Friday, September 11

**Pop Martyrs**  
and  
**Black & Decker**

Saturday, September 12

**Trowers**

Thursday, September 17  
(another Juli presentation)

Must be 21. \$3 cover charge  
Boxing information:  
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## THE PATRIOT GAME

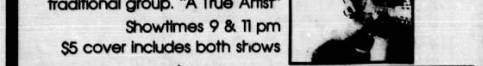
IRISH PUB & GRUB  
5353 MISSION CENTER RD., SAN DIEGO / 296-8714  
Between Interstate 8 and Friars Road

Friday, September 11 (one night only)

## ANDY IRVINE

A vocalist for Planxty, Ireland's  
& Europe's most esteemed,  
traditional group. "A True Artist"

Showtimes 9 & 11 pm  
\$5 cover includes both shows



Now appearing (Wed.—Sun.)

## DONNYBROOK FAIR

One of the East Coast's most popular  
Irish groups. The hit of the '81 Summer Festivals.

Sunday, September 27

**IRISH CULTURE DAY**  
Irish stepdancing & entertainment  
starting at 5 p.m. Children welcome.

Sunday, October 4 (one night only)

## THE FURRY BROTHERS & DAVEY ARTHUR

Ireland's No. 1 folk family & current most popular group  
singing their No. 1 hit "The Green Fields of France".

Showtime 8:00.  
Advance seats \$10.00. Advance tickets now on sale.

OPEN DAILY 4PM TO 2AM / AUTHENTIC IRISH MENU  
DRAFT GUINNESS / DART BOARDS / BIG SCREEN TV



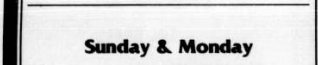
## ROCK YOUR SOCKS OFF!



## Ron Bolton Band

Tuesday thru Saturday  
Rock n' Roll from 9pm to 1am!

Sunday & Monday



September 20 & 21

September 27 & 28

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12 SEPTEMBER 10, 1991

14 SEPTEMBER 2002

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HIGH ENERGY ROCK - NO COVER - 50¢ KAMIKAZES

Friday, September 11

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San Diego's hottest new act - one night only!

Saturday - September 12

Get a back to school education with some rock - original modern music

**SOME  
AMBULANTS  
and  
THE MAGNETS**

Together in the Zone - A SKY'S THE LIMIT PRESENTATION

September 16 & 17

**METRO**

September 14 & 15

**CAROUSEL**

Sunday 13 - DOUBLE TAKE

Southern California's best venue for  
great partying to the area's finest live entertainment

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## POSTER EMPORIUM ★ TICKET SERVICE ★

**LOU RAWLS & NATALIE COLE** Sept. 19, SDSU  
**BARRY MANILOW** Sept. 19, S.D. Sports Arena  
**PETER, PAUL & MARY** Sept. 17, SDSU Ex. Seats  
**Electric Light Orchestra** Sept. 20, S.D. Sports Arena  
**Allman Brothers** Sept. 26, SDSU Ex. Seats  
**Little River Band & Poco** Sept. 29, S.D. Sports Arena  
**Van Halen** Sept. 29, S.D. Sports Arena  
**Beatlemania** Oct. 2, SDSU Ex. Seats  
**Jefferson Starship** Oct. 2, Irvine Meadows  
**Rolling Stones** Oct. 7, S.D. Stadium  
**Pat Benatar** Oct. 24, S.D. Sports Arena  
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 If you want to sit close, call: **578-SNOW** 10 a.m.-8 p.m.  
 No waiting Personal checks accepted  
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 Cautious service OPEN 7 DAYS  
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## The Dallas Collins Band

Tuesday through Saturday 9 p.m. - 1 a.m.

### Bill Brackett

Singer, Songwriter  
 Sunday & Monday 9 p.m. - 1 a.m.

Coming Special Appearance  
 Sept. 20, 21  
 JACK L. MCPHIN

September 20 & 21



## DOC MASTERS

at the Shelter Island Marina Inn.  
 Phone 223-2572

## Hill House RESTAURANT & BAR



## Connor & Dalton

Light Country Rock  
 Tuesday-Saturday 9-1

### Barrie Cunningham

Contemporary, Sunday & Monday 8:30-12:30



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

Pal Joey's, 3447 Waring Road, Aliso Gardens, 296-7878. Pro-gramming & Production Band. (live, soul, swing, and oldies Friday and Saturday)

**Palomino Cocktail Lounge**, 5821 Mission Gorge Road, Mission Gorge, 280-4888. Audios, country, Thursday through Saturday.

**The Patriot Game**, 5353 Mission Center Road, Mission Valley, 296-8714. Dornbrooke Fair, traditional Irish music, Wednesday through Sunday.

**Reuben's Plankhouse**, 7637 Balboa Avenue, Claremont, 278-7373. John Barker, folk rock, Tuesday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley Road, Fashion Valley, 291-7170. Stephen Cox, contemporary, Tuesday through Saturday.

**Spirit**, 1130 Buena Avenue, Bay Park, 276-3993. Psychedelic Purs, rock, Wild Kingdom, rock, the Puppies, new wave, Thursday the Crawdaddys, rhythm and blues, Top Cats, rock, Friday the Rales, rock, the Rick Elias Band, rock, the Monroes, rock, rock and new wave, Tuesday, call club for information; Solid State, new wave, plus guests, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2772. The Spud Brothers, music of the '40s, '50s and '60s, Thursday through Saturday.

**Stadium Club**, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286. Legend, country rock, Thursday through Saturday.

**Ten Leo's**, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Jazz, Wednesday through Saturday, call club for information.

**Town and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Abilene Lounge: Larry Proffitt and Cinnamon Ridge, country western, Tuesday through Saturday. Gold Coast Lounge: Buddy Reed, piano bar, Tuesday through Saturday.

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

**Wingler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-6263. The Oala Band, country, Wednesday through Sunday.

**Anthony's Harborview**, 1355 North Harbor Drive, downtown, 232-4356. The Herv Douglas Band, contemporary, Tuesday through Saturday.

**Aster Bowl**, 4356 30th Street, North Park, 263-3135. Dale Allen and the Nadelmans, oldies, contemporary, and rock, Wednesday through Saturday.

**The Bachelor**, Aztec Center, San Diego State University, 265-6947. The Products, new wave, 20/20, new wave, Thursday.

**Black Ping Restaurant**, 4672 Federal Boulevard, East San Diego, 264-5777. Day featuring Paul Burns, jazz, Wednesday and Thursday. Wave, jazz, Friday and Saturday; jazz jam session, Sunday.

## MUSIC FOR SEPTEMBER at THE BACKDOOR

SDSU Associated Students & KCR Radio present rockabilly from Los Angeles

### THE BLASTERS



Introducing to S.D.: **GUN CLUB**  
 Wednesday, Sept. 23rd, 9 p.m.  
 Coming soon  
 Oct. 16... FLESHTONES

Tickets available through the Aztec Center box office (255-6947) and all Select-A-Seat outlets.

## Live Entertainment Nightly 9-1

**JIM HAWLEY** WED.—SAT.  
**LARRY RATHBURN** SUN. & MON.

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4287 Mission Blvd. Pacific Beach, California 270-7522

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Holiday Drive  
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**KIRK BATES** and **LINDA PARRA**  
 Tuesdays thru Saturdays 9:00 P.M.—1:30 A.M.  
 DJ 7 NIGHTS A WEEK

595 Hotel Circle S., Mission Valley 291-6720

## Mariscos Maravillosos

★ Marvelous seafood prepared in the traditional Mexican style.

**Live entertainment & dancing**  
**MONDAY NIGHT FOOTBALL**  
 —a bowl of chili for only 50c in the Cantina

**JAIME MORAN**  
 —live jazz and rock 8:30 pm to 12:30 am  
**THURSDAYS-SATURDAYS**

**ESTEBAN & CHRISTINA**  
 —traditional Mexican music 5:00 to 10:00 pm  
**WEDNESDAY-SATURDAY: 1:30 to 6:30 pm SUNDAY**

**LUNCH: Mon.—Sat. 11-4, Sun. 1:30-6:30;**  
**DINNER: Nightly from 5;**  
**SUNDAY BRUNCH: 10:30-2;**  
**HAPPY HOURS: 4-7 weekdays**

Call 232-7581 in SEAPORT VILLAGE, Pacific Highway at Harbor Drive



## MOM'S SALOON



**LEE MALONE**  
 Now through September 20th

**GARY KELLEY**  
**KPRI NITE**

Plus the rock with "West"  
 Monday, September 14—Kamkazas \$1.06 all night  
 Happy hour 8-10pm: doubles at single prices  
 Drink specials all night Monday—Thursday  
 Happy hour: Doubles for single prices  
 Sunday—Thursday 8-9 pm (Monday 8-10 pm)  
 Pitcher or beer \$1.75 Sunday, Tuesday, Wednesday & Thursday  
 Live Rock of Roll every night  
**228-1853 945 Garnet P.B.**

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Fine food & spirits  
 Lunches  
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**The Longest Happy Hour in Town! 4:30-8:30 2 for 1**  
**Free munchies**

Mon., Tues. & Wed.  
 pianist

**Bob Long**  
 with appearances by premier vocalist  
**Nan Cie Hamilton**  
 Sunday-jointed by his band

Thurs. thru Sat.  
**Mark Lessman Band**  
**Monday Night Football**  
**25c hot dogs 50c draft**  
 1300 Camino Del Mar 756-6444

Saturday, the Jackstraws Quintet, new Renaissance variety, Sunday afternoon; Puggy Spye, originals, light jazz, and rock, Tuesday and Wednesday.

**Chateau Lounge**, 3621 College Avenue, College Grove, 382-5828. Berde Carter Quartet, jazz, Thursday through Saturday, Sunday afternoon.

**Crossroads**, 345 Market Street, downtown, 233-7866. Jazz, Thursday through Saturday, call club for information.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 223-2572. The Dallas Collins Band, contemporary and rock, Tuesday through Saturday; Bill Brackett, X-rated comedy and music, Sunday and Monday.

**Doubles**, 4125 El Cajon Boulevard, East San Diego, 263-6981. Paul Gragg, piano bar, Monday through Saturday; Dale Pearson, piano bar, Sunday.

**Dwight Magg's**, 31st Street and University Avenue, North Park, 296-8584. Karen Mullaly, originals, contemporary folk and blues, Thursday; Zull Brothers Bluegrass Ramblers, Bluegrass, Friday; W.B. Reid, ragtime fingerpicker, old time jug band, novelty songs, Sunday; Amateur Talent Showcase with Leo and Virginia Curtis, Monday; Sienna Gail Celli Irish Band, traditional Irish music, Tuesday; Sandy Duddy, musical storyteller, Wednesday.

**Eric's 8th Place**, 4263 Taylor Street, Old Town, 299-0900. Gil Warner, piano bar, Tuesday through Saturday.

**Pat City/China Camp**, 2137 Pacific Highway, downtown, 232-0686. Wayne Geyer, contemporary, Tuesday through Thursday; Sheila Harris, contemporary and pop, Friday and Saturday.

**Handsome**, 4016 Wallace Street, Old Town, 295-0584. Joe Stewart, soft rock and country, Thursday and Sunday; Dorn Rose, contemporary, Friday and Saturday.

**Hollyhock Inn/Embassies**, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3861. Baja Strings, variety-country to punk, Tuesday through Saturday.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Pam Weaver and Pyramid, contemporary, Tuesday through Saturday; Rita Moss, piano bar, Tuesday through Friday.

**International Blend**, 4034 30th Street, North Park, 284-9603. The Randy Beagall Trio, jazz, Thursday; Night Shift, reggae-ska, Saturday; the Bryant Allard Blue Note Band with Rob Schneiderman, jazz, Sunday; comedy nights with Don Victor, Monday and Wednesday.

**Jo E's Club**, 3019 Juniper Street, North Park, 281-4827. Live music, Friday and Saturday, call club for information.

**Jelly Beans**, 807 West Harbor Drive, Seaport Village, 233-4300. Tony Soraci Trio, oldies through contemporary, Tuesday through Saturday.

**Kenny George's**, 6149 University Avenue, East San Diego, 583-5700. California Express, rock and roll, Tuesday through Saturday; jam session Sunday.

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

**La Petite Cafe**, 3896 Fifth Avenue, Hillcrest, 574-1400. Kim Bloom, classical guitar, Tuesday through Thursday.

## THE WINDJAMMER

The North County Entertainment Spot

**Sky High**  
 Thurs. Sept. 10 thru Sat. Sept. 12  
 rock and roll

**Dirk Debonaire and the Boat People**  
 Sun. & Mon., Sept. 13 & 14  
 rock and roll

**Purl**  
 Tues. & Wed., Sept. 15 & 16  
 rock and roll

**Barrie Cunningham**  
 Serving late night supper from \$2.95  
 Friday & Saturday 10:30pm-2:00 am  
 Restaurant Row, 2591 Hwy. 101, Carlsbad 753-0188

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**LATE NITE COFFEE HOUSE FOLK CLUB**  
 The home of folk music on the North Coast  
 1484 N. Hwy 101—Lucasville, Ca. 92024 (714) 436-4030

**Thursday 10**  
 Twelve String Guitar **BOB DICKSON** 7:30 to 11:30  
**WOODEN NICKEL** Country Blues 12:00

**Friday 11**  
 Old Time Stringband **THE MOUNTAIN MUSIC** 7:30 & 9:30  
**SOMEWHAT SAWYERS** 12:00

**Saturday 12**  
 Unique Bluegrass Band **7:30 & 9:30**  
**BLUEGRASS RAMBLERS** 12:00

**Sunday 13**  
 Irish Music **ANDY IRVINE** 7:00 & 9:00  
**FROM IRELAND'S PLAXITY** 12:00

**Monday 14**  
 Old Time HOOT NITE 7:30 to 11:30  
 Musicians call in at 8:30 \$1.50 or a musical instrument

**16 MONTHLY POETRY READING**  
 SHELLEY SAVREN - CAROLYN HILL  
**LUNCH - SUPPER - SUNDAY BRUNCH**  
 Open 11:30 a.m. to 2 a.m. and 5 p.m. to midnight Tuesday-Saturday  
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 Advance reservations recommended 436-4030

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270-3220  
 4302 Mission Blvd., Pacific Beach

**Zany, Off the Wall Thunderbolt**  
 Every Thursday-Saturday

She's back!  
**Cindy and the Sinners**  
 Sunday & Monday

Join us for Charger Football this Sunday  
 50c Spaghetti Dinner  
 (My old lady makes the best)



**THIS WEEKEND BLUEGRASS**  
**THE WOODCARVER PIZZA**  
 Friday, Sept. 11 & 12  
**THE UNSTRUNG HEROES**  
 with **RON JACKSON**  
**HARD TIMES**  
 with **GEOFF STELLING**  
 Saturday, Sept. 13  
**SIAMSA GAEL CEILI BAND**  
 (Irish Band)  
 Saturday, Sept. 13  
**THE ZUILL BROTHERS**  
 3225 Midway Drive, San Diego  
 (north of Rosecrans) 222-0388

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 and special guest  
**Larry Miller**  
 916 PEARL ST.,  
 La Jolla  
 454-9176  
 Wed.-Sat. Showtimes  
 Wed. & Thurs. 9:00  
 Fri. & Sat. 8:00 & 10:30  
**KGB-FM & The Comedy Store**  
 101-S present  
**POTLUCK NIGHT**  
 EVERY SUNDAY \* SHOWTIME 8:30 \* SIGN-UP 7:30  
 ANYONE CAN GET UP & DO 5 MINUTES

Mandolin Wind, 308 University Avenue, Hillcrest, 297-8017; long Biscuit Blues, blues, Thursday through Saturday; audition night, Monday; call club for information; the Exquisites, surf rock, Tuesday and Wednesday.  
 The Mexican Restaurant, 261 West Harbor Drive, Newport Village, 232-7281; Latin, Mexican, jazz and rock, Thursday through Saturday; Fatscan and Christine, traditional

**ESCONDIDOS DISTILLERY EAST**  
 AGES 17 AND UP  
**T W E E D SNEAKERS** and **THE HEAT**  
 Fridays & Saturdays  
**Rockin' Sneakers** and **THE HEAT**  
 Sunday, Sept. 13  
**THE HEAT**  
 Wednesdays  
**The Greater San Diego Talent Search**  
 COVER \$2.50 FOUR BANDS - IF YOU'VE GOT TALENT, CALL 741-9394  
 Coming Thursday Sept. 17  
**Surfaris**  
 Mission & Metcalf, Escondido 741-9393  
 Every Wednesday, 10:00 AM to 11:00 PM  
 4 other locations in the area 741-9394

**13K WELCOMES**  
**DICK GRIFFEY PRESENTS**  
**LIVE IN CONCERT**  
**THE JACKSONS**  
 STARRING  
**JACKIE TITO**  
**MARLON RANDY**  
 AND  
**MICHAEL JACKSON**  
 SPECIAL GUEST STAR  
**STACY LATTISAW**  
**Thursday, September 17, 8 p.m.**  
**San Diego Sports Arena**  
**TICKETS ON SALE NOW - ALL SEATS RESERVED**  
**\$10.50 & \$9.50**  
 Tickets available at all Mad Jack's Sound Centers, all Leo's Stereo Stores, all On Target Record Stores, all Arena ticket outlets, and the Sports Arena Ticket Office.

Saturday, rock and roll, Sunday and Tuesday; call club for information; Moving Targets, new wave, Wednesday.  
 Prophet Vegetarian Restaurant, 1401 University Avenue, East San Diego, 283-7448; The Union Guitar, Tuesday, Wednesday, and Friday; Loni Bell and Shep Myers, new wave jazz, Thursday, Saturday, and Sunday; Fred Hensdell, classical guitar, Thursday night; Loni Bell, jazz piano, Friday night.  
 The Red Coat Inn, 5503 University Avenue, East San Diego, 583-5444; Thunder, rock and roll, Tuesday through Saturday; White Noise, rock and roll, Sunday and Monday.  
 Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880; John Campbell and Conspiracy, top 40, Tuesday through Saturday; Ducland d'as, Ducland, Thursday through Saturday; The Smart Brothers Riverboat Revue, Ducland, Sunday.  
 Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900; Butterfield Stage Saloon, Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Sandowner Lounge, Magic K, variety, Tuesday through Saturday; Leslie Gold, contemporary and jazz, Sunday and Monday.  
 Sheraton Inn Airport, Sandpaper Lounge, 1500 Harbor Island Drive, Harbor Island, 291-6400; The Owell Brothers, country western,

Thursday through Saturday; Karmie Cheatum, jazz, Sunday through Wednesday, jam session Sunday.  
 Shish Kabob House, 6360 El Cajon Boulevard, East San Diego, 583-2072; Nava Trio, Middle Eastern music, Friday and Saturday.  
 Sclafani's, 425 West B Street, downtown, 232-7388; Jon Sandoval, contemporary, originals, light jazz, Wednesday through Saturday.  
 Taming of the Stone, 441 University Avenue, Hillcrest, 299-1980; Steve Reiden, classical guitar, Friday and Saturday.  
 Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa, contemporary, Wednesday through Saturday; Thomas Vido, piano bar, Friday early evening, Monday and Tuesday.  
 Trifon, 6011 El Cajon Boulevard, East San Diego, 583-3240; Bruce Cameron Ensemble with Hollis Gentry and Ella Ruth Piggie, jazz, Wednesday through Saturday.  
 Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Rickata, rock and roll, Thursday through Saturday; rock and roll, Sunday and Monday; call club for information; Off Limits, rock and roll, Tuesday and Wednesday.  
 Tuba Man's, 2551 University Avenue, North Park, 295-9426; Ira Cobb "Jazzbo", Ducland, Saturday.  
 Zebra Club, 560 Fifth Avenue, downtown, 239-4222; The Products, new wave, Sunday; rock and roll and new wave, Thursday through Saturday; open nights, all bands invited, Sunday through Tuesday.  
**South Bay**  
 Black Angus, 707 E Street, Chula Vista, 426-9200; Forward Motion,

Monday through Saturday.  
 Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; Saddle Tramp, country, Wednesday through Saturday; Ducland Review, 766 rock and roll, Monday and Tuesday.  
 Dance Machine, 1862 Palm Avenue, Imperial Beach, 422-1161; Quick top 40, Tuesday through Saturday.  
 Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1556; Lee Whittington, contemporary, Tuesday through Saturday; Earline Reeves, blues piano, Sunday and Monday.  
 Hutch's, 1463 Palm Avenue, Imperial Beach, 422-1479; Leather and Lace, country, Thursday through Saturday.  
 Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3517; Gary Sharnwood, contemporary, Friday and Saturday.  
 Royal Vista Inn, 632 E Street, Chula Vista, 426-2500; Rex Parn, 308 through contemporary, Tuesday through Saturday.  
 W.T.R. Steak Ranch, 200 Highland Avenue, National City, 474-8849; Saddle Sore, country, contemporary, and comedy,

**Drowsy Maggies**  
 31st & University Ave. • 298-8584  
 Thursday, Sept. 10  
**KAREN MULLALLY**  
 Friday, Sept. 11  
**ZUILL BROTHERS**  
**BLUEGRASS RAMBLERS**  
 Saturday, Sept. 12  
**W.B. REID** Ragtime finger picking  
 Monday, Sept. 14  
**AMATEUR TALENT SHOWCASE**  
 Tuesday, Sept. 15  
**SIAMSA GAEL CEILI BAND**  
 Wednesday, Sept. 16  
**SANDY DUTKY** Musical story-teller  
 Dinner from 6 p.m. • No Smoking.

**OF THE RICH UNCLE'S** 287-7332  
 6205 El Cajon Blvd., 1st & 2nd floor at College  
**Thursday-Saturday, September 10-12**  
**THE MONROES SHOWCASE**  
 Monday, September 14  
**ARTISAN**  
 No cover charge for this night only  
 Tuesday, September 15  
**ALAN FLEISHMAN PRODUCTION**  
**Wednesday-Sunday, September 16-20**  
**Moving Targets**  
 Coming **PROPHET**  
 Monday Night Football - Wide screen TV-All drinks 1/2 price  
**HAPPY HOUR 25¢ BEER**  
 Drink & Drown  
 5:00-8:30 Mon.-Sat. All wall drinks 50¢  
**DINNER INCLUDES COVER!**  
 Hours: Daily 11:00-3:00, 5:00-12:00  
 6205 El Cajon Blvd., San Diego • 287-7332

**Old No. 7 DISTILLERY**  
 Thurs. thru Sat., Sept. 10 thru 12  
**Moving Targets**  
 Sun. thru Tues. Sept. 13 thru 15  
**Mark Lessman Band**  
 Sunday night is Ladies' Night-Drinks 50¢  
 Monday Night Football-Giant Screen T.V.-Free Hotdogs  
 Tuesday night, Kamikaze Night 75¢  
 Wed. Sept. 16  
**T W E E D SNEAKERS**  
 140 S. Santa Ana, Solana Beach, 759-6733

**The Band You Won't Want To Miss!**  
**Artisan Artisan**  
**Rock & Roll Calendar for September**  

MON.	TUES.	WED.	THURS.	FRI.	SAT.
SEPT. 8	9	10	11	12	
	<b>Jimmy Wilson's Turquoise Lounge</b> 5975 Severin Dr. 465-1525				
14	15	16	17	18	19
<b>My Rich Uncle's 287-7332</b>	<b>Turquoise Lounge</b>				
21	22	23	24	25	26
	<b>Turquoise Lounge</b>				
28	29	30	OCT. 1	2	3
<b>My Rich Uncle's</b>	<b>Turquoise Lounge</b>				

**For more information call Steve 281-0270**



Thursday through Sunday.

**Westerly**, 22 West Seventh National City, 474-2919. Duetty Rhythmic, rock and roll, Monday and Tuesday. Tom, Mike and Criswell, rock and roll, Wednesday through Sunday.

## East County

**Alex's Steak House**, 7333 El Camino Boulevard, La Mesa, 661-7500. Spring Fever, contemporary, Tuesday through Saturday.

**Big Oak Ranch**, 1723 Harrison Canyon Road, Del Mar, 443-3047. California Country Band, Tuesday through Sunday.

**Black Angus**, 1000 Graceland Avenue, El Cajon, 441-9555. Pigeon and the Blitz, Top 40, Thursday through Saturday. Pigeon and the Blitz, Top 40, Monday through Wednesday.

**Boys Bill's**, 5025 Mission Gorge Road, San Marcos, 444-9983. Johnny West and the Chaparrals, country, Friday and Saturday.

**Bull and Bear**, 690 North Second Street, El Cajon, 444-5752. Nightrunner, country and contemporary, Wednesday through Saturday.

**Cartwheels**, 10757 Woodside Avenue, San Diego, 448-6700. Mafik, rock and roll, Thursday through Saturday. Next rock and roll, Tuesday and Wednesday.

**Circle D Corral**, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 662-1579. Carl Semmons and Southern Comfort, country, western, Tuesday through Saturday. Country Justice, country, western, Sunday and Monday.

**The Diamond Lounge**, Aunt Emma's, 1321 East Main Street, El Cajon, 442-7286. Country Comfort, country, Friday and Saturday.

**Driftwood**, 5266 Baltimore Drive, La Mesa, 662-0531. Dan Gels and Quartet, contemporary, Wednesday and Thursday. Jimmy Nixon, country, Friday through Sunday.

**Ember Room**, 7019 El Cajon Boulevard, El Cajon, 442-8542. Pigeon Express, country, rock, music and dance, Friday and Saturday.

**Fleet Springs Inn**, 1550 Highway 80, El Cajon, 443-9986. Sam's country band, country, western, Friday and Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-0517. Lorne Hutzler and Duet, rock, contemporary, Thursday through Saturday.

**Lakeland Resort**, Highway 79, Escondido, 765-0726. MB Sound, country, Friday and Saturday.

**Lakeland Hotel**, 9940 River Street, Lakeside, 443-9591. Shermandoh,

country, Thursday through Saturday.

**Lorenza's**, 396 Broadway, El Cajon, 442-9606. Steve Monahan and Finest Action, pop and country, Tuesday through Saturday. Pro-Bingham's Preservation Band, Duetland, swing, oldies, Sunday and Monday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, San Diego, 448-8550. Bramble, country, Wednesday through Saturday.

**Mickey Dix**, 9560 Mission Gorge Road, San Marcos, 448-9044. Gravel Canyon, country, Friday and Saturday.

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

**Our Favorite Place**, 9546 Mission Valley Road, San Diego, 449-6249. Pigeon Express, country, rock, music and dance, Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9907. The 600 Lbs. Man, country, Thursday through Saturday.

**Park Place**, 1289 Fletcher Parkway, El Cajon, 448-4111. Prophet, concert rock, Tuesday through Saturday. Six High, rock and roll, Sunday and Monday.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 464-3464. Sande

Hirsch, country and contemporary, Tuesday through Saturday.

**Jimmy Wilson's Turquoise Lounge**, 3075 Seventh Drive, La Mesa, 465-1525. Artisan, rock and roll, Tuesday through Saturday.

## PERFORMERS

Performers listings are compiled by Linda Neri. If you wish to be included, please call 224-2506. Friday afternoon or Saturday before 5:00 p.m. The listings are free.

## Rock & Roll

**The Amber Band**, London Opera House, Hungary.

**Artisan**, Jimmy Wilson's Turquoise Lounge, My 80's Duet, The Blitz Brothers, My 80's Duet.

**Blue Wizard**, Beach Club, Ron Boland, 10/10.

**Bratz**, 10/10, Beach Club, California Express, Stage George's, Country, Leading Zone.

**Cindy and the Sisters**, Joe Murphy's, The James Cotton Band, Kelly's Tavern.

**The Crawdaddies**, Spirit, The Dallas Collins Band, Kelly's Tavern.

**Dark Debonair** and the Boat, The New East Band, Kelly's Tavern.

**People**, Windjammer, Double Take, Leading Zone, Del Mar Fairgrounds.

**Duckbill**, 10/10, Country, Bumpkin, Duetty Rhythmic, Leading Zone, Del Mar Fairgrounds.

**Foreign Affairs**, Little Havana, Four Eyes, Halcyon, Village Inn, Freeway, Sandy's.

**Herbie**, 10/10, Leading Zone, Herbie's, 10/10, Leading Zone, Herbie's, 10/10, Leading Zone.

**HR 'n' Run**, Del Mar Fairgrounds, Illusion, Naxos Inn.

**Innocent**, 10/10, Del Mar Fairgrounds, Joint Effort, Del Mar Fairgrounds, Mark Lennard Band, Allstars.

**The Lex Malone Band**, Mom's, Saloon, Jerry McCann and the Giggles, Kelly's Tavern, Kelly's Tavern.

**My 80's Duet**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Neat**, 10/10, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

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Off Limits, Pigeon Music Co.

**The Penetrators**, Jimmy Wilson's Turquoise Lounge, Kelly's Tavern, Kelly's Tavern.

**Pigeon**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Prize and Joy**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Products**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Rick (The Band)**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Prophet**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Psychic**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Puppies**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Push**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Rakes**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Ram Band**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Rem**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Revelation**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Ruckus**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**The Siren Brothers**, Monterey Whaling Co.

**Six High**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Sun**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Don Snow**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Solid State**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Some Ambulance**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Striders**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Sundances**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**E.J. Temple Band**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Thumper**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Thunderbolt**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Tony**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Tom**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

Country/

Country Rock

**Bandit**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

**Gerry Band**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

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Mar Fairgrounds

**Steve Monahan**, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern, Kelly's Tavern.

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Lori Bell and Shep Meyers

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New Tuxedo Jazz Band

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SEPTEMBER 10, 1981 27



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## The Kings Grille

aka Capote's

**PRIME RIB DINNER  
FOR TWO  
ONLY \$115.95**

Any evening (except Tuesday) between 5 p.m. and 7 p.m., enjoy a gourmet cut of juicy Prime Rib with all the trimmings plus a small carafe of wine for only \$115.95.

Tuesday Nights Only  
**CINEMA SPECIAL**

Reservations are a must. For a mere \$118.00, you'll have our incomparable Prime Rib Dinner for two and two tickets to the movies at Hilsation Valley area Movie Theaters. Cinema Special served from 5 p.m. to 7 p.m.

297-2254

Hinge Inn

1333 Hotel Circle South

## LA HACIENDA

MEXICAN COOPERATION

**\$12 FOR TWO**  
The tasty Sundowner combo includes a choice of Enchiladas, Seafood Tortaditas, Chicken Tacos, rice, beans, Camagaita and a carafe of Margaritas. It's all yours for \$12, every day from 5 p.m. to 7 p.m. One!

**SUNDAY'S FLAVOR FIESTA**

Our buffet brunch features the finest dishes from both sides of the border, from Eggs Benedict to Roast Leg of Lamb to Beef Enchiladas. Champagne, of course! Toast \$7.00 from our menu plus. Sunday, 8 a.m. to 3 p.m. Adults \$7.00; Children under 12, \$3.50.

298-6281

Hilsation Valley Inn

875 Hotel Circle South

## THE Islands

RESTAURANT

**HAPPY HOUR**

Join us for cocktails and a complimentary happy hour hot and cold hors d'oeuvres, Tuesday-Friday, 4:30 p.m. till 7:30 p.m.

**THE ELEMENTS**

Listen and dance to contemporary music spiced with a Latin flair. Tuesday through Saturday, 9 p.m. to 1 a.m.

**FOOTBALL NIGHT**

Seven televisions keep you on top of the game, and there're great prices on beer, wine and hot dogs!

297-1101

Island Hotel

2270 Hotel Circle North

## Crystal's Emporium

"CHATEAUBRIAND, CHAMPAGNE & THOU"

Bring that certain someone to the one stop entertainment spot Crystal's Emporium. Chateaubriand dinner. It's all yours at just \$15.00 for two with a glass of the bubbly or 1/2 carafe of wine, any evening, 5 p.m. till 7 p.m. (Dinner guests have reserved lounge seating.)

**MAD HATTER'S TEA PARTY...**

...is our festive Sunday Brunch! Enjoy a buffet of fresh pastries, fruit and salads, a choice of entrees and Champagne. Laugh with the clown. Harvest at the magician. Go ahead...take home a balloon. Join the party every Sunday, 10 a.m. - 2 p.m.

294-0010

Town and Country Hotel

500 Hotel Circle North

## THE Goumet ROOM

The Goumet Room is for the traditional gourmet who appreciates fine food, quiet surroundings and impeccable service during breakfast, lunch and dinner...

**SUNDAY BUFFET BRUNCH**

Excellent food and gracious service have been hallmarks for the Goumet Room for more than a quarter century. Our lavish Buffet Brunch is presented with Continental style, flavor and flourish. The patio dining is reminiscent of a European sidewalk cafe. Come this Sunday, 11:30 a.m. - 3 p.m., \$7.95 per person.

291-7151 Ext. 3857

Town and Country Hotel

500 Hotel Circle North

**ATLAS HOTELS**  
**RESTAURANT ROW**  
*We've got a table set for you!*

















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**LOWEST PRICES**

**Radical Discounts**  
for repairs on most automobiles. We will definitely beat any prices for other shops' repair estimates on:

**VW**  
**DATSUN - TOYOTA**  
and most other models

We have reorganized, remodeled and even changed part ownership which means even lower prices and better service. Call for our low price estimates and compare. We will not be undersold on overall prices. Here are some V.W. Bug price examples. Please call for details.

**Rebuild Engine**  
(Exchange parts & accessories must be in standard condition)

Our high volume means we can provide high quality service at these very low prices!

**\$225** Plus \$125 installation

**Guaranteed 6 years or 50,000 miles**

**Tune & valves ... \$25 Valve Grind .... \$125**  
**Clutch Job ..... \$89 Brake job ..... \$45**

In Mission Valley, Exit north on Mission Gorge Road from Highway 8. Go right at 2nd light to 4818 Mission Gorge Place. Quality since 1973. Open 7 days.  
Not always open Sunday—call for appointment.

**West Auto Services 265-2300**

# CONTACT LENSES

**BAUSCH  
& LOMB**

**SOFTLENS®**

**\$69**

Professional services not included.



**New lenses you should know about:**  
 FDA approved 2 week sleep continuous  
 wear softlens & softlens for astigmatism

Contact us today for  
 hard lens quality, selection, service,  
 and value.

**2 PAIR for \$125** Includes everything

**558-4110**

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 6 miles east of University  
 Towne Centre

**OR**

Open daily  
 and selected evenings for  
 your convenience

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