

City Lights

Surrounded By Bad Stuff

When the Kearny Lodge Mobile Home Park was built just north of Claremont Mesa Boulevard in the early 1960s, officials seemed far away. The new eight-lane Interstate 805 freeway that now slashes down the western boundary of the park was not yet in blueprint form, and the bustling industrial and commercial district that stretches to the south and east was nothing but dry scrub and rabbit holes. Many of the trailer park's first residents worked in the modernistic twin towers of the General Dynamics Convair plant on Kearny Mesa, where they assembled the Atlas missile that boosted John Glenn into orbit.

Twenty years later the Kearny Lodge is still an attractive place to live, but the residents have just been given the word that they may have only five years left before the bulldozers move in to convert their park into industrial buildings. That scenario was advanced last week by the city council when it voted to "rezone" permanent "overlay" zones for eight mobile home parks in other parts of the city, but restricted to five years the rezoning zone granted to Kearny Lodge. The zones require that would-be developers first thread their way through a time-consuming maze of red tape and public hearings before they receive permission to change the use of the land — a requirement meant to discourage property owners from abruptly evicting the mobile home dwellers.

The Kearny Lodge exception infuriates Jack Zingali, editor of the mobile home park's newsletter. "We've been forsaken by everybody," he laments. "The city council, the property owners, even the Serra Mesa community planning group." Zingali contends, and city planners agree, that much of the battle for Kearny Lodge was actually lost five years ago when the Serra Mesa community planning group decided to earmark the mobile home park for future industrial development. The Serra Mesa community plan covers all of K. of K. Mesa, as well as Serra Mesa itself, a middle-income residential community south and southeast of Montgomery Field, ending at the edge of Mission Valley. "The Serra Mesa group said everything north of Claremont Mesa Boulevard was going to become industrial land," Zingali says, "and that was the beginning of the end for us."

Members of the Serra Mesa

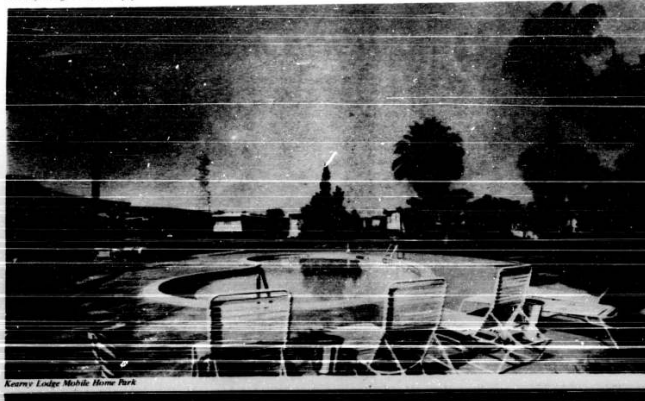
group claim they had little choice but to go along with the recommendations of city planners to designate the Kearny Lodge open for future industrial development. "They are an anachronism," claims one community leader who requested anonymity. "It's too bad, but they are no longer a part of any residential community. They are surrounded by bad stuff." Kearny Lodge dwellers reply

that the land to the northeast of them is still open space, owned by the Navy as part of Miramar Naval Air Station, and would eventually be developed as condominiums and single family houses. But city hall sources say that most city council members as well as major business interests would like to see the Navy sell the land to developers of industrial parks. "We have a crying need for new industrial land," says

Mac Strobl, a staff member of the city's Economic Development Corporation. "That Navy land is a key future resource." The fate of Kearny Lodge may soon be sealed by Councilman Ed Straka, who has proposed the creation of a separate north Kearny Mesa community plan that would remove the Kearny Lodge neighborhood from the old Serra Mesa planning area.

The idea, planners say, is to accelerate industrial development on Kearny Mesa free from the intercession of residents worried about noise, traffic, and other by-products of industry. "It's a crying shame," says Zingali. "We look two buses away from the Big Sisters League, which since 1976 has been matching local women with girls who need an older 'special friend.' Last winter the League watched in distress as the separate Big Brothers organization expanded its activities to include big and little sisters. 'Big Brothers have eaten up Big Sisters up the coast,' says a League spokeswoman. "We don't want to see the same thing happen here."

—M.P.



Kearny Lodge Mobile Home Park

Copley Organization May Expose More Flash

The big rock and glass Union-Tribune building in Mission Valley has always been a stronghold of conservatism, reflecting the philosophy of the late James Copley, the man who built it, and the Union-Tribune which took over the company when he died in 1973. "Under no circumstances would I want to be called a liberal," she recently was quoted by ADWEEK magazine as saying. That could be one reason why officials of the Copley News Service aren't exactly eager to discuss a recently developed sideline of their business. The "Wireless Flash" is one of the nation's most successful alternative-radio news services, going out to 380 stations in the United States, Canada, and around the world, according to Pat Glynn, who produces the feature for Copley. Alternative news became popular in the early 1970s, when FM radio began to play rock-and-roll music and attract large younger audiences, which weren't always interested in conventional news. To fill the gap, a number of offbeat services emerged, including

Earth News and Zodiac News Service, which, much like the underground newspapers they were modeled after, catered to the eccentric tastes of the new FM market. Two years ago Glynn was hired by the Copley News Service to oversee an elaborate recording studio which had been installed deep inside the Union-Tribune Mission Valley headquarters. When he arrived, Glynn found a makeshift operation devoted to recording minute-long features on cooking and medicine, geared to small-town, middle-of-the-road radio stations. A veteran of so-called "alternative" radio, Glynn pointed out to his new bosses that album-oriented rock stations (or "AOR," as they are known in the trade) were a fertile financial field, and soon obtained their permission to go ahead with Wireless Flash. The result has surpassed his most optimistic expectations. Depending on the size of the broadcast audience, stations pay from twelve to twenty-three dollars each week to receive a package of about

forty news stories written in "conversations" English and ready to be read over the air. A full-time staff of four and the same number of part-timers pool through a weekly mountain of magazines, newspapers, and wire-service reports for unorthodox items judged to be of interest to the target audience. Stories have included write-ups on the only western bar in Tel Aviv, as well as an account of a man who drank a cocktail only to discover a snake lying at the bottom of the glass. "The Flash is definitely a breath of fresh air within the Copley corporation," says Jeff Prescott, news director of KGB-FM, a local rock-and-roll station that subscribes to the service. "They've got a lot of raise-your-eyebrows kind of stories — psychological, medical, UFOs, sex, drugs, rock and roll — the kind of stuff you wouldn't find in Neil Morgan's column." Indeed, the Flash is so different from the Copley norm that Glynn was ordered not to grant a second interview about it on the grounds that "my bosses don't want any local publicity." Glynn does acknowledge, however, that the service is "doing very well financially" and may be expanded to include an hour-long syndicated program starring local rock radio personality Gabriel Wisdom and former drug figure Timothy Leary, the latter doing "way-out movie reviews."

—M.P.

The Super Market

The San Diego city schools will have a new superintendent this fall who will probably enjoy much more autonomy and power than many preceding superintendents. The currently vacant position will be strengthened because there now exist four high-level openings in the school district's bureaucracy — deputy superintendent for administration, associate superintendent for planning and evaluation, assistant superintendent for elementary schools, and the district's director of information services. There are also rumors that at least two other top posts — assistant superintendent of secondary schools and another unnamed position — will soon be vacated, prompting a major reorganization of a scope unseen since 1962. "The new superintendent will have enormous latitude and influence in helping to choose people for those jobs," assured Bob Filner, president of the board of education. Allowing the new boss to surround himself with sympathetic lieutenants could help reverse a replay of what happened to Jack Hornbeck, superintendent in 1969-70. Hornbeck was squeezed out by career administrators who opposed his "decentralization" plan because it would have cut their policy-making influence.

—P.K.

Big And Little Size Up Happy Medium

Something less than sisterly love recently has been flowing between two organizations competing for the affections of little girls throughout San Diego County. The angrier of the two is the Big Sisters League, which since 1976 has been matching local women with girls who need an older "special friend." Last winter the League watched in distress as the separate Big Brothers organization expanded its activities to include big and little sisters. "Big Brothers have eaten up Big Sisters up the coast," says a League spokeswoman. "We don't want to see the same thing happen here."

Esther Morse, the League's executive director, explains that the Big Sisters League actually was founded forty years ago to aid homeless young women who had come to San Diego to bid good-bye to their sailor husbands and boyfriends. The organization today still runs a home to shelter young women, but in addition the match-up program Morse started six years ago has arranged 654 big- and little-sister pairs in which adult women volunteer to spend at least three hours per week with young girls — talking, shopping, going to movies, outings, and so on. Faced with the sudden emergence of a rival organization, Morse questions the wisdom of two social agencies providing duplicate services, and she also points out that the Big Sisters League has always had many more volunteer big sisters available than it has needed.

Ginger Horner, who works for the Big Brothers organization, says the Brothers first turned their attention to females early last year when her group received a federal grant to set up a "Business Connection" program dedicated to matching older women of both sexes with adults in the business world. Horner says the federal money ran out in December, by which time the Big Brothers didn't want to ignore the girls it was serving, in fact the Brothers then expanded the match-ups to include girls ages seven through seventeen and decided to call its new affiliate Little Sisters. Responding to the protests of the older Big Sisters League, Horner says, "We feel there's enough room for both of us."

She says in deference to the League's prior claim to the "Big Sister" name, the Big Brothers female offshoot has

been careful to refer to itself as "Little Sisters." However, Kris Gilmore of Gilmore-Heying Associates, Ogilvie, a veteran of downtown patrols, says that within the past couple of months there have been "several" arrests there for prostitution on the same street people who frequent the shoreline stand have been hauled away to police headquarters at burglary suspects and for being under the influence of both alcohol and drugs. Harrell himself claims to have witnessed routine sidewalk pandering and the shakedown of a

ciencienne unbecoming of the newly spruced-up neighborhood. Police Sergeant William Ogilvie, a veteran of downtown patrols, says that within the past couple of months there have been "several" arrests there for prostitution on the same street people who frequent the shoreline stand have been hauled away to police headquarters at burglary suspects and for being under the influence of both alcohol and drugs. Harrell himself claims to have witnessed routine sidewalk pandering and the shakedown of a

He Doesn't Like The Looks Of It

Fifth Avenue and F Street has long been one of the Gaslamp Quarter's most corners for pandering and general harassment of visitors to the area, and since private policeman Ben Harrell took the south-of-Broadway streets last fall, he has paid special attention to a nondescript F Street storefront between the Rancho Grande Mexican restaurant and the William Penn Hotel, just east of the intersection. Hand-painted black letters proclaim the storefront to be a "Shoeshine and Game Room," inside are two pool tables, a jukebox, and an old couch. But Harrell, who patrols the streets unarmored in a turn-of-the-century police uniform under contract with Gaslamp Quarter merchants, agrees with the shopkeepers that the storefront has attracted

City Lights



Esther Morse

He has lately increased the frequency of his uninvited drop-ins, and now puts his head in the door up to twelve times a day, a new habit that is clearly resented by Grant's patrons. But Harrell just shrugs and says, "I manage to keep them off-balance with my questions."

Last month he started bringing more police attention to the storefront, and he has talked several times with the amusement company that services the pool tables, urging them to remove the tables as a way of speeding Grant's departure. Harrell has also been pestering the landlord to evict Grant.

But Grant, who has rented the storefront for eighteen months, defies Harrell to prove any illegal activity. He argues that none of the street people who allegedly harass or steal from pedestrians would seek refuge in his store since they would be easily cornered by a policeman. "What the fuck they gonna do?" Grant asks about any hypothetical thieves who might enter the building. "They gonna come runnin' in here so they can jump out that back window and kill themselves!" Grant says that "if anybody do anything and come in here, I'll be the first to call the police." In the meantime, though, he doesn't want Harrell "running around and prophesying about what's going on in here. . . . I'll talk to him anytime he comes by, but I'll only leave if my landlord sends me an eviction notice for being late with the rent or causing trouble of some kind."

—P.K.

—Paul Kruger, Jeannette DeWyz, and Matt Potter



Ben Harrell

Photograph by Jim Galt



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Sher Thing

Seldom have Reader followers seen a more poignant, misplanned diatribe than Maggie Locke's "A Fine White Deadly Dust" (July 1). Here we have a mother so concerned about protecting her family's lungs against the phantom evils of asbestos—who smokes cigarettes! She manages to blame landlords, capitalism, uncaring bureaucrats, and money-hungry contractors for threatening her physical and financial health.

Yet the harm done by smoking is well documented, especially that it does to mothers-to-be who smoke. The financial cost? Four hundred forty dollars per year to support a two-pack-a-day habit, an amount which, over time, could pay for a lot of asbestos removal.

Incidentally, it seemed to me a serious breach of journalistic ethics to quote Herb Sher of the county health department, who offered what seemed meant as an off-the-record, informal opinion of how to deal with the problem. "I can't tell you that officially," he said, as Mrs. Locke proceeds to quote him. No wonder public officials are so seldom quoted with journalists.

Robert Spaulding
Chattanooga

Bellows Journalism

Maggie Locke's lead article on asbestos is a no-aspire-of-contradictory-a-variety journalism. One can only hope for her sake the piece was written with an eye to getting published rather than as a true reflection of her thought processes.

The truth about asbestos is it's a major public health problem which has affected and will affect tens of thousands of Americans (not "hundreds of thousands sick and dying," as she quotes her husband). It's an example of the disparity between man's ability to create health hazards and his ability to deal with them. The process of carcinogenesis is far from completely understood. The insupportable difficulty in this is that very few definite statements about individual carcinogens can be made. To imply that this is somehow the fault of the government agencies charged with protecting the public health is childishness. Cautious generalities based in fact are preferable to such statements as, "Heavily exposed workers are not alone in suffering from [asbestos] J.I. effects; cancer has developed in workers exposed for only one day." The obvious implication that asbestos was the cause of these cancers is totally

unsubstantiated in the medical literature.

In a later paragraph she ridicules a local official for suggesting a quick and dirty solution (i.e., wet it down and throw it in a dumpster), then in the next talks OSHA to task for setting strict handling standards which make the process expensive. Baby wants to have her cake and eat it too.

Fred Millard
San Diego

Letters

The most glaring diversity in her attempt to use her smoking habit to enlist our sympathies for her more vulnerable position.

"Asbestos workers who smoke contract cancer ninety-two times more frequently than nonsmokers. I smoke." For someone terribly concerned about environmental health hazards she seems oblivious to one of the best documented carcinogens and pulmonary toxins around. She repeatedly (and rightly) emphasizes the dangers of asbestos to her child but chooses to place the child in jeopardy by forcing her to breathe smoke-filled air, by increasing her chances of becoming a smoker herself, as the child's a smoker, not by setting her up for an emotionally and possibly financially devastating

experience later in life when Mommy contracts lung cancer or severe obstructive lung disease. Asbestos is only one of hundreds of serious public health problems confronting us today. If my answers are to appear, cool heads and rational approaches will have to take precedence over inflammatory, self-pitying journalism.

Fred Millard
San Diego

Should Have Put Her Lights Out

About halfway through Maggie Locke's story on asbestos it became apparent that the writer was desperately looking for a problem, not a solution. Her Hillcrest home may have been flaky, but not nearly as much as her own brain. How candid of her to admit to smoking? If she is so concerned about carcinogens, what does she think she and her baby are inhaling whenever she lights up?

According to her own figures, she could decrease her chances of an asbestos-related cancer ninety-two times simply by quitting cigarettes, and it wouldn't even strain her budget! Maybe she should phone

(continued on page 26)

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Matthew Alice

San Diego

Trillywood explains, "Even if a p.d. knows tricks, to make him do the trick three, four, six, or six times in front of lights, cameras, actors, and crew takes a special dog. It's the way they are brought up." And these animals are raised in the glare of camera lights from the time they are pups. But if you really believe your dog has what it takes, Harden suggests you send a photo of the little dog, with a handwritten address, phone number, and what the dog can do, written on the back, to some of the animal trainers in the area. However, you should know that the odds "are very slim," Harden's company, for example, goes to their file of these unsolicited photos three times a year, at the most. "The thing is," he says, "a trainer risks his whole career by bringing a strange animal on the set." So is not likely to want your puppy. One other point: if your animal is solid black or solid white.

Dear Matthew Alice:

Thom Chambers
Pacific Beach
What you're asking about is what is known as a method of "nonlethal incapacitation," which has been the focus of much testing by police departments across the country. Sergeant Dave Kelly of the San

Diego Police Department says the local constabulary "doesn't hesitate to evaluate any product that would incapacitate a person without a lethal effect." But your idea of a tranquilizer gun is not one that would work, for fairly obvious reasons. Its first drawback, from a self-protection point of view, is that it's not a gun at all. It's a syringe. You've got to be a pretty fast talker to stop a just-transferring intruder on his tracks — or a pretty fast runner. Another problem with your method is that an effective dose of the drug is dependent on many factors, such as the individual's body weight and metabolism. An overdose is quite possible, as biologists have discovered in working with wild animals. Thus there is the need to administer an antidote, an inconvenience not at the least.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, 2nd Fl., Chicago, IL 60688.



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Over the past few weeks, KPBR's Pledge has been seen all over San Diego asking people to try on San Diego's Best Rock. She's made countless appearances all over San Diego County, and her case directly to the listeners to try on KPBR's music. Pledge's public appearance campaign is the direct result of her TV commercial being banned until after 9 p.m. by most San Diego television stations.

If you're one of the thousands of listeners who have seen Pledge in person or had her sign a full color poster for you, you know part of the reason why "KPBR is San Diego's most exciting radio station."

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SAN DIEGO'S BEST ROCK

THE INSIDE STORY

BY PAUL KRUEGER

Tribune editor Neil Morgan and Newsline publisher Larry Remer are slugging it out on the pages of their respective journals, hoping to bolster lagging circulation by championing opposing sentiments on the east of Municipal Court Judge Lewis Wenzell. While the Tribune demanded Wenzell's recall for allegedly soliciting prostitutes, Remer questioned whether the printing of postage-paid petitions that accompanied the Tribune's editorial was in fact an independent campaign expenditure (it is), and asked Newsline readers to mail in coupons for a "Recall Morgan" drive.

Remer savaged Morgan, calling him "the trick" and not the "john" for accepting trips to the far-flung corners of the world in exchange for writing about his journey in the Union-Tribune travel columns. "Morgan, though, has otherwise taken precious little ink for the 'recall Wenzell' effort, which he acknowledged in a recent memo posted on the Tribune's bulletin board, 'might be interpreted [by some Tribune staffers as] a violation of journalistic canons.'" The June 27 article reported that 600 signatures and 100 phone calls had been received from backers of the Wenzell recall, proving "that a value is being deposited country daily is about." Morgan has done a fine job peddling his "country daily" image. As the new room memo notes: "Between HAO QUITS [the Tribune's June 25 headline] and interviews on all three TV stations and four radio stations, we sold 4200 extra [papers] last Friday [June 25]."

Kenneth Johns and Janet Kinner, in it candidates for a Superior Court judgeship, even

meanwhile doing their best to capitalize on the Tribune's success. Kinner, who has shown herself willing to walk over Wenzell in her pursuit of the judgeship, had her campaign advisors send out a special press release urging "concerned citizens to sign the Recall Petition printed in the Tribune." Her opponent, Kenneth Johns, was fast to follow with a statement supporting the recall. Both know that such utterances couldn't hurt their own chances of a Tribune endorsement on election eve.

There was cherry news last week from United Way that the charity gain will increase funding for its eighty member agencies. And United Way's executive director, W. James Greene, has some good news of his own, but no one read about it in the newspapers, or in United Way's own budget reports. Greene, who joined United Way in January, 1981 at the eyebrow-raising salary of \$77,000 annually, has been given a seven percent pay raise, to more than \$82,000. That puts him above City Manager Ray Blair, who makes \$80,500 for supervising 6000 employees and a \$440 million annual budget. (Clifford Graves, the county's chief administrative officer, earns \$74,000 for overseeing a \$700 million budget and 11,000 county employees.) Greene, in contrast, has sixty employees and controls an annual fund drive of \$14 million. Greene's pay hike was determined by the United Way's volunteer executive board, headed by savings and loan executive Kim Fletcher. Greene argues that his salary and raise are justified by the cost savings of a new computer system and by budgetary



Larry Remer

adjustments that allow the agency to reduce the amount of money it borrows to meet obligations while it waits receipt of donors' pledges. Greene notes, too, that the United Way staff has been trimmed by six positions and that the program's administrative and fundraising costs will not increase from last year's \$1.9 million. Though \$82,000 seems a very generous remuneration, Greene says it is actually less than the average salary of the county's United Way executive directors. He notes that he took a pay cut to come here from his post as number two man in the United Way's Los Angeles office and says this year's raise simply restores him to the level of his 1980 income.

An important factor in the current mayoral jousting is the relationship between City Manager Ray Blair and Police Chief Bill Kolender. The two enjoy close professional ties. Blair directly supervises

Kolender's handling of the police department, a chore previous managers have relegated to their assistants. Blair and Kolender are also good friends who occasionally socialize in their off-duty hours. So it was surprising when Blair recently ruled that Kolender cannot take an unpaid leave of absence to run for mayor. Blair ordered that Kolender would have to continue working full time and could not take breaks during the workday to walk precincts or appear at candidate forums. That, it seemed, would place the chief at a distinct disadvantage vis-à-vis his potential opponents, who, by virtue of their elective office, can mix politics with city and county business. But having earlier opposed leave requests from two police officers who wanted to run for office, Blair obviously couldn't give Kolender preferential treatment.

A more cynical interpretation of Blair's decision comes from County

Supervisor Roger Hedgecock, a certain rival of Kolender's for the mayor's job. Hedgecock predicts that Kolender's inability to take leave won't hinder the chief at all—that it was in fact planned to help him. "Most voters feel that if Kolender can't campaign during working hours, then we [Hedgecock and San Diego City Councilman Bill Cleaver] shouldn't be doing it either," reasons Hedgecock. "So Kolender goes to run for mayor while keeping his (\$53,592) annual salary." Hedgecock thinks the chief can also use Blair's restrictions to deflect demands for public debate and to rebut claims that he's avoiding public scrutiny of his views on civic issues by countering that he's simply too busy keeping the streets safe. Hedgecock also sees a payoff for Blair in this scenario. Kolender, as mayor, would revert to a city-manager form of government, returning to Blair some of the authority he has lost during the Pete Wilson years.

Verse

(continued from page 1)

made his way from student to student, crossing the older part of the campus that he'd known so well.

There was the library that he'd visited in 1946, to appraise its collection of classics, poetry, and D.H. Lawrence, before deciding to apply for a teaching job. There was the courtyard of grass and whitewashed benches, bordered on three sides by buildings that looked more properly to belong to a church, as indeed universities once did. There was the building by the entrance of the courtyard, now named for Walter Hopper, former president of the university, whom Theobald had called on that day after visiting the library. Hopper had looked him over, heard his qualifications—graduate of Oxford, seven years teaching at Amherst—and asked of his special interests. "Poetry and religion," Theobald said, "in that order."

Hopper said that was an interesting combination, then picked up the phone and asked the chairman of the English department if he had room for a man with an interest in poetry.

He did. What the university got, however, was a man with an interest in poetry and religion—in Theobald had said. Like his father and three aunts before him, Theobald had been trained for the ministry. As a boy, at boarding school in England, he'd liked by his bed each night to pray, while the other boys flung their slips of paper at him. Later he'd discovered Shelley, and had taken to reciting long passages aloud as he walked on the Sussex downs, near Brighton, the southern beach resort.

Thereafter religion and poetry had crowded his interest. In some ways they fused into a single way of thinking, in which poetry was religion, and religion poetry. Shelley and Keats, the romantic

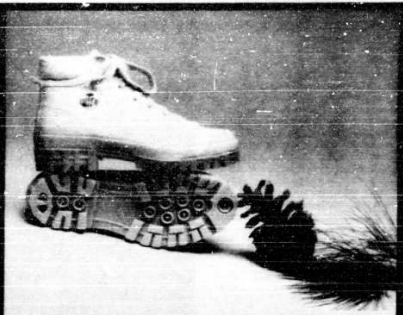
poets who dominated his imagination, held out the ideal of finding God everywhere, in nature, in one's self, in everyday life, in modern terms it is the idea that one is more likely to find some manifestation of God while riding a bus, rather than sitting in church.

The trouble is, these romantic poets, in spite of their ideas, presented themselves in forms that now look orthodox. Their sonnets, elegies, and odes have been abandoned in this century. A fashionable poet would sooner join the priesthood than write in quatrains or pentameter. But Theobald, even while his religious views are avant-garde, prefers the old forms of poetry. As a young poet, instead of experimenting with forms, of trying on fashions for one that fit, he imitated Shelley and Keats, to his present regret. "I finally came to the realization," he told me some weeks ago, "that the poetry I was writing was never going to improve significantly. I was never going to make the great leap. And the poetry I was writing was not significantly better than the stuff that had already been written. So there I was."

Unwilling as a preacher, urbane as a poet, he eventually came to teaching, and after teaching, to the publication this month of his most ambitious work, *The Lost Wine: Seven Centuries of French into English Lyrical Poetry*, a 613-page anthology that Richard Wilbur, the eminent poet and translator, has called "an heroic undertaking, full of remarkable successes."

The spirit of the book is love for controlled, unified, harmonious poetry—for songs that scan and rhyme. Of the modern poet-sonnet-writers, Theobald admires John Lennon, but the admiration does not extend to Lennon's kind of music. When Theobald finally reached the dining commons with his pension, a rock band started to play nearby. "My God," he said, recalling the day, "the noise. I wondered how the students could stand the vibrations and the shaking. I looked with frank astonishment at their faces—and they went on eating, not showing me discomfort whatever—while I bravely made my way out."

(continued on page 14)



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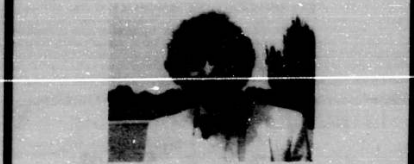
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Verse

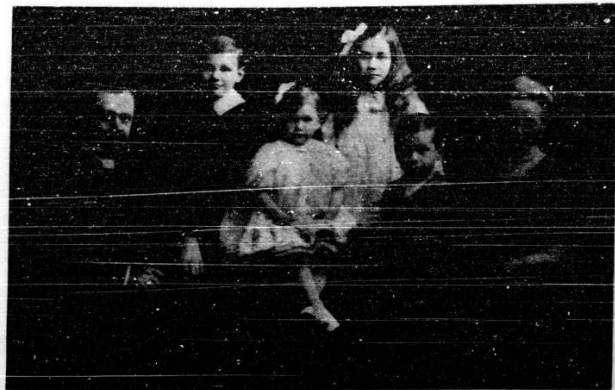
(continued from page 9)

way from one table to another, until at last my nerves got the better of me, I suppose, and I was forced to retreat to my car." At which time, the parson of poetry withdrew from the pencil case in his pocket an unusual number of nitroglycerin tablets, which helped to settle the consternation in his stout, enlarged heart.

He was born at Naina Tal in the foothills of the Himalayas, in what was still the India of Empire. Naina Tal was a summer resort where British colonials had built hotels to face the temples of an enchanted lake. Theobald's father served at a not-so-successful mission at Mangari, near present Varanasi in northeastern India, in the plain of the Ganges River. The mission consisted mostly of a church, a white bungalow, and a central well that watered mangoes and oranges. Beyond the compound were fields of sugar cane crossed by footpaths for elephants, the swiftest form of transport in the countryside, apart from the railroad. Each year from May to August, in the hottest time before the monsoon, the family summured in Almora, a mountain resort to which they journeyed by rail and by foot. It was an ordinary European train with commonplace sensations — the wheels clackering below on the rails, the telephone wire rising and falling outside the window — but from time to time it presented a sight that an English boy could never forget. Theobald remembers first seeing the Ganges. As the train was crossing a trestle, he looked down and saw not a river but a finely moving cluster of humans — hundreds, thousands and thousands of people, the blackness of their heads prominent against the brown water, like a cloth that had been laid in the river and was falling downstream.

At the terminus of the rail the forested porters to carry them the last thirty-three miles. These coolies also use the Hindi word bore the family in open carriages with poles fore and aft, progressing about ten miles a day. At night all slept in that bungalows, which were walled by the government. They were lath-screened. Alice Theobald protected her six children as best she could, boiling their water and milk, but nonetheless lost an infant to dysentery, and her first-born, a three-year-old boy, to typhoid.

Notwithstanding that childhood death was common in that time, the Theobalds braved the journey for more than escape from the lowland heat. For their mission house in Almora was skin to heaven, at least the heaven that Theobald imagined in remembering that place. He wrote that if



Family portrait, John on right (ca. 1911)

he could arrange for a never-ending dream, it would be of that house called Snowview.

The color red is central to this memory. Almost every evening his mother summoned him and the other children to the veranda to see the sunset spreading on the high snows. Red rhododendrons grew around the house, and on the slope below it, apple trees. In the hills nearby, Gurkha soldiers employed by the British practiced their maneuvers, signaling across the valleys with flags that stood out against the pines and black-green deciduous.

Most important to Theobald was a red-related incident that occurred when he was four or five. He was sitting on a stone slab and watching a tiny red insect, a spider perhaps, making its way across. He wondered how lightly he could touch the creature without killing it. Carefully, with his right hand, watching as closely as he could, he lowered his little finger and raised it again. The insect was gone. It had been crushed — as if only by his wanting to touch it.

He told himself that he would remember the incident when he was forty, and he did, and much beyond. In his sixties he returned to Almora to study with a Buddhist master at a temple nearby. One day he set out to find Snowview but failed before nightfall, and only by luck and hunches found the temple again in the dark. On another day, at Naina Tal, he tried to find a record of the hour of his birth, for without it he had no fix on his sign in astrology. He failed at this as well. In the end, all he had

from the highlands was a set of remembrances joined by a color, and the fact of his own birth.

At six years old he was sent to England for schooling. This was the practice of the colonial British, who believed that Indian weather stunted growth between the ages of roughly seven and seventeen. Although the family was by no means well-to-do, it belonged by profession to the class that sent its children to "public" school — really a private school as we know it, but "public" in the sense of being outside the home.

After an unsuccessful tryout at Egham, the school for the sons of missionaries, Theobald was sent to another school near London. Westminster, which had an enrollment of only three dozen boys. The headmaster, Miss Crough, one day placed a Bible in his hands and said that just as she was giving him this Bible, so he must give his heart to Jesus, which he obligingly did. Not only did he rise from bed at night to pray, he began to exhort the other boys in the school to come to Jesus too, and at last secured a pledge from every one.

When Miss Crough got wind of this she may have feared that Theobald was stepping beyond his bounds. In any case she soon found fault with his behavior. One day while the boys were marching double file to the seashore, Theobald broke for the ocean before the signal had been given. That night Miss Crough came to the dormitory, stripped the blanket from his back, and beat him with her zipper. It was not a

bad beating; it was almost merry compared to those he would soon have at Egham. But still, it dimmed the shine for Jesus, or rather for darning in his name.

Back at Egham, in southeast London, Theobald became a classmate of Eric Liddell, the champion sprinter portrayed in the movie *Chariots of Fire*. At thirteen years old, Liddell was not particularly religious for a boy would become a missionary (and die in China as a prisoner of war). He was one boy who avoided the school's ritual bullying. Without being a bully himself, he could hold his own in a fight, or if he needed to (which he did not) he could outrun any boy who was capable of pushing him around. Theobald remembers that even then he spotted in his own funny way: head back, grimacing, legs in a scramble. Moreover, Theobald remembers his being uncommonly dignified, possessing a "powerful stiffness" when he wasn't running that "put him in a class above the other Christians."

Liddell was the highlight of Theobald's years at Egham. All else was classes and beatings. Homework was on the order of memorizing the genealogy of Jesus in Matthew, chapter one, verses one through seventeen, or of learning the future tense of verbs in the third paragraph, book one, of Caesar's *Gallia Wars*. Beatings usually consisted of ten whacks to the pants, although a boy could get by with fewer by howling for mercy at the right time. "Blacking" after only three whacks was considered unmanly as well as ineffective, but holding quiet after eight single strokes



Theobald at sixteen

the wheeler that he was loosing. Theobald found six was about right. He could take more if he had padded his back pockets with gloves, but the trick never worked on the prefects, or student monitors, who whacked the hardest, being just out of school themselves.

Finally Theobald escaped Egham by the grace of his mother, who returned from India with — dangerous form of diarrhea and recovered as soon as her children were with her in Hove. There, on the seaside three miles west of Brighton, the family made a permanent residence. Theobald bicycled to the Brighton Grammar School, passing low, open countryside that Sheffield had known as a boy, having been born in the district. The downs were quite a change from schoolish London. This new setting was at first idyllic, and for Theobald remained that way, for soon he found poetry that matched his surroundings, that captured and fixed the place in his mind.

I have seen this country and can say it is a touch to the poverty. It is the land's equivalent of a quiet ocean, rolling, changing color with the shift of the light. It can be poetry of the weather in fact. But to one who knows the place, and is learning the best way to describe it, by hearing it described in verse that speaks to him, then the details come forth — thistle, cartoon, and grass, bonch groves; the smell of music; talking; the chalk beneath the turf. The years that Theobald spent in Hove before going up to Oxford were those that formed his education. Whatever he learned in school was just that — school-

ing. In Hove he was impressed by more than the countryside and poetry; preaching took in too. Not so much the messages of preaching — the moral points expounded from Biblical texts — but the manner of preaching, the art of it.

"I wish I could convey what those sermons were like," said Theobald more than once in his interviews with me. Once he made a gesture, as if sweeping his hand toward an audience. For that was one way that the sermons in his youth were unusual: they were given to a full house. Sunday after Sunday a thousand people crowded the wide galleries of Union Congregational Church in Brighton to hear the minister, a Welshman named Rhosdoli Williams, deliver his sermon-lectures. His favorite topic was world peace. Without a microphone, and dressed in a simple black suit, he would begin his talk with quiet simplicity and swell it into a passionate assault on war.

"We have nothing anymore to compare these sermons to," said Theobald, "not in churches, anyway." He said the sermons were marked by intellect and power — by which he meant vocal power as well as eloquence. He envied Williams, and may have become like him in the tradition for — a kind of speaking had lasted. He had the voice and the desire for it. While still in his teens, he caught the attention of Williams himself, who took him aside for coaching. He taught him how to catch his listeners' attention with a gesture that would make them look away from his face while he moved from one page of

text to the next, thus giving the impression of speaking without notes; it was a technique that Theobald would use later in university lectures. For though he had a talent for preaching, he was not in truth a preacher, a fact he might never have discovered if not for divinity school.

A scholarship permitted him entrance to Oxford and the Mansfield Theological College. He entered in 1921 at eighteen years of age and left seven years later. In the stratified society of Oxford, Theobald's place was somewhere the bottom. He was neither rich nor well connected, and belonged to a college that was not, properly speaking, a part of the university, having not been established there until 1836. He was a "noncollegiate" who attended the university but resided in town.

When he was distinctive, though, was the ground he occupied between the poles of students. On one side were the "hearties," the students who went in for athletics and who were traditionally heterosexual, on the other were the "satellites," who were artistic and homosexual, to the point where those who were not homosexual pretended to be. Theobald became prominent in one of Oxford's traditional sports, rowing, while also being published in *Oxford Poetry*, the literary magazine, and in *Oxford Outlook*, an annual book of poems. Remaining heterosexual, he was closer to the hearties than the satellites, but was known in both circles.

Because of this mixability, Daryl McLeod Boyle, a California poet, said

field, undertook to introduce Theobald to the undergraduate whom many students believed to be the most promising poet at the university. W. H. Auden, Boyle himself was an exaggerated aesthete, as Theobald remembers him, adding a flourish to his natural lisp to be more like Lord Byron. Boyle arranged the meeting one night after dinner at his rooms in town. Theobald was flattered to be brought into company with Auden, who was well aware of his reputation. One student remembered calling on Auden at Christ Church College and finding him seated in a darkened room with the curtains drawn — which was usual, as Auden believed he could only work by artificial light — and then hearing Auden begin a terse interjection. He asked which poets the visitor liked. The visitor mentioned a name. "Not bad," said Auden. "Who else?" And so on until the visitor — Stephen Spender in this case — had revealed his quality of taste.

Boyle's meeting was not nearly so direct. "He probably wanted to flatter everyone with a great occasion," said Theobald, "and so he set about making it theatrical, with wine and candles and a vase of narcissus. Auden came in and didn't say much. I think he was embarrassed by it all, and it was rather tongue-tied, which made it a dull affair."

The plan was to raise a toast, and then to have each poet read one of his works. Auden, who always recited his poems from memory, delivered an epigram — a wedding song, inspired by the recent marriage of a friend. "It was lovely," said Theobald, "simple and beautifully arranged. I was quite moved by it, and oddly enough I never heard of it again, and never said it again, try as I might to find it."

When it came his turn to recite, Theobald's large memory for poetry failed him, and he managed only to remember some of his lines about Almora. Afterward, Auden thanked his host politely and left without comment. This ended their acquaintance. Oxford contributed little to Theobald's development as a poet, and if anything, diminished his enthusiasm for the ministry. A poet has little use for scholarship anyway, as Auden proved. Despite his reputation for learning, he astonished his friends by barely passing his final examinations in English language and literature. Auden's classmate and biographer, Humphrey Carpenter, found him to have written, "It is hardly surprising if a young poet seldom does well in examinations."

There is nothing a would-be poet knows he has to know. But for the ministry, erudition is important; the religious skeptic respects nothing if not intellect. Yet no attainments in Coptic or formal logic could persuade Theobald that he could make a life's work of serving deity through a church.

His problem was, he appeared to be good at it. He did well in theological college, he was popular (his classmates

(continued on page 12)

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Verse

(continued from page 11)
his final year he was revealed to the president of the college that he was thinking of dropping out, that he was not at all right for the ministry, his suggestion was not only rejected, he received a scholarship for a crowning year of study at the Union Theological Seminary in New York.

Alas, it was a plum — \$1200 plus a room in the seminary, the equivalent today of a rent-free stipend of \$8000. He took it with a sigh.

In 1929, at the onset of the Great Depression, the Union Theological Seminary was coming into its own as the center for the Social Gospel movement that pulled theology away from its quest for the historical Jesus and pushed it toward the historical dialectic. Socialism, social reforms — these were topics in the lecture rooms around the chapel. Theobald could not help noticing that even the chapel of this seminary was right on Broadway. There was no retreating from the wilderness of the city, not that he knew anybody who tried. In the evenings he and some fellow seminarians might slip away to a Prohibition speakeasy in the Village. Once he stood by while a classmate stole a gold leaf statuette of Buddha from the seminary's museum. He attended lectures and wrote a long paper. A school year passed.

When his student visa expired, he went to Canada, hoping to find work while applying for a permanent visa to the United States. He presented himself to the United Church of Canada and said that he preferred to work in the countryside, which was agreeable, as the church had plenty of countryside for him to work in. He was immediately sent to Kankakee, north of Ottawa, in a region of meadows and rivers. He arrived in early autumn, toward the end of the lumbering season when timber still floated downstream from the logging areas

to the north. On his second day in the parish he was summoned to the house of a rancher, or possibly a farmer — he doesn't remember which. He does remember being ushered to the bedroom to behold a dying man, the first he had ever seen.

It was like an enactment from a story by D. H. Lawrence: the living set apart from themselves by an emblem of mortality, in this case a large, impressive man ("magnificent," as Theobald remembers him), breathing weakly in his bed. But nothing that Theobald had read and nothing that he had learned in school or in his student preaching had prepared him for this. In a room with the fatality sick, he did not know what to do. He brought from memory the forty-sixth Psalm, "God is our refuge and our strength, a very present help in trouble." And when he had finished, the family looked at him silently, and he led them in the Lord's Prayer, then received their thanks and left.

Five days later a telegram arrived from Queens University at Kingston, Ontario, offering him a lectureship in English. The school had obtained his name from the ministry of education, which Theobald had contacted several weeks before. Given the choice of remaining in Kankakee and delivering sermons, or returning to school and delivering lectures, possibly lectures on poetry, Theobald did not hesitate. He took the job at Queens and taught there for one year then emigrated permanently to the United States, returning briefly to the Union Theological Seminary to apologize to the president for having turned "something of a renegade." Theobald remembers the president's reply, "Well, you didn't know your own mind very well when you came here, did you?"

"Perhaps not," said Theobald. "I've been teaching English literature in the United States. You see, I always worshipped the poets."

The president pointed upward and said, "Workship through the poets," then turned and hurried toward a lecture.

A year later Theobald was teaching at Amherst College in Massachusetts. In the

(continued on page 14)

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Verse

(continued from page 12)

interim he'd lived on a farm in Connecticut, where he had intended to write poems but had caught and tried to write instead, and in South Carolina had tutored the children of a wealthy family. He'd won the position at Amherst, he suspected, through the good word of Robert Frost, who had liked him at the interview. Frost was a member of the faculty and was then at the height of his career — a career that owed much to England for encouragement and success.

Theobald settled into the top floor of a house on Amity Street, about 200 yards from the Frost residence. Soon Frost took him up as a late-night companion, dropping by around 11:00 p.m., often with an apple in hand and staying till one in the morning.

Theobald listened to the poet talk about his apple crop in Vermont, and later, inevitably, about rival poets: Carl Sandburg, Amy Lowell, Edna St. Vincent Millay. It is well known that Frost did not waste praise on other writers. As he often told Theobald, "I'm in the top of the heap."

He once invited the young teacher to visit him at his farm upcountry. Some years before, after sitting up at night to write an unsuccessful poem called "New Hampshire," Frost had been astonished to see the dawn outside his cottage. He had never written all night before. He went outside for a moment to take in the summer morning, then returned to his writing chair with another poem in mind, which he wrote at once. It was "Stopping by Woods on a Snowy Evening," his favorite lyric, and the one he expected to be remembered by.

He told Theobald that it had sprung full-blown into his head, and although scholars know now that the poem proceeded through early workings, Frost's official biographer, L. Rance Thompson, affirms that the poet did write the first draft in one

sitting and without much trouble.

Theobald heard the poet recite it once. He said he spoke it gruffly, as though he were reading a shopping list. Theobald complemented the casual treatment by writing this parody:

Whose drink this is I think I know.
My own is nearly finished though.
He will not notice me come near
If I can make it quickly go.

My little host must think it queer
For me to drink another's beer.
Between two sentences that make
The meaning of them both half clear.

He gives his empty glass a shake
To ask if there is some mistake.
The only other sound's the cheap
Excuse of drowsiness I make.

The room is growing dark and deep
But I've appearances to keep
And stars to climb before I sleep.
And stars to climb before I sleep.

After someone had shown this to Frost, the poet invited Theobald to lunch. As though he weren't in enough trouble already, Theobald forgot the engagement while thinking of strategies to date a student at Smith College across the river. When Frost renewed the invitation, Theobald took heart at the poet's forgiving attitude, and presented himself with full apologies.

During the meal, Frost told the story of an obscure American poet who on his deathbed had asked him to see that his poems got published. "Said it was his bequest to the world," Frost recalled.

"And no publisher would take them!" asked Theobald.

"Afraid I didn't try," Frost said. "They were terrible."

The poet was Durl Boyle — the name who'd arranged the candlelit meeting between Theobald and Anders. When Frost had finished the anecdote, he fell silent for a moment, causing Theobald to wonder if the poet were thinking of anyone he had helped to get published, as he himself had been helped most generously by Ezra

Pound and others in England, twenty years before.

Also during the meal, Frost asked his guest if anyone had stolen his drink. Theobald caught the reference and assured him that his drink was still in front of him. The lunch ended amicably, but Frost never resumed his late-night visits.

In the next ten years, Theobald published some poems in *Poetry*, the *Atlantic Monthly*, and the *New York Times*, but this was no mark of his becoming a professional poet. He had produced no book's worth of poems. All he seemed to have done as a college instructor was grade English papers. Dissatisfied, he moved to Iowa City to earn a Ph.D. at the state university, which granted that a dissertation could be submitted in creative writing.

From faraway Iowa he sent back to Amherst for a woman he'd fallen in love with, asking her to join him in the Midwest. To his surprise, she accepted, and they were married for a time. It was one of those relationships that seem to be based on physical attraction, but really are based on conceptions. He liked her because she was not from Bennington or Smith or another of the women's colleges; she was a waitress who saw him as a man. She liked him because he was not another of the men she wanted: he was a professor. After some months of marriage, she moved to Florida and found work in a restaurant. He received her, she left again, pregnant this time, and had a basement abortion that nearly killed her. They managed a long-range divorce.

He was now thirty-eight years old, with a Ph.D. and a used car. He took another teaching job, this time at Grinnell College in Iowa, which he found as stimulating as London. The U.S. had entered World War II, and Theobald, who had become an American citizen, failed the draft examination on account of autism. His part in the war fell to teaching English to recruits of the officers' candidate school at the college.

One day his class of recruits took control of the room — that is, they got no control

that they took to doing whatever they pleased. One erased the blackboard. Another shoved out the window. Theobald tried his usual ploys of sarcasm and wisecracks to establish identity with the students and go from there, but nothing worked. Finally, in a temper that he had never known before, he picked up an eraser and threw it at one of them, hitting him square in the mouth. There was silence, and slowly teaching resumed.

Theobald remembers the incident as a turning point, not just in the behavior of the students that day, but in his own sense of spirit. He had known of the idea, common to Christianity and Zen, that holiness derives from seeing one's self in others, from connecting with others in a way that is palpable to spirit. And now he had experienced it. For a moment, he said later, he was Theobald had become the student he'd hit; the distinction between them was gone. He called it an epiphany — being in the presence of something divine.

Many years later at San Diego State, he would often challenge his students to remember their own epiphanies, which he called "peak experiences." He said no student was obliged to tell what the experience had been, but most of them did, as though they couldn't help explaining the moments that had changed their lives.

Eventually Theobald's friendships at Grinnell grew wider and he managed to enjoy his work. In the spring he met a student with whom he quickly fell in love. She was Mary Lee Nugent, a Phi Beta Kappa who wrote poetry. When she went to California that summer, he hired himself out as a copywriter to have enough money to visit her in Berkeley. Their courtship was sweet. They were married the following year in her grandmother's home, before the fireplace, on Christmas day.

At college again, Theobald received a telegram from Norman Johnson at the University of California's Division of War Research in La Jolla. It offered him a job as a research associate handling classified material. Theobald found out later that a friend from Grinnell had met Johnson at a

party in La Jolla. Johnson had said he was looking for an especially literate engineer to sort out some technical documents, and the friend had mentioned Theobald's name. Johnson said he wanted an engineer, not an English professor, but wrote him in a series of radio talks on pop philosophy. Theobald knew he was no match for Watts in his own field, and declined. Theobald did, however, write his own series of radio talks called "The Nine Ultimate Questions," dealing with such topics as man, God, beauty, peace, and lastly, "What Then Should We Do?" Produced for public radio, the series was rebroadcast at some stations around the country, one of them in Los Angeles.

In poetry, his readings and comments were collected this year for a fourteen-part series called "The Spoken Word," on KPBS-FM. He treated poets from Chaucer to Wallace Stevens, including with the modern poetry his impressions of the poets he knew himself — Ezra Pound, for example. While collecting poems for a teaching anthology, he opened a correspondence with Pound that lasted for years. Throughout this time, the poet was an inmate at St. Elizabeth's mental hospital in Washington, D.C., having been convicted of treason for radio broadcasts from Mussolini's Italy. The correspondence consisted of practically nothing but gossip.

While collecting poems for a teaching anthology, he opened a correspondence with Pound that lasted for years. Throughout this time, the poet was an inmate at St. Elizabeth's mental hospital in Washington, D.C., having been convicted of treason for radio broadcasts from Mussolini's Italy. The correspondence consisted of practically nothing but gossip.

"I am sure that Pound would have approved," said Theobald the other day in his living room, with a photograph of Pound in the bookcase by the hearth. "He himself was very keen on translation. I almost felt as though I owed it to him."

And one last debt has also been paid. Theobald sent his favorite statistic of Buddha, together with a check, to the president of the Union Theological Seminary, confessing his part in the death of the gold-leaf god, and asking forgiveness. The busy executive replied in a month with a letter that ended: "I am sure that Pound would have approved." (Photo: Sheldon) (P)

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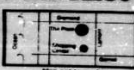
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The Company of Angels



Curtis Silva

Elizabeth Moriarty



BY BILL OWENS

Angels are all over the patio — some of them puff on cigarettes, some of them trade mock punches and karate kicks, others just sit and stare blankly out onto Tenth Avenue. They wear tight-red berets and white T-shirts, upon which are printed the words Guardian Angels Safety Patrol, along with a winged, one-eyed logo that is meant to symbolize Guardian Angels watching over and protecting society. A young man leans from a doorway and announces sternly, "Formation, please!" The protectors of society crush their smokes into the concrete, discontinue sparring, and file inside the recreation hall of the San Diego Square Senior Center at Tenth and Broadway, downtown. It is about seven o'clock on a cool and cloudy Wednesday evening in June. Other Angels wait inside the meticulously clean, 5000-square-foot hall, its use an ongoing donation to the group by the senior organization. The Angels stand around and chat in small groups. They seem young and eager and even a bit comical in their "tellers," like kiddie teens at some theme park.

Twenty of them are San Diego Guardian Angel trainees who tonight, two months into a three-month training program, will hit the streets of Logan Heights and Southeast San Diego on "mock patrol" with ten experienced, certified Guardian Angels from the San Fernando Valley in Los Angeles. The trainees are keyed up about this initial mission, a first opportunity for most of them to parade their heels

and their berets before some unpredictable night citizens. And aside from all that, the Rock is here. Curtis "Rock" Silva is the twenty-seven-year-old high school dropout who founded the Guardian Angels in New York City in February of 1979, when he and thirteen Bronx teen-agers banded together to name crime in the city's felon-infested subway system. Since then the group has grown into a national organization that claims to have more than 3000 members, with chapters in thirty-eight cities, including the San Diego chapter, which was organized in late March of this year. The group is funded solely by donations. Locally, something less than fifteen individuals and businesses have contributed money or services; among them are Dave Cotton of the Copkey News Service, the prepared public service announcements for the Angels; George Latham of Hitching Post Motel; Steve Hammond of Penny Realty; Martha Gomez of AAAAAA Incorporated, a secretarial service (typing) and Ocean Beach Office Machines (they donated some office equipment).

Angels in the city are trained and equipped with a Cart's Jr. Coke through a straw. His clothes are wrinkled and his face haggard, as if he had spent the last three nights asleep in a subway car. His black, pointed-toe boots have not seen a shine for some time, and his beret — the original, he claims — is soiled, grubby, and stitched on top like a baseball. He has dark hair, a deep voice, and despite his appearance, the ingratiating manner of a born politician. As

the Angels around him grove to the polished, parquet dance floor and to formation, Silva talks to a tall black man, Sergeant Ray Dobbs of the police department's community relations office. Dobbs is dressed neatly in civilian clothes — blue windbreaker, plaid sport shirt, and trousers. Arms folded across his chest, he stands above Silva and listens, watching him with narrowed eyes, waiting, perhaps, on some explanation for all this. Silva recites a policy regarding the racial make-up of the Guardian Angels' eight-person patrols. He tells Dobbs that where possible the racial mixture of the area in question is approximated within the patrol. "It's like you go to New York," he says in a thick and unapologetic Bronx accent, "there are forty-eight separate neighborhood patrols there now. Some places they're all Puerto Ricans."

The San Diegoan assembles on the dance floor in two rows. Of the twenty trainees, three are women, one of whom is one of two blacks in the group. Most are white male students and are between eighteen and twenty-five years old. They are referred to in Angel parlance as the "first class" of trainees and they are scheduled to be graduated July 14, and will begin to patrol downtown, Balboa Park, Mission Beach, and Southeast San Diego. Areas such as the East County and South Bay will be accommodated in the future, provided the Angels' ranks continue to grow. There is even talk of a strap-hanger brigade to ride the new trolley line. Elizabeth Moriarty, the twenty-year-old coordinator of the San Diego chapter,

stands alone facing the trainees. She has long blond hair and a sometimes staid manner that is reminiscent of Jane Fonda. Silva appointed her as leader on the recommendation of an Angel in Sacramento. Moriarty has held the group together since the first day of recruitment nearly three months ago at the Community Conference downtown, where sixty people filled out applications to become Guardian Angels. A former lifeguard and star swimmer in Marin County, Moriarty has led the rigorous, police, and public relations, and community, capitol, and command her small army of crime fighters. She is referred to as Mother Angel. "Okay, everybody," she says, "let's twist at the waist."

Earlier, Moriarty had talked about how she became involved in the Guardian Angel movement while a student at Sacramento City College last year. "I went to a meeting basically to check it out," she said. "I knew it was a righteous thing, so I filled out an application. Personally, I feel like the Lord loves people who help others, and I really have a sense of keener involvement. I feel like I'm spreading a lot of good between a lot of people. I feel like, hey, this thing is a very positive outlet for me because of the effect we're gonna have on the streets. The Guardian Angels is a cultural phenomenon, and I believe in it." Moriarty moved from Sacramento to San Diego in January, and enrolled as a full-time student at Grossmont Community College. She said her parents have agreed financially to support her schooling



as long as she maintains a B average and carries a full academic load. The ten visiting San Fernando Valley Angels stand around and watch the San Diego trainees exercise. Most of these visitors are brown-skinned, dark-haired, and grim. One is important. "Let's go," he mutters through clenched teeth. "Let's go!" Several of the Valley men wear jungle fatigues and thick leather wristbands; some wear feathers in their berets. Their leader, a muscular Indian youth named Chuck Red Wolf, has a Marine Corps rifle-expert badge pinned to the side of his

beret, along with several colorful campaign ribbons. Sergeant Dobbs continues to question Silva, who is stuffing paperwork into a gray muslin gym bag. "Why did you decide to have a group here in San Diego?" asks Dobbs. "Well," comes the answer, "it was my wife's idea. She used to work for the Gaslamp Quarter Association here." Two elderly residents of the center sit at a comfortable distance from the activity and watch the show. Face flushed, Moriarty ends the brief workout, drawing a busy

shout from the recruits. It is now time to go. The formation disintegrates as people stash their belongings in a pile and get set to leave. "Who's got like a truck or a van that could take a lot of people?" shouts Moriarty, her hands cupped around her mouth. "Nice and cozy," jokes Silva, who will ride to the patrol area in an unmarked police car with Sergeant Dobbs. Moriarty takes up a clipboard and makes some quick logistical assignments. "Imperial and Crosby," she says as half of the group shuffles out the door. A trainee voices concern about the target area. "I dunno," he says, "those lowriders carry sawed-offs." Unperturbed, the Valley Angels exchange hand slaps and move out like a seasoned SWAT team. Silva looks at his wristwatch. It is 7:35. "Let's go," he says to Moriarty, who is dispatching the final crew. "We shoulda been there by now."

At four minutes before eight o'clock a sea of red berets rolls quietly along Logan Avenue and stops at a Union 76 service station at Logan and Crosby, near the Coronado Bridge. The Angels, following their training, drop to one knee beside a blue Datsun pickup truck and await further orders. Daylight fades into darkness and the streets are quiet. A few cars drive by, slow down, and keep on going. Silva has not yet arrived, so a decision is made to split into two groups of about fifteen people each and head up Crosby Street to Imperial. In an instant, two squads are on each side of Crosby Street, crouched down and solemn and is noiseless as communions. When the traffic lights flash "walk," they run. "Got!" cries Moriarty. "Move it!" She jumps into the cab of the waiting Datsun, saying, "We've got to find the corner we're supposed to meet at."

The pickup races north on Crosby past the trotting column of Angels. Something is not right and Moriarty is confused. The truck bounces over the bumpy terrain of Commercial Avenue, and pulls to an abrupt stop on Twenty-fifth Street, just south of Imperial. Moriarty steps out of the truck and sees her error. Crosby does not cross Imperial. "I told some TV people we'd be at the corner at 7:00," she says. "They probably came and left." Dobbs and Silva arrive to see thirty bobbing berets approaching in a hurry. "Let's get everybody in here," says Silva, striding into an empty parking lot a few yards

away. The Angels converge in the parking lot of the San Diego County Department of Social Services building on Twenty-fifth Street. They lean against the wall of the long building as Silva takes command and starts to talk about the Guardian Angel "patrol concept." He selects a group of eight and appoints Red Wolf as its patrol leader. Red Wolf stands at the head of the patrol with his hands on his hips. A sudden, staccato burst of sound cracks the air in the distance. Standing on the periphery of the group, Sergeant Dobbs narrows his eyes again. "That sounds suspiciously like automatic weapons fire," he says. Silva talks on, explaining that no weapons, drugs, or alcohol are ever to be carried on patrol, and that as standard procedure, Guardian Angels are frisked for such contraband before their four-hour shift on the streets. Red Wolf demonstrates the frisking. "There's one motto in the Guardian Angels," says Silva. "We trust no Angel. That's why you get searched. We might have just caught a rapist, but say Elizabeth here has two joints in her sock — the cops will bust her and we'll read about that all over the country. The credibility of the entire organization is at stake."

It is night now and the street people begin to stir. A knot of onlookers forms outside of Big City Burger just across from the parking lot. The group does not seem happy one. A member shouts, "Take that shit back to New York!" The Angels, spellbound by Silva's delivery, ignore the catcall, but Sergeant Dobbs does not. He looks around warily. A black man carrying an open can of beer suddenly appears from the shadows and takes a pull from the can. He wears a dark blue hooded sweatshirt, hood up, and has a black hole where his front teeth should be. Another man peddles up on a bicycle with raised handlebars. He stops and peers intently at the Angels. "They look kinda small to me," the biker rider determines. The hooded observer nods slowly. "This is a tough neighborhood," he says with a doberle glare, like the Grim Reaper come with a can of black. These Mexicans are vicious. They do some weird shit. That's why all the blacks get off the street at ten o'clock. This is a hard place to be comin' to take care of your business. The emigrants seem to agree, and vanish back into the shadows. *Continued on page 12*

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Angels

(Continued from page 17)

"Always walk calmly," Silva says, pacing back and forth in the dark, wide lot. He barks out his words like a drill instructor on the first day of boot camp. "You don't walk around playing Robert Conrad with the battery on his shoulder. You gotta look cool and calm and relaxed. For every nine people who treat you like the doughboys coming back from World War I, there's some yahoo out there who might toss a bottle at you. You've got to be oblivious to all this," he says with a sweeping gesture toward the Big City Burger group. On the street, a gleaming red Chevrolet with wide tires slows long enough for its driver to shout, "Yo mama!" and roar off.

Silva continues the orientation. The trainees are wide-eyed and alert. Standing shoulder to shoulder in their white T-shirts, they look like a row of clean wash hung out to dry. Silva describes the duties of each of the eight people in a patrol. The first five, he explains, are runners. They chase, disarm, and detain miscreants. The sixth person aids the crime victim, while Angel number seven calls the police. Number eight jots down the names and addresses of witnesses. Silva divides the group into patrols.

Sergeant Dobbs is aware of the evening's potential for trouble. He zips his jacket and draws a long, deep breath as four patrols quickly take shape. He shakes his head. "They're gonna save Southeast San Diego, right?"

With silent precision, the patrols move briskly to the southeast corner of Twenty-fifth and Imperial, again sinking to a crouch to await the next signal. "Yo, yo, yo," Silva notes, "so that they're less of a target if someone pops out of a car with a sawed-off shotgun." One of the patrol leaders starts a whistle from his falgates and gives it a crisp blast. His patrol rises as one and both arrest Twenty-fifth Street straight at a small throng of corner-loungers in front of Tony's Liquor Store. "This is like an assault," says Dobbs, trot-



Restroom, Marian Plaza

ting behind the patrol. "We used to go into villages in Vietnam like this."

Single-file, the Angels cut quickly through the murmuring cluster on the corner. The crowd reacts. "Don't mess with them," a man warns his companion. "They all from Chicago and Detroit." A man wearing a faded Army field jacket and clutching a tall can of Schlitz malt liquor complies. "I don't like it," he says in a shrill voice. "This is loitering. This is trespassing. I been on the West Coast for eighteen years. How come they can do that? I did that shit, I've got busted. They ain't no better than me." Staggering slightly, a young woman in painted-doll makeup forms an L with her fingers and flashes it at Silva as he walks past. "Legals!" she shouts at him. "Legals!" Running as if blindfolded, the woman lopes behind the Angels, pleading, "Hey, I want to join. I got a clean record. How do I join?"

The Angels regroup and at Silva's command they reverse direction and head east on Imperial, back across Twenty-fifth Street. Sergeant Dobbs again brings up the rear. He nods and smiles and says hello to the people on the street. "Part of why I'm here tonight," he confides, "is to see how the people in the community react to these kids. So far it's okay. Most of these people standing around are all right. It's the ones you can't see now that I'm worried about."

Silva suddenly bounds up to Dobbs and asks breathlessly, "Did you notice I left my bag in the parking lot?" Dobbs says that he didn't notice and Silva and another Angel sprint for the lot. "Oh, hell," sighs Sergeant Dobbs. Word is passed to sit tight and wait out the search. The Angels kneel and squat and try in vain not to look conspicuous outside of E.J.'s Bowery Coney and Willy's Coin Laundry and the Puente Latino Mortuary and the Refuge Church of God of the Apostolic Faith.

Sergeant Dobbs stands next to a car called the House of A., and talks with an old black woman who is holding a crumpled aluminum can in each hand. She wears white hair curlers beneath a taut dark headscarf, and rails bitterly against the way the cops treat her. "Four or five kids who smoke dope and pee on my lawn. They get the cops from that rat's nest over there." The woman points out of her car at a game room across the street. "Yes, ma'am," says Sergeant Dobbs.

The gym bag is found. The woman prize along over his shoulder, Silva steps into the dim glow cast by a streetlight. He tells Dobbs that the bag was "in the security car." Silva locates Red Wolf and says, "Okay, let's head for the park." The white blows and the Angels move. "Double time," someone yells. A police patrol car drives by. The people on the lower store corner peer as the Angels pass.

"Send 'em back to New York."
"They never make it down here."
"When you come back, we'll get you one by one."

Red Wolf tells those in his patrol to keep their eyes open and to speak up if they "see anything." "Why do I feel like I'm in the middle of a war zone?" Sergeant Dobbs asks himself.

Except for the hurried footfalls of Angels, Civilly Street is quiet and dark. In the houses, curtains are drawn and doors and windows locked. The residents have bolted themselves in for the night. Like a giant bug light, an amber shimmer illuminates Chicago Park several blocks to the south. The Angels practice arm and hand signals as they move along toward the park. Silva matches alone in the street, watching. Sergeant Dobbs keeps pace on the sidewalk. "It's definitely dark down here," he says. "They knock the street lights out with rocks. They don't like those lights." He notices several Angels break off from the main body and dash into an alley. "Oh, shit," he says. "Now they're going down alleys. Some of these alleys cops don't even go down." He grimaces briefly to indicate that he was joking, but in an instant it's back to the narrowway.

"In the dark," he says, "they just look like another gang. If I'm a cop on patrol down here and one of these dudes jumps up from a couch and runs into the shoulder punch for his I.D., I'd damn it, I'd probably smoke 'em. And the people in these houses probably think it's just another gang mauling the neighborhood. People like that are just terrified by assholes." Once again the policeman shakes his head in disgust.

"And this used to be a nice neighborhood," he says. "I was born at Forty-fifth and Market. I'm a third-generation San Diego. My grandmother used to live just a few blocks from here, and my sisters and I would ride our bikes over here to visit her. I don't know what happens. This world just keeps getting shittier. It makes me sick."

As the Angels now loiter at a freeway on-ramp near Logan Avenue, a lawbreaker cruises by slowly, motor growling, chrome gleaming, and radio blaring an old song. "Only Sluts." A young woman named Jennifer raises her face flushed with excitement. While she hangs behind the group momentarily, Jennifer claims she she is not at all tired. "I'm really having a good time," she says.

At a quarter past nine the group is seated in a circle on the cool grass in the center of

Chicago Park. Silva stands in the center of the circle and one Valley Angel sits just outside it, eyeing the trees and surrounding streets like a Secret Service agent. Massive pillars support the freeway ramps overhead which funnel traffic to and from the safe and pleasant island of Coronado across the bay.

"Tonight," Silva says, "you got a bunch of yahoos poppin' a lotta shit out there. Get used to it for now. After a week or two, that will stop." Battered heads nod approvingly in the circle. "They'll get used to seeing you. And you can tell them people. 'Listen, I ain't here to protect you. You don't need it. I'm here to protect your loved ones, because they need it.'" Silva looks around at the faces of the San Diego trainees, and continues. "You don't give an image you're afraid to those cats on the corner who don't even know what the hell they're talkin' about. Just be natural. You're not armed. You're not a gang. You don't have a nut to protect. And don't be so damned rigid. Remember, this is not the military. You have to give off vibrations that if not for the red belt and T-shirt, you would just be another group of citizens walking down the street."

A cool breeze blows across the park. Hands stuffed into his jacket pockets, Sergeant Dobbs stands within earshot of Silva and the group. A squad car pulls quietly into a small parking lot a hundred yards away. The police officer flicks off the headlights and remains inside the car. "Probably just writing up his reports," Dobbs says. "This is a good spot for that. He knows this is going down by now anyway. Another reason for my tagging along tonight was to get an idea of how the cops are going to take care of these patrols." He shrugs. "So far it looks like the best cops going to be the ones who are going to be the best."

"Guns and knives," Silva says to his listeners. "There are a lot of situations that can happen with a gun that can't happen with a knife." Sergeant Dobbs listens carefully as Silva explains that the group will now move through west-side streets in which the streets will have the opportunity to

sharpen their skills at dealing with an armed adversary. Silva wields a rolled-up newspaper which he says will represent a shotgun, then a machete, and then a knife in the exercises. The four patrols are regrouped and the drills begin. Silva plays the bad guy. "Shotgun!" screams Red Wolf in the quiet park, and his patrol falls to the ground as Silva spins and heads for a clump of trees. The patrol gives chase. Part of the drills focuses on disarming a criminal. "If you can't take the person," shouts Silva, back from the trees, "you ought not to be Guardian Angels. Alright," he snarls, "now I got a machete." A patrol carefully closes in on the errant culprit.

Sergeant Dobbs does not like this part of the training. "Why take the guy?" he asks in a rising voice. "Why take him? Follow the guy to his car. Get the license plate. Be a damn good witness, that's what we want. They're gonna get somebody killed. It scares the hell out of me." Scott Stapley, Moriarty's administrative assistant, walks over to talk with Sergeant Dobbs. Stapley, a sociology major at San Diego State, has a mustache and the beginnings of a reddish moustache. "If the guy's got a knife," he says to Dobbs, "and we feel we can't..."

"Listen," interrupts Dobbs, "you're not out there to get hurt. That's what we're getting paid for." The debate goes back and forth, and includes such terms as "arrest," "moral force," and "tagged red syndrome." Meanwhile, on the playing field, Silva now acts the part of a madman loose with a knife. As trainees move toward him in a "horrorshow" formation, Silva hangs at a young man, clearly making the felled newspaper across his stomach. "Great," says Dobbs. "One observation. Via gun, you're hanging out. You let our play knife men. I'd have me a couple of Guardian Angels. I bet you I could nail at least four or five of these assholes." Silva rips through the media like an olive ball back. Now and again he is rushed and gawking. A whistle blows. Some people hang back.

The weapons instruction is soon over

and the group again forms a circle. Panting and puffing, they listen as Silva critiques their efforts. He mops his forehead with his shirt sleeve. "Much too close on the shotgun," he says, "and a little slow on the knife. What's the sense of having anybody stabbed?"

Silva then looks worried. "I've had people crazy on drugs," he says. "Jump right dead in my face and say, 'I'm gonna kill you, mother fucker.'" He shakes his head. "I'm still Mother Angel. I'll be in constant communication by phone, and I'll be back down for graduation for sure. And I want a letter once a week from each and every one of you." Tears fill Moriarty's blue eyes. "I'm serious."

Silva then takes over and talks about the need for more Angels. "Recruiting is the key," he says. "You have to be talking to people. It's getting the word out that's important. Concerts, fairs, beaches, neighborhoods. Set up a booth. Attend community meetings and find out if there might be a need for Guardian Angel patrols. Constant recruitment. There are truckloads who will drop out. Believe it or not, it may get boring out there." The trainees laugh. "But you must put in your eight hours a week or that's it. Otherwise you're wasting your time and our time, and as far as I'm concerned you made a lot of promises to the people that you just didn't keep. History has shown that three weeks after graduation, a group this size will be down to thirteen or fifteen people. So you have to have the willingness to usurp your individuality for the sake of the group. Remember, the Guardian Angels was never devised to be a democracy."

The point apparently made, Silva moves to other topics. "You did quite well tonight for beginners," he says approvingly. "Work as a team. The key is just coordination and timing. It's really so simple. Gun, keep your distance. Knife, move in, homicide. The only thing we ever had an incident or a fatality was at the hands of a police officer in Newark, New Jersey. Other than that, hardly anything. It's not that risky."

"Common sense," he says slowly, letting his words sink in. "Common sense will never let you down. And that's all the Guardian Angels is, really, is common sense."

looks around at the group seated in yet another circle on the dance floor. A stoic freeze falls over her features. "Now you guys have to hang tight with the new leadership," she says. "Okay? That's the knife. What's the sense of having anybody stabbed?"

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Byron To Verdi Too Bad



Roanoke Playright, Alfonso Navarrete

JONATHAN SAVILLE

I've seen and heard a lot of Verdi this past month, with a general impression of mediocrity (sometimes a bit better, sometimes a bit worse). In one case, at least, the fault is partially Verdi's: his early opera *Il Corrado*, which was presented as part of the San Diego Opera's annual Verdi Festival. This opera, based on Byron's narrative poem *The Corsair*, manifestly deserved its abject failure at its premiere in 1848. This is surprising, since *Il Corrado* comes after the composer's earlier masterpieces, *Nabucco*, *Lombardi*, *Ernani*, and *Macbeth*, not to mention several lesser known works that are also superior to it. It seems to have been a mistake in the first place to attempt to turn Byron's poem into an opera libretto. Byron was one of the richest sources of material for the nineteenth-century lyric stage (the critic David Grogan has written a detailed and systematic study of the Byronic influence on opera), but *The Corsair* has not proved

could make one of his dramatic masterpieces.

What Corrado does not matter terribly much. He bids good-bye to his beloved Medora as he goes out to fight the Pasha who has determined to fight the Eastern Mediterranean pirates; he disguises himself as a dervish to gain access to the Pasha's court; he battles against the Pasha's guards, losing the fight because he gallantly takes time to rescue a pack of screaming women from the burning harem; he languishes in the Pasha's prison; he escapes; he returns home to find Medora dead of grief. As action goes, none of this is particularly interesting. What is interesting is his sense of guilt, his hatred for the world, his undefined sorrows, his brooding, self-destructive anguish.

Corrado is governed by a death wish. Witness his refusal to allow Gualtiero, the harem girl who has fallen in love with him, to save him from the Pasha's prison and an impending execution. The reason this delicate-hearted pirate gives for demurring at Gualtiero's proposal to stab the sleeping Pasha and set him free are absurd rationalizations: he has lost a battle and so does not deserve to be set free, and he will not pollute his conscience by participating in so treacherous an act as killing a sleeping man. Corrado really wants to suffer; he wants to be deprived of his beloved Medora, waiting tearfully for him back on his island; he wants to be imprisoned; he wants to die. Only thus can he expiate the nameless sins that hover within his soul: by allowing the world, which has already (though we are never told explicitly how) tried to damn and destroy him, to exact its final punishment.

All this one can gather from the poem, where the narrator has time to describe, to analyze, to hint, and to suggest to us how we are to understand and react to his hero. But how to transfer material of this sort, the central meaning of the poem, to the stage? Verdi's librettist, Francesco Maria Piave, tried his best. Corrado's first aria gives us, in the pirate's own words, the basic traits of his character:

What could I care for anyone at all? In their eyes I was wicked! I loathe them all. I found and consumed by them, I am unhappy but avenged. Everything seemed to me open-gate, free, youthful love. The dream, the miracle, the sky, and the whole universe. But an insupportable fate stole all my happiness away. Nevermore shall I see the days of innocent nature.

And Verdi's setting of these lines is intelligent and expressive, even though it is by no means one of the composer's most striking creations. But there is really not enough here to give an audience (as opposed to a reader) a living image of the character and his vague though powerful inner torment. A reader can dwell on such lines; the narrator's grumbling, self-romanticizing, melodramatic presence is always with us as we read *The Corsair*,

and we are absorbed into its world of feelings. A singer singing a brief aria is quite another matter (and if most of the audience cannot understand his language, as was the case in San Diego, the situation is even more hopeless).

Wagner might have been able to make something of the character of Corrado on stage, since the German composer's style made possible intricately long interpretive monologues (those of Tristan, for example, who also is governed by a death wish). But Wagner would not have been able to make use of the paraphernalia of melodramatic actions with which Byron fleshes out his character portrait: the pirate disguised as a dervish, the burning of the Pasha's harem, the slave girl with the bloody dagger in her trembling hand. Verdi and Piave, though they try hard to make Corrado's character vivid, are compelled by the form of mid-nineteenth-century Italian opera to dwell more on the melodramatics, and those events, which were not after all Byron's center of attention, are pretty weak stuff. Verdi was a consummate man of the theater. When the libretto presented him with a dramatic situation in which the conflict of impassioned characters is revealed, he always rose to the occasion, even in his earliest works. When, as in the case of *Il Corrado*, the libretto offered no such situation, and the artistic point seemed to be not characters revealing themselves in action but the turbulent inner life of a character with muddled or concealed motivation, the composer could not be inspired to write his best music. There are some lovely moments in this opera, but almost nothing memorable. No one who has heard it ever forgets Lady Macbeth's mad scene (from 1847), but the most notable aria in *Il Corrado*, from a year later, seems to be no greater a thing than Medora's poignant — but thoroughly undramatic — song about her sadness.

This song was in fact the most memorable thing about the San Diego Opera's production of the work. The singer was Rosalind Plowright, an English dramatic soprano with a voice of rich richness and a gloriously lyrical line, whom San Diego will have again next season in Chabrier's *Gwendoline*. Miss Plowright was certainly the most impressive singer in a generally good cast, seconded by the sweetly radiant Gualtiero of Jane Anderson and the surprisingly mellifluous Pasha of the talented young baritone J. Patrick Rafferty, who did not lose the rather blustering haughtiness of this role to undermine his well-focused and resonant vocal production. But just as Verdi and his librettist fail to bring the crucial figure of Corrado to life, with all his deep Byronic brooding and morbid self-contradictions, so too does Alfonso Navarrete fail a dramatic emphasis at the center of the action, with his lack of inventiveness (especially at the top), his rather square phrasing, and an acting style so

wooden that it often verged on paralysis. Mr. Navarrete's only gesture was an occasional stiff raising of his right arm from where it was apparently nailed to his hip, which was not really enough to convey the essence of Corrado's emotional extremity — and his vocal acting was not much more effective. Admittedly, Mr. Navarrete was faced with a difficult task, since the full-blown melodramatic Romanticism of Byron's Corrado is so greatly reduced in vitality by the relatively unsuccessful transfer to the medium of the stage. But a more accomplished singer, one with the turbulent Italianate fire in his blood, might have made the role more convincing and absorbing (as José Carreras does in the Philips recording of the opera).

Much more, too, might have been done with the staging. *Il Corrado* understood as a drama of melodramatic action is quite unsatisfactory in itself, since the action is so weakly held together and so lacking in tension, and this approach does no justice to the potential fascination of Corrado's character. A possible way of making emotional and dramatic sense of the opera — and of bringing it closer to its Byronic origin — might be to stage the entire action as occurring in Corrado's mind, or at least to break with the conventions of clock-and-dagger theater and to introduce suggestions of symbolism, fantasy, and depth psychology. But in the San Diego Opera production, director Tito Capobianco made little use of his often

fecund imagination, keeping everything on the level of the routine exotic, like the setting into rapid motion of one of those grandiose orientalist canvases of feeble French followers of Delacroix. Even at this level, there was frequently a startling ineptitude. The fight in the Pasha's palace, in act two, was an utter mess: the stage action never made clear exactly what was happening, the blocking was repetitive and monotonous, there was little vitality in the use of the stage space, exciting moments in the music were sometimes accompanied with a virtually bare and static stage, and the general impression was one of confusion and incompleteness, as though we were witnessing the director's preliminary sketches for the action rather than the

finished product. Bill Gorgensen's lighting design for the burning of the palace was pure amateur kitsch — one felt embarrassed to look at it. And in the later scene (in act three), where the imprisoned Corrado endures the lightning and thunder of a sudden storm while Gualtiero is off stabbing the Pasha in his bed, Mr. Capobianco's preposterous gestures of horror as he looked through the open door by which the harem girl had departed — gave the ridiculous impression that the Pasha's bedroom was right next to the prison cell, and that Corrado was witnessing the assassination with his own eyes. *Il Corrado* may not be a very good opera, but it surely deserves better than this.

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D.S. on E.T.



DUNCAN SHEPHERD

Steven Spielberg's *E.T.*, the Extra-Terrestrial, cuts down on the physical brutality of the director's other films, but not commensurately on the musical brutality of the customary John Williams score, so that the viewer might often be moved to look around the auditorium wondering where all the excitement is. Physical brutality is an element difficult to measure in Spielberg's work, however, since it depends as much on the strenuousness of the staging and editing as on such objective criteria as body-count, pints of blood spilled, distance and duration of chases, etc. And regardless of how much the physical brutality might be down in *E.T.*, it is made up for in unprecedented emotional brutality.

Nothing more ought to be required to dismiss Spielberg's pretense of sweetness and innocence, or to dismiss the movie as *rote* from respectful consideration, than a glance at the death-scene of the mono-graphic spaceman. This sickroom spectacle is milled for all it is worth, with the normally cigar-colored creature having turned to the color of ash, his full-moon eyes narrowing to mere commas, and the two-year-old boy who has befriended him, and who is symbolically wedded to him, at first weeping away in anguish, then sobbing effluently enough to wall in pro-

suddenly stand at attention, and when the coffin lid is thrown open, there lies the E.T. of old, looking as refreshed and saucer-eyed as if he had just snacked on milk and Oreos, and trumpeting out words to the souls of all people disposed to believe anything they hear from used-car salesmen, department-store Santa Clauses, political office-seekers, and other white liars of Spielberg's class. ("E.T. phone home!" ("E.T. I should perhaps explain, has that childlike, self-dramatizing habit, shared on occasion by Norman Mailer, Confucius, and Tarzan, of referring to himself by name.)

This utterance, in case you are so far out on the fringes of American society that you have neither seen the movie yourself nor had your ear bent by a friend who has, affords to E.T.'s desire to get back to that Rubie Goldberg contraption he has rigged up from a phonograph turntable, a coat hanger, a kitchen fork, etc., and by which he hopes to signal the alien spaceship that abandoned him on Earth when forced to make a hasty getaway. E.T. may make a nice companion for a lonely little boy from a broken home, regaling him with Mary Poppins-ish magic tricks involving telekinetically juggled balls or a flying bicycle, but deep inside he is gnawed by serious feelings of homesickness. These are made known when E.T. points one of his elongated talons (with illuminable tip, like penlights) at his heart and says "Ouch!" — an expression he learned when his little human friend cut his finger, although E.T. stretches it out to give it deeper meaning: "Ow-w-w-uh!"

Despite this grab at our heartstrings, similar in delicacy to a quarterback-sack by a blitzing linebacker, E.T.'s homesickness is not remotely as affecting as that of the alien in *The Man Who Fell to Earth*. Part of the difference might be that we have a clearer idea what *The Man Who* is up to on Earth than we do with E.T. and his companion. The latter appears to be in the business of collecting samples for distant, unexplained scientific study when we first see them, in the opening scene, scurrying and scurrying about in the suburban woods. The fact that Spielberg wants to get off in the middle of this activity, without any preliminary (unless you are willing to count *Close Encounters* as a preliminary), is in indication of his overweening confidence that we will accept anything he throws out at us, and wait not demand anything more. We are not expected to wonder why, for instance, if these non-aggressive extraterrestrials have such a hostile sister of human beings, they would pick an investigation site so close to a urban center, rather than, say, God-forsaken Saskatchewan. This, I agree, is not an important question, but the larger question of the mental capabilities of these creatures is one that consistently nags.

Much as the alien in *Close Encounters* seemed to fiddle away their great gifts in Louis XIV-type contraptions, E.T. doesn't

let his superhuman intelligence stand in the way of fun. In addition to the Mary Poppins-ish legendarium already noted, he seems endlessly willing to play infantile games with M&Ms, to engage in monkey-see-monkey-do mimicry, to blithely knock over a pencil holder, to get tipsy on Coors and bump into kitchen cabinets or fall flat on his face — in sum, to do the sorts of things traditionally done by dogs, monkeys, etc., in formalized animal pictures. His bid for our sympathy depends, at that, not on his similarity to ourselves (unlike, again, the alien in *The Man Who Fell to Earth*), but rather his similarity to our household pets.

His physical design, courtesy of Carlo Rambaldi, reinforces the effect. The recurring gag, whenever E.T. runs into a new human, of him terrifying the human and being terrified in return, points to two divergent traits: the gossamer and the cute. Gossameries are distributed pretty much from top to toe. Enlarged head, pencil-thin, extensible neck, wrinkled skin, emaciated torso — all combine to give the impression of an aborted fetus or unfledged bird or other defenseless creature. Cuteness, on the other hand, and apart from certain behaviors, is confined to the face (modeled, so I am told, partly after those high-school-English-teachers' pouts: Sandberg and Steinbeck: wide-set round eyes, chirp-like nose and upper lip, Yoda-like mouth (in one of the movie's relentless silly jokes, the alien, disguised under a bedsheet on Halloween, gravitates toward a not in a Woolworth's Yoda costume — another debt against E.T.'s I.Q.) Personally, I would have thought that the total effect was too excruciating on the one hand, too cloying on the other hand, too calculated on both hands, to be truly effective.

But it is not for me to say what other people will find endurable, and I can't very well begrudge anyone finding something to embrace here — or I couldn't, anyway, if I could be sure that people were reacting according to their own true feelings and not according to what they had been told they would feel. Had I made up their mind about this before, I would feel, were I not going to shell out five dollars and not feel. It is particularly not for me to say, or know, what the perceptive audience will feel, and so I should have a much better fit on the movie if we were to discuss it in relation to that audience. What first needs to be said is that it is more for them about that audience, and its closest kinship is not with such realistic portraits of childhood fantasy as *Spirits of the Restless*, *Our Mother's House*, and *Care of the Cat People*, but rather with such direct appeals to that fantasy-faculty as *Peter Pan* and *Mary Poppins*. Virtually all the insights into children and childhood in *E.T.* are rooted in the instinct, common to all the aforementioned movies and to countless others, having to do with the requirements and necessities of children's

society, the Them-and-Us relationship between the adult world and the suburban childhood. Spielberg takes this truism, or pretends to take it, not as a simple fact of childhood but as a virtue of it. The distinction is worth making because of the notion now being spread around that no one in movie-dom understands children better than he. This notion might usefully be amended to read: no one understands better how to butter them up.

Here again the threshold of shamelessness is frequently crossed over. The liberation of frogs marked for classroom dissection is a serviceable enough example, though a more extreme Them-and-Us situation would be the tightening dragnet around the eutectic E.T. with the largest

number of police cars convened in one spot since Spielberg's debut movie, *Sugarland Express*, plus an infantry regiment of faceless, speechless, asbestos-suited ogres. That the members of this posse, and especially one member of it who openly confesses to having been a child once himself, turn out to be not as malevolent as they look, is the biggest and nicest surprise in the movie. It may, in truth, be the only surprise. But it doesn't prevent Spielberg from switching them grown up back into the villain's role again, when E.T. returns from the dead and a handful of daredevil teenage bicyclists, making like Steve McQueen in *The Great Escape*, are mobilized in the attempt to spirit him away.

As in his last movie, *Raiders of the Lost Ark*, Spielberg obviously believes in letting kids travel first-class — and no quarrel there. Children's movies deserve to be as lovingly handled as anybody else's movies, and there is plenty here for people of all ages to "ooh" and "ahh" at: gorgeous night-time skies that might be out of vintage Disney cartoons (or, more to the point, out of *Close Encounters*); much fancywork with headlights and flashlights in fog; and, as already mentioned, that self-consciously surrealistic bike ride above the treetops. This last, particularly, is visually quite exciting, more so certainly than comparable flights in *The Absent-Minded Professor* or *Chitty Chitty Bang Bang*, but less so, I would say, than the one

in *The Other* — a vision of childhood as lopsidedly black as this one is lopsidedly rosy. This sort of middle-ground comment needs to be made much more often about *E.T.*, to counter the rumor that the movie is like nothing you've ever seen before. Propaganda in that direction has advanced too far to be beaten back by the odd voice of reason. Voices of anything harsher run other risks. As kiddie movies go, *E.T.* is far from the bottom, and its actual merits might be interesting to debate. But when you must start from the proposition that the movie is a magical miraculous masterpiece for all age groups and untold future generations — well, it's a long road back. D.S. feel tired. D.S. feel depressed. D.S. point finger to head and say "Ow-w-w-uh!"

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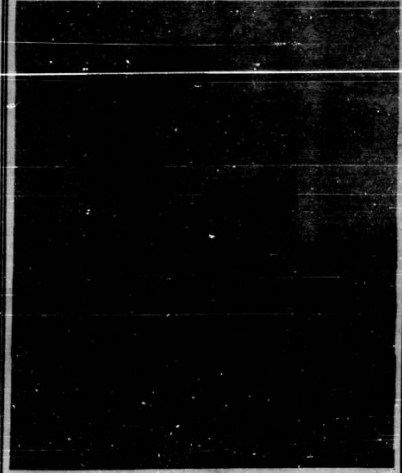
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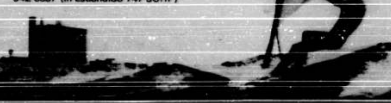
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But nothing had worked. Jogging lost 3 blocks, 5 minutes and 27 seconds. On her bike she had kicked two nipping dogs, bounced off a car and had trouble striking.

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"Oh, yes," she said, looking down — and made another Tone 'N Trim appointment.

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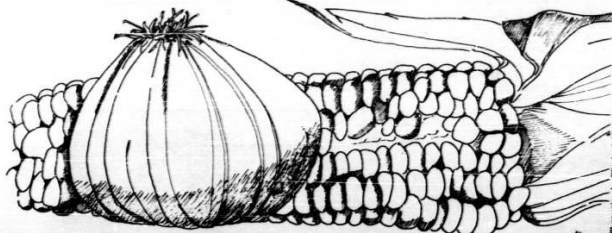


Illustration by Elizabeth Matthews

ELEANOR WIDMER

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Aunt Bertha had been complaining, "I wake up every morning and it's drizzling. It's missing. The sky is gray. Is this California in June or Chicago in November?"

"And there rained a glumly dew," I replied. "That's from Tennessee."

"Everyone I'm not needing, it's sunshine I'm needing."

Aunt Bertha is like a sun. She starts slowly, building momentum, and within seconds she is going full blast.

"And another thing," she added without transition, as if I were privy to every nuance of her thoughts. "I'm really tired, yes, sick and tired of your snobbish."

Snobbish? Now the siren is at full volume.

"What I mean is, first you were busy with *Bridehead Revisited*. For twelve, maybe thirteen weeks on Monday, you could talk to me, you were so busy with that English life, and all before World War II."

Thursday I called you, I begged you, let's do something interesting. No, seven weeks of Tuesdays with Oppenheimer. I mean, I got a stomachache from that program about bombs and investigations, real cramps. But so, did you worry about your auntie? You told me to watch *Flickers* on Sunday. And in between, these cold foggy nights, are you out jogging like a regular person? No, you're receding. Scandal!

"And another thing, your tastes in food. Snobbish, one hundred percent. We were now approaching the point where Aunt Bertha's voice could shatter glass—which means the moment of truth. "Do you ever eat in a chain restaurant? No, you

do not. Do you have any idea how real people eat? No, you do not. You only know how snobs eat. It takes one to know one."

"Did you have a special place in mind?" I asked, knowing exactly what it would take to shut off the siren.

"You heard of The Big Yellow House? It's in La Mesa. Two entries every night. Plus soup, plus salad, plus vegetables. One of the entries is fried chicken. Doesn't that sound wonderful?"

"You sound like a walking commercial."

"I'm just a walking starvation case. I'm dying to eat real people food. In fact, I'm doing you a favor. Without me to sully you out of your ivory tower, what would you know about everyday people? Call me a sociologist of reality." She smiled.

One woman approached us and said, "Tonight's entries are fried chicken and roast beef. The soup is mushroom and barley, followed by a salad. The vegetables are carrots, mushrooms, and potatoes. And there's corn bread and honey butter."

She clicked on a smile and clicked it off. My Aunt Bertha, who brought me here to show me the real world, snatched a bit too brightly. "Doesn't she sound like a seconding? I mean, you couldn't tell her speech from a rapid message."

Our waiter, Mark, repeated this patter, adding, "Just ask us for seconds. Ask for anything you want." He placed a basket of crackers wrapped in cellophane before us, along with a scoop of orange color, which upon closer inspection turned out to be cheese spread. Distasteful, Aunt Bertha placed a bit of this cheese on a cracker.

Aunt Bertha's face fell. She remained unfazed, optimistic, putting a good construction on everything. "Oh," she laughed, "I got it, instant misperception, and she studied the flowered wallpaper and the nineteenth-century-style paintings with great scrutiny. The program is divided into rooms with names. For example, the library holds real books and book cases, and the furniture has spindly curved legs and damask covers, but the room is actually the bar. "Charming," my Aunt Bertha muttered in her best Civil War accent. "You all have a lovely place here."

Our reservation was for 6:15, but because of Aunt Bertha's anxiety to get there, we arrived at 6:05. There were many

empty tables, but despite that, we sat on one of the curved benches until 6:30. Then we were shown into the "study" adjacent to the "library." I noticed that the table windows of this yellow house look out on a parking lot.

Our table, situated in a corner, was covered with a brown plastic tablecloth. "A thing of beauty is a joy forever," remarked Aunt Bertha.

"Keats," I replied.

"Thank God you didn't say *hush*," she admonished me, "because that's not how real people talk."

Soon enough, we were surrounded by real people: families with children, many couples. In fact, at a large table which dominated the room a party was going on whose participants spanned several generations.

Five women approached us and said, "Tonight's entries are fried chicken and roast beef. The soup is mushroom and barley, followed by a salad. The vegetables are carrots, mushrooms, and potatoes. And there's corn bread and honey butter."

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butter, the soup whose liquid was more like brown starch. "Isn't it wonderful how everyone is enjoying it, how they adore it? I'm having such a good time by association. Isn't that a fine thought? Happiness by association?"

We were now trying our salads. The lettuce was brought to us somewhat wet, but we were starved for greens. The house dressing was pleasant. Aunt Bertha signaled to Mark again. "Could we have more salad? The lettuce isn't too dry, but darling, it's California, right? And salad is what keeps our state green."

After seconds of salad, we relaxed and listened in on the party at the next table. Someone spoke of the bride and groom—a wedding party. The little girls were dressed in frilly dresses and shiny Mary Jane pumps. Aunt Bertha was now in her glory. A wedding party! Who can be the bride and groom? She scoured the faces. Mark helped her. "It's the couple at the end of the table, with the white hair."

Aunt Bertha was almost too overcome to eat. A white-haired wedding on a rainy June night, and here she was, in her prime, eating with her niece! To console herself, she surveyed the entrees: two fried chicken breasts, one wing, two huge slices of roast beef, mashed potatoes, carrots and zucchini, served family-style. "It looks terrific," she said.

The potatoes were made from instant potatoes, but no matter. The fried chicken was extremely tasty and well prepared and so was the roast beef. The carrots were mildly sweet, just what Aunt Bertha loves. Before she was even halfway done with the carrots, Aunt Bertha asked Mark for more. More carrots, more chicken. She may not be a white-haired bride but she knows how to deal with waters. "You're so terrific at this job," she intoned. "I salute the way you work under pressure. You have so many tables to take care of, and you do it so well."

"We had 1400 people for Father's Day," he replied proudly.

"Isn't that lovely, dear," Aunt Bertha cooed. "And while you're bringing more chicken, could you maybe add a slice of beef?"

We didn't eat the instant potatoes, but we did polish off all the chicken, even the second, and the beef. Mark announced to everyone in our section of the dining room that the white-haired couple had just been married. The groom said, "We hope to come here for our twentieth wedding anniversary."

Aunt Bertha shed a tear and ordered hot apple cobbler with vanilla ice cream. The dinner, on special, cost us \$5.50 each. The dessert was two dollars, or more than one-third of cost of the meal. The apple cobbler was hot, but tasted as if it were prepared from dried apples.

The wedding party started to disperse. Aunt Bertha hopped up from the table and asked, "How old are the bride and groom?"

"We're fifty-five years old each."

"Was that wonderful?" she asked me.

"Till the truth. A bride and groom of seventy-five years of age, delicious chicken and roast beef, good carrots and zucchini. All right, so the first few courses, the honey butter, the cheese ball, the soup, they were nothing you'd want to come back for, but the chicken alone was worth the price of admission, right? After all, it's not gourmet, but you can't beat the entrees and vegetables for \$5.50."

"That was a special. It's usually \$6.50." "So what's counting? One thing I taught you is not to be a snob. Also, it's never too late to get married."

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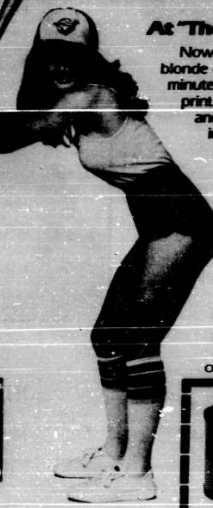
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Letters

Reading from page 4 the EPA for an opinion as to the truth of the statement on every cigarette pack. Your lead stories are consistently high quality. The you really intimated a lungful of gas with this story. *John Schneider Pacific Beach*

May The Force Be With You

The article on asbestos and its risks to the couple and their child is very touching — it touches my sympathy and my family home. Why from home? We read hundreds of words on asbestos and its inherent risks and two little words, "I smoke," from the mother. Tell me, does she smoke in the presence of the child? Perhaps she smokes only downwind from the child. I hear that kissing a smoker is similar to kicking an ashtray. I wonder what

the husband thinks on this respect. The power of the press is great and wonderful. Imagine, with only two little words, hundreds of words on an important subject can be turned into a farce. *John J. Connolly La Jolla*

Maybe You Could, Erich

Regarding "A Fine White Dearly Dust," is that asbestos you could do? *Erich Buse East La Jolla*

The Natives Are Gaggling

The article called "A Growing Doubt" by George Bergmeister June 24 is one of the best articles I've ever read regarding the San Diego metropolitan gigamogus.

As a native of our wonderful city for twenty-five years, I've seen our city change for our tourists, immigrants, and politicians. I would like to know that there are a lot of people who do remember the quiet little paradise as it was. I only hope our great mayor (whose slogan, "City in Motion," makes me gag) remembers, or at least reads the article. *Julie Gresh Pacific Beach*

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297-1686

As seen on Channel 39 and in the San Diego Tribune.

Off the Cuff

Have you ever been at the mercy of mother nature?

Norval Brewer
Bookseller
Point Loma

It was 1938, early September. We had just gone back to school after the holiday. I was ten years old and on my way to choir practice. The morning had been beautiful. I was waiting for a trolley car as the wind picked up. It clouded over. Dirt was blowing hard and stinging my face. There was a little boy writing with me. The trolley never came. A man came along in a little roadster and drove us home. I remember I had to sit on the boy's lap. A tidal wave inundated the city. Workers downtown were trapped on the lower floors of office buildings. My grandfather's car was flooded and ruined. People died. People clung onto the roofs of their seaside cottages and were washed out to sea. It wasn't predicted. They said that massive waves came as far north as Providence, Rhode Island.

Caroline Jennings
Certified Public Accountant
El Cajon

February, 1971. I just turned off the alarm about six in the morning and the whole house started shaking. You could even hear the earth moving — a terrific roar. I yelled to my wife to get up, ran back into the children's bedrooms, got my six-month-old baby's crib away from the window, and took the three-year-old off the top bunk and put him on the bottom. He looked at me and said, "Dad, is Jesus coming now?" As my wife came through the doorway the house hit her and knocked her down. The retaining wall around our house fell down. Our crystal and china were smashed. We were living in north Barburk at the time. We slept in our clothes for a week.

Don Tenney
Business Manager
Bonita

Indirectly I was in the second grade or kindergarten in New Delhi. A teacher came running in shouting, "Fire!" All the kids were running like mad to get outside to the gates. There were sheer panic. The gates were closed. Some of the older kids scrambled over. There was a man lifting some of the younger ones. I was tugging and tugging at his shirt, thinking I'd surely be the last person left behind with the fire. He finally lifted me over and I began to run. I ran for a long time and found myself miles away in the middle of the city. I had never been there alone and had no idea where I was. Someone put me on the bus. I rode on buses the rest of the day and finally, somehow ended up at home. My parents were terrified. To this day I don't know whether or not there ever really was a fire.

Jay Mehta
Free-lance Writer
Crown Point

I was sailing a catamaran across the bay, beyond the jetty, and into the ocean. There was a good wind for a long while then suddenly it dropped. Silence. The first thing you say to yourself is, "Well, terrific, now what?" May be there's just a little fleeting chill in your heart. "Whoops, what have I done here?" It's dealing with mother nature 100 percent. It's a challenge when you're out there alone. You tack back and forth, back and forth, hoping you can carry it off and somehow you do. It's worth it. I've also been out whale watching on a little vessel. The whale surfaced and actually made the boat rock. I know whales are passive, but what's to prevent them from inhaling sixteen people and a little boat as an hors d'oeuvre?

Jan Buffat
Free-lance Writer
Crown Point

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2213 El Camino Real
(Town & Country-Gemco Center)

• POINT LOMA AND SPORTS ARENA AREA 234-2804
3545 Midway Dr. (Nordic Village)
• IMPERIAL VALLEY 381-8843
5885 Rancho Mission Rd.
(East of Stadium)
• CHULA VISTA 425-6500
835 Third Ave.
• UNIVERSITY TOWNE CENTRE 467-3839
7455 La Jolla Village Dr.
(Near to Robinson's)

READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the event. The Editor reserves the right to edit all materials. Send complete information and photo to: **READER EVENTS**, EDITOR, P.O. Box 52083, San Diego, CA 92158.

Dance

"Dance Jam," an alternative chance to dance, will be held Friday, 8 p.m. to midnight, Interval Foundation, 865 Third Avenue, downtown, 239-1713.

"Manuscript Dance," a dance party sponsored by the San Diego Writers' Editors Guild, will be held Friday, July 9, 8 p.m., Oakland West, 1808 Ingraham Street, Pacific Beach, 224-4976 or 481-8183.

"Santitas" will be performed by San Diego's National Ballet Company, Saturday, July 10, 7 p.m., National Ballet Company and Academy of San Diego, 11257 Camino Ruiz, Mira Mesa, Free, 528-5478.

"Drinking the Wind," a dance program featuring Susan Cretz, will be presented Saturday, July 10, 6 and 8 p.m., Three's Company and Dancers Studio, 526 Market Street, downtown, 236-9513.

"Dances from the Emerald Isle" will be performed by the San Diego Irish Dance Company, Saturday, July 10, 8 p.m., Municipal Auditorium, UCSD, 444-7528.

Contemporary and Jazz Works will be performed by the Four Corners Dance Collection, Saturday, July 10, 8:30 p.m., Jewish Community Center, 4259 Fifth Street, East San Diego, 435-4441.

Film

Josef Albert's *Hommage to the Square and San Francisco*, documentary about two contemporary abstract artists, will screen Thursday, July 8, 7:30 p.m., Sherwood Auditorium, La Jolla, 457-9109.

"The Thought Behind Baddolito" is explored in *Baddolito, Man, and Nature*, and the concept of inner light is addressed in *Radhe to be*.

screened Thursday, July 8, Friday, July 9, and Saturday, July 10, 8 p.m., The Laughing Man Institute, 2160 Avenida de la Playa, La Jolla, 457-9109.

"Earthquake," a film that documents systems involved in preventing or minimizing effects of earthquakes in California, and *Conquering the Sea*, a film that explores ways to exploit the sea's resources, will be shown Saturday, July 10, and Sunday, July 11, 1 and 2:30 p.m., Natural History Museum, Balboa Park.

Ocean Film Series continues with *Seppie* (Institution of Oceanography and The Very Special Ship: The Glomar Challenger and Deep Sea Drilling), Saturday, July 10, 1:30 to 2:30 p.m., Scripps Aquarium, 8055 La Jolla Village Drive, La Jolla, 452-4287.

"Brian's Song," the 1970 film about Chicago Bears team member Brian Piccolo's battle with cancer, will be shown in the second feature of the Family Film Series sponsored by the Rainbow Gardens Children's School, Sunday, July 11, 4 p.m., Creative Film Studio, Encinitas and Westlake, 424-2887.

Hitchcock Film Festival continues with *Ecce Homo* (Cineplex, a 1940).

film about an American news correspondent who finds himself involved with the infamous *Long* of foreign agents, starring Joel McCreary and Liane Day, Tuesday, July 13, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4197.

"The Jewish Image in Film," a series sponsored by the Jewish Community Center, begins with *New Step* (Crestview Village, a Paul Mazursky film with Shelly Winters as a stereotypical Jewish mother, followed by a discussion of the film led by Steve Klapchick, director of the Jewish Community Relations Council), Tuesday, July 13, 7:30 p.m., Jewish Community Center, 4275 Fifth Street, East San Diego, 583-1320.

Family Flicks Film Series begins with a showing of *Ben and Me*, and *Walt Disney's A Tale of Two Cities*, Wednesday, July 14, 7:30 p.m., Lauderbach Community Center, 333 Oxford Street, Chula Vista, 425-9260.

"Zazie," a seminal film of the French New Wave, directed by Louis Malle and based on Raymond Quenau's novel about a foul-mouthed eleven-year-old girl who comes to Paris to visit her quack-uncle, will be shown Wednesday, July 14, 7:30 p.m., 235-5227.

Broadway Hits will be performed by the choir of the La Jolla Church of Religious Science at their fourth annual summer concert, Sunday, July 10, 7:30 p.m., Hale Junior High School, 5331 Mt. Airy, Chula Vista, 223-7608.

Classical Guitar Series, featuring works by Bach, Fauré, and Debussy, and performed by Fred Benicovich and Daniel Costa, will be presented Sunday, July 11, 11 a.m., Marquette Public Theater, 3717 Hill Street, Mission Hills, Free, 420-0784.

Choral Organ Music, performed by Gregory Funk, will be presented Sunday, July 11, 2 p.m., Organ Pavilion, Balboa Park, Free, 295-6000.

Classical Music, including a specially arranged piece by composer Leonard Lebow, will be performed by the Allegro Quartet, featuring Karen Victor, soprano, Jill Condit, flute, Mary Ols, cello, and Muri Henderson, piano and harpsichord, Sunday, July 11, 3 p.m., Villa Montezuma, 1925 K Street, downtown, 239-2211.

New Orleans jazz will be performed by the Preservation Hall Jazz Band of New Orleans, Sunday, July 11, 5:30 p.m., Open Air Theatre, SDSU, 265-5204.

Organ Recital, including selections by Bach, Mendelssohn, and Messiaen, will be performed by Jack Connors, Saturday, July 11, 12 p.m., St. Andrew's by The Sea Episcopal Church, 1052 Thomas Avenue, Pacific Beach, 272-0313.

Symphony in the Park, the San Diego County Symphony Orchestra, directed by John Metzger, will perform works from popular opera Monday, July 12, 6:30 p.m., Organ Pavilion, Balboa Park, Free, 449-0614.

"An American Salute to Broadway," a program of music performed by the Groomston "Pop" Orchestra, will be presented Wednesday, July 14, 9 p.m., Groomston Center, 5500 Groomston Center Drive, La Mesa, Free, 465-2800.

Stand-up Comedy will be performed by comedienne Lotus Wrensch and Emily Levine, Saturday, July 10, 7:30 to 11 p.m., Harbor Connection, boat California, 444-4149.

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Harbor Cruise Party, a shipboard fundraising event for the Pacific Southwest Railway Museum, with dancing to music performed by West Coast Connection, will be held Saturday, July 10, 7:30 to 11 p.m., harbor connection boat California, 444-4149.

Stand-up Comedy will be performed by comedienne Lotus Wrensch and Emily Levine, Saturday, July 10, 7:30 to 11 p.m., Harbor Connection, boat California, 444-4149.

Over-the-Line, the twenty-ninth annual world championship tournament of this beach game will be held Sunday, July 10, and Sunday, July 11, 7:30 a.m. to dusk, Fiesta Island, Mission Bay, 233-3151.

Soccer, the San Diego Sockers will play Tampa, Florida's team in an outdoor game, Saturday, July 10, 7 p.m., San Diego Stadium, 233-3151.

Baseball will be staged Sunday, July 11, 4 p.m., El Torero, 232-4508.

"Statements After an Arrest Under the Insanity Act," a BBC production of Abdul Feguel's play about love across the color bar in South Africa, runs Thursday, July 8, 7 p.m., KTSN-FM 89.

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STATE OF NEW YORK

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Cizme's
942-1676
Live entertainment
and dancing
Thursday-Saturday, July 8-10
Turbos
(formerly Direct Drive)
Sunday, July 11
Foreign Affairs
Monday & Tuesday, July 12 & 13
Turbos
(formerly Direct Drive)
Wednesday, July 14
Fabulous Forks
Big Screen TV—Monday Night Baseball
Beer & hot dogs cheap!
Fresh D.J. in our drinks
380 N. El Camino Real, Encinitas

HEADQUARTERS
NIGHT CLUB PRESENTS
Tonight—REGGAE w/ special guests, \$2 Procter Pro
This Friday—X-Offenders Record Release Party featuring
X-OFFENDERS
NOISE BOYS NE-1
MAYATOES
Door prices include
X-Offenders albums
& 91X T-Shirts
This Saturday—Ladies' night, admission \$2 (18 & up)
JOHNNY KAT JONES BAND
MAJESTICS ROCKIN' ROULETTES
This Sunday & Wednesday—RHYTHM & BLUES NIGHT
CRAWDADDYS
This Monday—BATTLE OF THE BANDS—\$2.50
502 INMATES—H-WAVE ROCKIN' DOGS
1 mi Tuesday—JOHNNY KAT, PHUN & guests
Tuesday, Friday & Saturday—Admission \$4 & \$3

KINGS RD.
CAFÉ
Alternative Music
No age limit Wednesday-Saturday
Thursday, July 8, 8:30 pm
FUNK - NEW MUSIC - DANCE
Sounds by "RIO" \$2.50
Friday, July 9, 8:30 pm
DEAD OR ALIVE presents from D.C.
MINOR THREAT
plus special guest
HUSKERDU - MEN OF GLAY
Saturday, July 10—CLOSED
Wednesday, July 14, 8:30 pm
RAB, SEA, SIXTES D.J. UNIT
4034 30th St.
464-1081 or 284-9663

Lightning from preceding page!
To be often troubled for their reliance upon the indubitable subtleties and embellishing capacities of the modern recording complex. Critics who find this a worthwhile carping point. I am corrected, prefer black and white television and wear Navy-issue black shoes. These critics must not believe, as I do, that studio recording is an art, quite removed from performance and everyday inadequacies behind studio gimmicks, and one that utilizes sophisticated production techniques to showcase properly an aurally splendid product. To their credit, fall into the latter category.

Since I am only recently a "rock" convert, having stood quietly in the back row to applaud from the rear of the audience while many of you were in the choice seats from the beginning, I have not as yet witnessed the band live. I will not miss this opportunity, if only to hear the aforementioned tunes and watch some expert rock technicians at work (drummer Porcario is one of the best in the business). Toto, a.k.a. the Porcario Brothers Band (bass and keyboards/vocalist Steve will be joined on this tour by a third brother, Mike, who is recording bassist David Hungate), will be at the SDSU Open-Air Amphitheatre this Friday night. Opening for Toto are the *Menures*, who, as one of the finest bands to emerge from the San Diego scene, make this double bill justifiably irresistible.

A political cartoonist's greatest fear is the election to the presidency of a man with no facial or sartorial features worthy of caricature (the saloons of Washington, D.C. were supposedly crammed with these artists during Gerald Ford's administration). Likewise, in pop music, impressionists must push past unswerving outlandish like Dan Fogelberg, Neil Diamond, and Gordon (yawn) Lightfoot to get at the Mick Jagger, James Brown, Jim Morrison, and Jimi Hendrix. There are, to be sure, enough performers who provide a plethora of mannerisms and physical oddities tailor-made for parody and mimicry. Entire careers have been made on the impersonation of such established singing stars as Barbra Streisand, Judy Garland, and Elvis Presley, to name the most obvious examples. But it took the late John Belushi to uncover, in an early *Saturday Night Live* routine, the visual treats afforded by an impression of one of pop's most, ah, unusual performers: Roy Orbison.

Belushi got it all down correctly—the great, round mold of coal black hair framing a pink, pudgy face; the omnipresent horn-rimmed shades; the rigor mortis stage stance that makes Orbison in concert appear to be posing for a commemorative statue; and the barely moving lips, past which, somehow, gushes some of the most dramatic balladry ever loosed on an audience. Orbison's life would make a terrific bio-film on the order of *The Buddy Holly Story*, but given that Orbison is not considered the major influence

(Continued on next page)

Live Entertainment
Nightly 9-1
JIM HAWLEY WED—SAT
THE CRUIERS SUN., MON & TUES
Tuesday is
RESTAURANT EMPLOYEE NIGHT
Wear your T-shirt. 75¢ drinks
the
OF
pacific beach
CAFE
4287 Mission Blvd., Pacific Beach, California 270-7522

The Bobby Adado Trio brings Las Vegas Entertainment to San Diego!
Thursday-Saturday 8:30 pm-1:30 am
Sunday Jam Session 5 pm-7 pm
Bobby Adado, sax & trumpet
Fred Tatum, piano and Norm Scott, drums
PETER D'S
5140 Clairmont Mesa Blvd.
(2 blocks west of 805, in Big Bear Shopping Center)
277-3217

PIPELINE
PRESENTS
FOXES
Saturday—The Crowdaddy's • Now open on Wednesdays
FRIDAY, JULY 8:
The Flares, The High Beams & The Rockin' Roadsters
SATURDAY, JULY 9:
The Crowdaddy's, Musical Sins & guest
WEDNESDAY, JULY 14—ROCK NIGHT:
Silverage, Emerald & Tour de Force
Open from 8:30 pm through 1:02 am every Wednesday, Friday & Saturday night.
ADMISSION \$2.50 & \$2.00
For information call 503-8078

(Continued from preceding page)
on modern rock that Holly is, such a project is unlikely. Were it to be made, however, the film would have an abundance of dramatic material to mine. There is Orbison's escape from the oblivion of Wink, Texas in the mid-Fifties to join fellow unknowns Presley, Johnny Cash, and Jerry Lee Lewis at Sun Records for a pop history-making, if short-lived, association (that's half the soundtrack right there); the motorcycle accident that

claimed the life of one wife; the deaths of two sons in a house fire; and, naturally, the string of pop hits that ran from 1960 through 1964, many of which have been covered since by current artists such as Linda Ronstadt, Don McLean, and (f) Van Halen. These hits included "Blue Bayou," "Crying," "Oh, Pretty Woman," and "Only the Lonely," which Orbison either wrote or co-wrote, as well as "Candy Man," "Dream Baby," and "Running Scared" (this last, like "Oh, Pretty Woman," a

number-one hit). Whether you like Orbison or not, you must admit that he is a genu-wine original. If you do like Orbison, or are merely curious, he'll be serenading the wildflowers and tourists at the San Diego Wild Animal Park's Mahala Amphitheatre this Friday, Saturday, and Sunday. In other concerts this week, Roy Ayers will be at the Bacchanal tonight, Thursday, while across town and musical light years away, Cornell Gunter and the Coasters will be singing

at the San Diego Stadium Swap Meet; and the *Bus Boys*, *X-Offenders*, and *Brats* will be playing at Escobedo's Distillery East. On Friday, the *Dick Brown Big Band* will perform Glenn Miller-style, smooth dance music in a public dance/concert (also featuring the *Dick's Endangered Species Orchestral Band*) at the Perisaulous Country Club; the *Penetrators* and the *Brat* will play Tijuana Tille's south of the border; and the *Garcia Brothers* will begin a

two-night stand at the Belly Up Tavern in Solana Beach. Sunday finds the *Preservation Hall Jazz Band* in a twilight concert at SDSU's Open-Air Amphitheatre (this is the real one, from New Orleans), and the *Menures* and *Tweed Snappers* at the Rodeo club in La Jolla. Finishing out the week, and continuing the jazz series at Humphrey's on Shelter Island, are *Bruce Cameron*, *Hollis Gentry*, and *Don Menza* on Wednesday night.

THE WILD TURKEY
1080 Bonita Road, 267-2650
(Take 805 south to Bonita Road East to west end of Chula Vista Golf Course.)
Thursday, July 8 thru Saturday, July 10
FOUR EYES
No cover on 8-10 pm
Daytime prices till 9 pm.
Sunday, July 11
EMERGENCY EXIT
Sunday nites are KPRI nites with Jeff Dean
\$1.00 Tapate drinks & win your Wild Turkey Shakes
Drink Contests
-PRIZES-
Monday, July 12
ROX
KGB nite hosted by Pat Martin Kamikaze 2 for \$1.00 & WET & WILD T-SHIRT CONTEST
Free tank tops for contestants
Sign up at the door, \$1.75 cash prices
Tuesday, July 13—T-Shirt Nite and
ROX Wear your Wild Turkey T-Shirt & get in free at the door & doubles for singles price. All nite—\$1.00 off any T-Shirt in stock.
Wednesday, July 14
CLIMB BY COGNATE NITE
Dance to recorded oldies from the '50s & '60s and, enjoy your favorite draft beer at the Good Oldies price of 50¢ all nite. T-shirt Contests - Prizes

PROPHET PRODUCTIONS
PART ONE OF THE 1982 SOUTHERN CALIFORNIA REGGAE SUNPLASH
STEEL PULSE
with Barbara Paige
and the International Reggae Allstars
Friday, July 16 8:30 pm
California Theater
4th & C streets, downtown San Diego
RESERVED SEATING \$9.50 in advance. 511 day of show
Advance tickets at: Sound Spectrum (La Jolla Beach), Lou's Records (Carmel), Off The Record, License Plaza (Pacific Beach), Frisco (Sports Arena), Chameleon Records, Badabo and Propher. For info, call 233-4771 or 983-1566.
Soon Come • THIRD WORLD, July 21 • GREGORY ISAACS, August 22
•Reggae—The Sound of the '80s•

Dine in an undersea grotto...
Come early and enjoy
• Fresh Catch of the Day
• Fresh Pacific Red Snapper } your choice
• Harpoon of Beef
• Hawaiian Chicken } \$5.95
• Mahi-Mahi
All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar. Sunday through Thursday 5-7 pm. Closed Mondays.
The Triton Presents Live Jazz
Wednesday through Saturday 9-1
BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
The Triton
6011 El Cajon Blvd., (at College)
Reservations for dinner 583-3240
Closed Mondays
...a truly distinctive seafood restaurant

HAMPTON PRODUCTIONS PRESENTS
A Classy Affair with The Whispers
Nicholas Marcus Leavel
and
SPECIAL GUEST
Richard 'Dimples' Fields
"If It Ain't One Thing It's Another"
NEXT THURSDAY!
July 15, 1982 8:30 p.m.
San Diego Civic Theatre
202 C Street, Downtown San Diego
TICKETS AVAILABLE AT:
Center Box Office, 202 "C" Street, Bill Gamble's Menswear,
32nd St. N. at Base Special Services, and all Select-A-Save outlets.
Call 583-2863 to charge tickets on Visa or Mastercard. Call 236-6510 for more information.



Thursday, July 8 through Saturday, July 10

Ronny & the Band



Cover charge only \$1 on Thursday night

Sunday, July 11

KPRI FM 106

presents in concert

The Monroes



with special guests



2 Shows: 7 and 10 pm

1st show: Open to all ages (teenagers too)
no alcoholic beverages served during 1st show
2nd show: You must be 21 years old (picture ID required)

Advance tickets available at Bill Gamble's, all Select-A-Seat outlets, and front door of Rodeo on day of event

Monday, July 12



Tuesday, July 13 through Saturday, July 17

Ronny & the Band

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

CONCERTS

Roy Ayers: Bacchanal, tonight, Thursday, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

Cornell Center and the Coasters: San Diego Stadium Soap Meet, tonight, Thursday, 3, 5, and 7 p.m., Mission Valley, 283-5906.

Bus Boys, X-Offenders, and Brother Distillery East, tonight, Thursday, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

The Dick Brown Big Band: Penasquitos Conference Center, Friday, July 9, 9, 30, and August 13, 7:30 p.m., Penasquitos Country Club, 14455 Penasquitos Drive, 462-6338.

Roy Orbison: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 9, 7:30 p.m., and Saturday and Sunday, July 10 and 11, 3:30 and 7:30 p.m.

Toto and the Monroes: SDSU Open-Air Amphitheatre, Friday, July 9, 8 p.m.

The Penetration and the Struts: Tijuana Tille's, Friday, July 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Garcia Brothers: Betty Up Tavern, Friday and Saturday, July 9 and 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Preservation Hall Jazz Band: SDSU Open-Air Amphitheatre, Sunday, July 11, 5:30 p.m.

The Monroes and Towed Soldiers: Rodeo, Sunday, July 11, 7 and 10 p.m., La Jolla Village Drive and Villa La Jolla Drive, 457-5590.

Bruce Cameron, Hollie Gentry, and Don Neman: Humphrey's, Wednesday, July 14, 7 and 9:30 p.m., 2303 Shelter Island Drive, 594-7411.

Squeeze and Oingo Boingo: Golden Hall, Thursday, July 15, 8 p.m., Community Concourse, downtown.

The Whispers and Richard "Smiley" Pinder: Civic Theatre, Thursday, July 15, 8:30 p.m., 202 C Street, downtown, 236-6580.

Gary Nye: Distillery East, Thursday, July 15, time to be announced. Nixson and Metcalfe, Escondido, 741-9394.

Judy Collins and Leo Kottler: SDSU Open-Air Amphitheatre, Friday, July 16, 8 p.m.

Steel Pulse and Barbara Paige and the International Reggae Allstars: California Theatre, Friday, July 16, 8:30 p.m., Fourth and C streets, downtown, 723-4271 or 283-5566.

Steve Chastner: Cross Roads Cultural Center, Saturday, July 17, 8 p.m., 1947 30th Street, 232-5009.

"A Rock and Roll Beach" featuring Gary Lewis and the Pharaohs, Herbie and John, the Coasters, the Drifters, the Platters, and the Isley Brothers: Civic Theatre, Sunday, July 18, 7:30 p.m., 202 C Street, downtown, 236-6580.

Asbury at the Wheel: Bacchanal, Wednesday, July 21, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

Iron Butterfly: San Diego Stadium Soap Meet, Thursday, July 22, 3, 5, and 7 p.m., Mission Valley, 283-5906.

2nd Highest and Blackstone Sports Arena, Thursday, July 22, 8 p.m., Sports Arena Boulevard, 224-4176.

Cato Barbant: Bacchanal, Thursday, July 22, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

Tom Verlaine and Dream Syndicate: Spirit, Friday, July 23, 9 p.m., 1301 Buena, 276-3963.

Townes Van Zandt: Old Time Cafe, Saturday, July 24, 7:30 and 9:30.



Thursday, July 8
KPRI 106 FM and My Night Circle's present

SAN DIEGO'S BEST TAN
for the summer of '82

\$1,000 GRAND PRIZE

Men's and women's divisions.
Bring shorts or swimwear

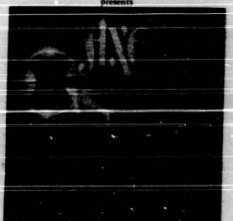
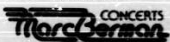
Your host, KPRI's Jeff Dezn

TOBIAS

(formerly Next)

**THURSDAY,
FRIDAY, SATURDAY & MONDAY**

Sunday, July 11



Including their hit song on KGC
"Rock and Roll Party in the Streets" hosted by Jim McInnes

THE BLITZ



Tickets available at Select-A-Seat & Ticketron

Tuesday, July 13

**KGB's Jim McInnes' Show
SUMMER BASH**

with

**TROWERS
& BALLISTICS**

**FREE MOVIE PASSES & ALBUMS
FROM KGB**

Wednesday, July 14

**91X Night
OIL WRESTLING**

and

SKY HIGH

MONTEREY DAYS JULY 11-18

COME AND JOIN US AT THE WHALER!

You're invited to help us celebrate six years of fine food, fun & entertainment. It's a week long celebration featuring:
- Complimentary hors d'oeuvres - Prizes and surprises galore each and every night
- Nightly drink specials - Anniversary T-shirts
- Our special "Whaler-ade"

SUNDAY JULY 11

MONDAY JULY 12



The Fabulous Spud Brothers

MONDAY NIGHT IS 50s NIGHT!

Join us for a trip back to the '50s. Come dressed for the hop and be ready to bowl! Costume judging begins at 11 pm. Dig out the old saddle shoes and poodle skirts. We'll see ya at the hop.

TUESDAY JULY 13 - SATURDAY, JULY 17



Oh! Ridge

Tuesday night we'll be honoring our own Whaler crew—past and present. If you're a former crewman, we hope to see you there. If you're not, but you're up for a crazy night of OH! RIDGE fireworks honoring our finest, you're gonna see total honey.

SUNDAY, JULY 18

**JIM HAWLEY & FRIENDS
WINDING DOWN OUR CELEBRATION,
JIM HOSTS:**

TALENT NIGHT AT MONTEREY!

This is for all you it's who know your talent... you just wish somebody else knew it too. Singers, dancers, musicians, mimics, comics etc. . . . Come on down. For more info, give us a call.

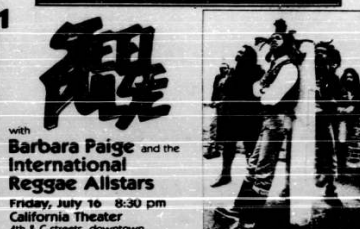
REGISTRATION: 7:00 ACTS BEGIN: 8:30

PRIZES AWARDED
DRINK SPECIALS
WELL DRINKS - \$125
DRAFT BEER - 75



887 CAMINO DEL RIO 291-1638

PROPHET PRODUCTIONS
Presents

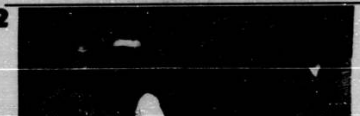


with **Barbara Paige** and the **International Reggae Allstars**

Friday, July 10 - 8:30 pm
California Theater
4th & C streets, downtown

RESERVED SEATING: \$9.50 adv. \$11 at the door
Advance tickets at: Ripside (Sports Arena), Lou's Records (Cortez), Off the Record, Sound Spectrum (Laguna Beach), Licensee (Pacific Beach), Chameleon Records, B&B Records, and Reggae. For information call: 533-4271 or 363-1566.

**Steel Pulse Party Thursday, July 15
at Mecho's (Midway & Rosecrans) 9 pm**



In cooperation with SDSU Associated Students

THIRD WORLD try job Love - You're Playing Us Too Close

with roots men **Sugar Minott** and **Jackie Mitto**

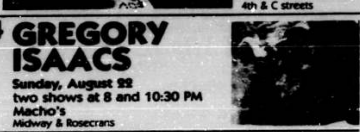
Saturday, July 31 - 8:30 pm
SDSU Open-Air Amphitheatre

TICKETS ON SALE TODAY: \$9.75 \$11.75 AND SPECIAL RESERVED SEATS
Advance tickets at: all Ticketron and Select-A-Seat outlets, SDSU Assoc. Center Box Office, B&B Records, and S&S. For information call: 533-4271 or 363-1566.



BLACK UHURU

Sunday, August 15
8:30 pm
California Theater
4th & C streets



GREGORY ISAACS
Sunday, August 22
two shows at 8 and 10:30 PM
Mecho's
Midway & Rosecrans

• A Jamaican Summer Reggae Festival •
Check out Reggae Fever for details 92.5 FM/XHRM Radio

Belly Up TAVERN Since 1974
A SPECIAL OF NORTH CALIFORNIA COUNTRY MUSIC TASTE

**SUMMER SPECIAL
NO COVER SUN.-THURS.**
Concerts & special events excluded

Thursday, July 8 & 13 9 PM
Rock 'n' Roll with The Vets

BLACK SLACKS BAND
(This band looks like it's the cowboys)

Friday & Saturday, July 9 & 10 9 PM
The Top Rock sounds of San Francisco's Number One Rock Group

THE GARCIA BROS. BAND

Sunday, Monday & Tuesday, July 11, 12 & 13 9 PM
Rock 'n' Roll with The Vets

JERRY McCANN & the GIGGLES

Wednesday, July 14 9 PM
The Country Sound of the Year

FALL COTTON
No. 1 Country Sound of the Year

COMING Friday, July 16 9 PM
A ROCKIN' & B Double Header with the EM Recording Artist

FAKES & FOUNTAINS

Thursday, July 17 9 PM
JAMES HARMAN and JERRY RANNEY & the SHAMES

Friday & Saturday, July 18-19 9 PM
JERRY RANNEY & the SHAMES
Friday & Saturday, July 22-23 9 PM
BURY & BLACK SLACKS
Friday & Saturday, July 23 & 24 9 PM
BURY & BLACK SLACKS
Friday & Saturday, July 25 & 26 9 PM
CATTYSH HODGE & WEST COAST
ALL STARS
Friday & Saturday, July 30 & 31 9 PM
REBEL ROCKERS

FREE AFTERNOON CONCERTS 5-7 PM

EVERY:
WEDNESDAY • FALL COTTON
THURSDAY • STONE'S THROW
FRIDAY • STONE'S THROW
SATURDAY • HALL-HUGHES SWING BAND

HAPPY HOURS MON.-FRI. 12-1 & 4-6

143 So. Cedros, Solana Beach 481-9023

THAT CAFE AT THE BELLY UP
Specializing in
PORK BURGERS, PIZZAS & SHAKES
(and friendly, courteous service)
TRY US FOR A MID-NIGHT SNACK!
143 S. Cedros, Solana Beach - 481-3331
(located in the Belly Up Tavern)

Pat Metheny Group: Fox Theatre, Tuesday, July 27, 8 p.m., 720 B Street.

CLIPS

Club listings are compiled by Shari Cohen. If you wish to be included, please call 231-7521 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Anchorage, 1145 Carlsbad Boulevard, Carlsbad, 725-3370: Lynn Cherry and Zaza, jazz and contemporary, Tuesday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Black Slacks, rock and roll, Thursday through Saturday; The Garcia Brothers, rock and roll, the Paladins, rock and roll, Friday and Saturday; Jerry McCann and the Giggles, rock and roll, Sunday through Tuesday; Tall Cotton, honky-tonk/country, Wednesday.

Bobby's, 485 First Street, Encinitas, 436-7297: Pop, rock, and roll, Thursday through Saturday; Size 6, rock and roll, Sunday through Tuesday.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120: Dallas Express, country, Wednesday through Sunday.

The Chepping Black, 1740 East Vista Way, Vista, 725-8770: Playmen, rock and roll, Thursday through Saturday; High Heels, rock and roll, Sunday and Monday; No Exit, rock and roll, Tuesday and Wednesday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9730: The Duane Wall Show, country and oldies, Thursday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 737-0669: New Country, country, rock, Wednesday through Sunday; the Lane Star Country Band, country, Monday and Tuesday.

Distillery East, 755 Metcalf Street, Escondido, 741-4300: Blue Boys, rock and roll, X-Offenders, rock and roll, Brats, rock and roll, Thursday; Dave with Becker, Steve W., Friday and Saturday; Paladins, rock and roll, Four Eyes, rock and roll, Gary Myrick, rock and roll, The Kids, rock and roll, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6728: Dirk Debonaire, rock and roll, Thursday through Saturday; the Movies, rock and roll, Sunday; Dirk Debonaire, rock and roll, Monday; Radio Romance, rock and roll, Tuesday and Wednesday.

Pinable Lounge, 430 West Washington, Escondido, 745-1931: Automatics, rock and roll, Thursday through Saturday; Tenor, rock and roll, Tuesday and Wednesday.

Popstation, 2858 Carlsbad Boulevard, Carlsbad, 729-3187: Planet, rock and roll, Thursday through Saturday; Incognito Rockers, new wave, Sunday through Tuesday; rock and roll, Wednesday, call club for information.

Conforman's Chicks, 1020 West San Marcos Boulevard, San Marcos, 744-5215: Phil Becker, contemporary and easy listening, Thursday through Sunday.

Glenn's, 380 North El Camino Real, Encinitas, 942-9276: Turbo,

ESCONDIDO'S DISTILLERY EAST AGES 17 AND UP

Thursday, July 8 TONIGHT ONLY

Bus Boys and Brats

Friday and Saturday
Rockin' Scenic
\$25 cash price & album giveaway

July 11
Rocky Horror Picture Show
Half-price admission for people in costume

Wednesday, July 14
Greatest Records presents
Who's Listening
Paladins & Four Eyes

Coming July 16
Gary Myrick **the Kids**
Mission & Metcalf, Escondido
711-9393

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
NO COVER until 9 pm
50¢ well drinks until 9 pm every night

Thursday-Saturday
Distillery favorites

DIRK DEBONAIRE
Friday
"one set only"
SEV NIGHT

Sunday nights with
MOVIES

Every Monday
Locals Night

DIRK DEBONAIRE
Dirk buys 100 drinks for his fans

Tuesday & Wednesday,
Only one this month. Don't miss!

Radio Romance

7 nights a week 7-10 pm and in between sets.
British disc jockey Phil Elam
honors all new wave requests for your dancing pleasure.
Call 755-6734 for further concert ticket information.

rock and roll, Thursday through Saturday, Monday and Tuesday; Foreign Affairs, rock and roll, Sunday; the Fabulous Forks, rock and roll, Wednesday.

Henry's Steak House, 264 Elm Street, Carlsbad, 729-6244: Tony Ortega and Chico Codrera Octet, jazz, Monday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614: Bob Long Trio, jazz, blues, and honky-tonk, Tuesday through Saturday; live jazz, Sunday and Monday, call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Mr. Post and the Wandering Boys, rock and roll, Tuesday through Saturday; the Fran Losada Trio, contemporary, Sunday and Monday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Nidline, contemporary, Wednesday through Sunday.

The Last Ark, 2591 South Highway 101, Cardiff, 753-0188: Special Briv, country and rock, Wednesday through Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Fran Losada Trio, contemporary, Thursday through Saturday; Doug Dover, contemporary, Tuesday and Wednesday.

Muloney's, 340 East Grand Avenue, Escondido, 741-0935: Richie Hunt, contemporary, Friday and Saturday; Nick of Time, contemporary, Tuesday and Wednesday.

Normandy, 225 North Hill Street, Oceanside, 722-4724: No Exit, rock and roll, Thursday through Saturday; Lightning, rock and roll, Sunday and Monday; High Beams, rock and roll, Tuesday and Wednesday.

Osborne Lodge, Lake Wohlford.

749-3193: White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

Oakdale Resort, Lake Wohlford, 749-3193: Kurtia Fargo and the Spurs, country, Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, Lescadia, 436-4070: The Two Magicians, Irish music, Thursday; Mooncoin, traditional Irish music, Friday; Dave Baumgartner, songs of the sea, Anita Rose, work songs, Saturday; Stone's Throw, vintage jazz, swing, and rhythm and blues, Sunday; Old Time Host Nite, Tuesday; Melissa Morgan, pedal, Irish, and Paraguayan harp, Wednesday.

Punch's, 1389 Camino Del Mar, Del Mar, 481-0414: Purl, jazz, Thursday through Saturday, Phil Becker, contemporary and easy listening, early evening Monday, Wednesday.

Pomerado Club, 12237 Pomerado

749-3193: White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

Posidon, 1690 Coast Boulevard, Del Mar, 755-9345: Odyssey, rock and roll, Thursday; Twerd Swankers, rock and roll, Friday and Saturday; Stone's Throw, vintage jazz, swing, and rhythm and blues, Sunday; The Bomb Shakers, vintage rock and roll, Wednesday.

Poway Nine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Ranada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5009: Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Coach Inn, 135 North Pine corner of Centre City and Valley

Parlay's, Escondido, 743-9796: Midway Delight, contemporary, Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Stealhouse, 1737 South Mission Road, Fallbrook, 728-1998: Don Tension and Country Plus, country and contemporary dance music, Wednesday through Saturday.

Roger Sills, 9850 Carmel Mountain Road, Penasquitos, 578-2144: The Duane Wall Show, country and oldies, Monday and Tuesday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 733-1124: Lisa Kanny, classical piano, Thursday; Adrienne Jackson, classical piano, Friday and Saturday; Peter Paul and Miller, contemporary, Sunday; Jeff Gregory, folk guitar, Monday; Rick Erlen, blues.

Jesse Davis
La Hacienda's proud to present
JESSE DAVIS
Tues.-Sat.
beginning at 8:30 p.m.

Mission Valley Inn
875 Hotel Circle South
296-6681

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All This Jazz!
9 p.m. to 1 a.m.

July 1, 2, 5 & 6-10 **JOE MARILLO QUARTET** featuring Moqui Graham

July 13-17 **JAMIE VALLE TRIO** with Moqui Graham

July 20-24 **STORM**

Sunday & Monday Evenings
STEVE COE
8:30 p.m. to 12:30 a.m.

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500 Hotel Circle North
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"Danceations"
LAS VEGAS STYLE
DANCE SHOW

Wednesday, 10 & 10:30 p.m.
Happy Hour 4-6 p.m. (7 West Street)

"Fall Bufford"
KIDNEY
Saturdays, 8-9 p.m.

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A Rose by any other name...
Rose & The Arrangement
Tues.-Thurs. 8:30-12:30
Fri. & Sat. 9:00 p.m.-1:00 a.m.

THE ISLANDS
Hunted Hotel
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NITELINE
Sun. & Mon. 8:30-1:00

NEW BAND!!
NIGHTRUNNER
Great Country Music

9 p.m. to 1:30 a.m.
Tuesday - Saturday
Happy Hour 4-9 p.m.
with Giant Cocktails!

Don't forget our Sunday
Country BRUNCH from
10 a.m. to 2 p.m.

ABILENE
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SPORTS ARENA

All seats reserved at AZTEC CENTER BOX OFFICE, BILL GAMBLE'S, SEARS
all SELECT-A-SEAT and TICKETRON outlets
UPON REQUEST LIMITED VIP SEATING AVAILABLE
FOR PRIVATE SALE. SELECT SEATS MAY NOT BE
AVAILABLE FOR PUBLIC SALE. NO CANS, BOTTLES
OR ALCOHOLIC BEVERAGES PERMITTED IN OR ABOUT FACILITY

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THUR•AUG 5•7•10:PM
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AT **RODEO**
LA JOLLA

WHAT DO ALL THE PEOPLE KNOW?

JULY 11 7 & 10:PM

7 PM SHOW
NO AGE LIMIT
TEENS WELCOME
10 PM SHOW—
MUST BE 21

**"ROCK 'N ROLL PARTY
IN THE STREET"**

and the BLITZ BROS.
July 11 9:PM

Tickets at MY RICH UNCLE'S
BILL GAMBLER and MI SELECT A SEAT online

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RICH
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BILL GAMBLE'S AND JO SELECT A SEAT (right)

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CONCERTS

AND *Archie*

ATTRACTIONS

Heroes, rock and roll, Friday and Saturday; live rock and roll, Tuesday and Wednesday, call club for information.

The Leading Zane, 7888 Othello Street, Kearny Mesa, 277-9869: Push, rock and roll, Thursday; Fusion by, rock and roll, Friday and Saturday; J.D. Surprise Package, Sunday; Red Tape, rock and roll, Tuesday and Wednesday.

London Open House, 5404 Balboa Avenue, Claremont, 279-2390: Juice, rock and blues, Tuesday through Saturday; live music, Wednesday, call club for information.

Narajito Lounge, 7559 Mission Gorge Road, Mission Gorge, 583-0186: John G. Lewis, jazz, Saturday.

Mission Restaurant, 6225 Mission Gorge Road, Mission Gorge, 284-3262: Gary Sherwood, contemporary, Wednesday through Friday.

Nord's, 19475 San Diego Mission Road, Mission Valley, 563-0060: Fecio, top 40, Monday through Saturday; Foward Motion, top 40, Sunday.

Monterey Whaling Company, 357 Camino del Rio South, Mission Valley, 291-1636: Old Ridge, contemporary, Thursday through Saturday; The Fabulous Supp Bros., rock and roll, Sunday; The Sires Brothers, blues music and 5th rock, Monday; Old Ridge, contemporary, Tuesday and Wednesday.

The Newhouse, 4615 Claremont Drive, Claremont, 273-1022: Sandy Stewart and Co., contemporary, Tuesday through Saturday; Jimmy Nixon and Downtown, country, Sunday and Monday.

Norjo Inn, 8515 Norajo Road, San Carlos, 465-1730: Blusson, rock and roll, Tuesday through Saturday; Fusion, rock and roll, Sunday and Monday.

Pal Joey's, 3147 Waring Road, Alhambra, 286-9023: Pro Brigham's Preservation Band, Dandelion, swing and oldies, Friday and Saturday.

The Patriot Cafe, 3333 Mission Center Road, Mission Valley, 296-8714: Chalkdough, Irish music, Wednesday through Sunday; Jim and Theresa Hinton, Irish music, Tuesday.

The Pavilion Lounge, Town and Country Hotel, 560 Hotel Circle North, 298-7131: The Nite Attman Trio, contemporary international dance music, Tuesday through Saturday.

Shenandoah's, 7360 Miramar Road, Mira Mesa, 953-0900: Jack Johnson, country, Wednesday through Saturday happy hours.

Somerville's Inn, 4102 Fashion Valley, 298-7170: Stephen Cox, contemporary, Tuesday through Saturday; with Terry Harwood, contemporary, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3952: Rick Reed and the Chairs, rock and roll, R.U.R., rock and roll, Some Philharmonic, rock and roll, Thursday; Burning Sensations, rock and roll, Friday; rock and roll, Saturday; The Jones Band, rock and roll, Sunday; The Jones Band, rock and roll, Sunday; The Jones Band, rock and roll, Sunday.

Spangfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 585-2272: The Duo Luvato, Trio, contemporary music for dancing, Thursday through Saturday.

The Sun, 8515 Norajo Road, San Carlos, 465-1730: Blusson, rock and roll, Tuesday through Saturday; Fusion, rock and roll, Sunday and Monday.

Joe Stewart, country and contemporary, Monday and Tuesday; Melissa McCracken, contemporary, Wednesday and Thursday; Peggy Sove, contemporary, Friday and Saturday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 288-9944: Bill Pro, contemporary, Monday and Tuesday; Peggy Sove, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Wingler's Road, 6628 Mission Gorge Road, Mission Gorge, 288-4283: E. Zane Wood and Blazing Saddles, contemporary, Wednesday through Saturday.

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Wingler's Road, 6628 Mission Gorge Road, Mission Gorge, 288-4283: E. Zane Wood and Blazing Saddles, contemporary, Wednesday through Saturday.

afternoon; West Coast, reggae, country rock, and jazz, Thursday through Saturday.

Callings, 2527 Meade Avenue, North Park, 281-5020: Flamenco music and dancing, Thursday; Club 30, 3454 30th Street of Mission Gorge Road, Mission Gorge, 288-9944: Bill Pro, contemporary, Monday and Tuesday; Peggy Sove, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Comrades, 345 Market Street, downtown, 233-7856: The Daniel Jackson Quartet, jazz, Friday and Saturday; jazz jam session, Sunday.

Doe Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Portland Police, rock and roll, Tuesday through Saturday; San Antonio, contemporary, Sunday and Monday.

Dowry Ruffin's, 31st Street and University Avenue, North Park, 288-4084: Talent showcase, featuring five local performers, Thursday; Don Loco, folk, country, and blues, Friday; Backstreet, rock, Saturday; Mary Adams and Phil White, Irish harp and pipes, Sunday.

Chuck Frog Restaurant, 4677 Federal Boulevard, East San Diego, 284-5797: Showplace, jazz, Tuesday; Clean Sweep, jazz, Wednesday and Thursday; Wave, jazz, Friday and Saturday; jazz jam session, Sunday.

East House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, 5th and 6th rock and roll, Tuesday through Saturday; Sander Hirsch, contemporary and country, Sunday and Monday.

Reddy's, 640 University Avenue, East San Diego, 583-5716: Country music, call club for information.

Cole del Bay House, 1549 El Polo, Balboa Park, 234-4531: Purple Saddle, new Renaissance variety, Tuesday evening and Sunday.

country and contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 223-4242: Talent, contemporary and Latin, Friday and Saturday.

Holby Inn/Embroiders, Portside Lounge, 1305 North Harbor Drive, downtown, 232-3861: Larry Page, contemporary, Tuesday through Saturday.

John's Tavern, 4246 University Avenue, corner of Van Dyle Street, East San Diego, 288-5834: Live musical entertainment, Friday and Saturday, call club for information; Gene W.C., 1st floor, singing, Sunday afternoon.

Julie Singer, 807 West Harbor Drive, Seaport Village, 233-4306: The Blue Hippocampus Band, rock and country rock, Wednesday through Saturday.

King's Road Cafe, 4034 30th Street, North Park, 464-1882: 284-9522 (after 6 p.m.): Battle of the 10s, disco/funk, Thursday; Minor Threat, new wave, Friday; Da, new wave, Friday; Sals Street Fests, Saturday, comedy, Monday; winner of Battle of the 10s, Wednesday.

King Road, 2949 Fifth Avenue, Hillcrest, 258-7282: Llama, classical guitar, early evening Tuesday and Wednesday; John Aguirre, classical guitar, early evening Thursday and Friday; Doug Hovest, folk guitar, early evening Saturday.

Pat Chy/Chim Camp, 2137 Pacific Highway, downtown, 233-4006: Harvey and the West 52nd Street Five Band, 5th and 6th music, Broadway hits, Friday and Saturday.

Queen Rasta Cultural Center, 1917 30th Street (at Grand), Golden Hill, 232-5069: Laura Zwickelbauer and Leslie Smucker, feminist folk and blues, Thursday, 6th, Thursday; Guy and Camille Carmon, Appalachian, Monday, Saturday.

Hammerstone, 4905 Village Street, Old Town, 258-4006: Various bands, rock and roll, Monday and Tuesday, call club for information.

JERRY HERBERAS **SPIRIT** 1180 Barnes Ave. 276-3953 Food, drink, cocktails, dancing - 21 on up

Thursday (TONIGHT)
A&M RECORD SHOWCASE CHAINS featuring Rick Reed 1980's Male Singer of the Year Award, with **SOME PHILHARMONIC** and **R.U.R.**

Friday
This band from L.A. says as good as we're bringing them back right away before they discover how good they really are and wait more pay.

BURNING SENSATIONS
with lead guitarist Tim McInerney, co-writer and arranger of the Month, leader of the Pop and British Bands, co-writer. These guys are getting the hottest reviews in town. The L.A. Times says "burning to the point of being a rock and roll masterpiece."

ENUF Rock radio acts plus **PALADINS** and **PHUN**

Saturday Last U.S. appearance before their European tour. **GUN CLUB** with **THE BRAT** and **502's** (in the Blue presentation)

Sunday
ALL S.D. MUSICIANS play on the main stage of the all new **TROUSERS**

THE BLACK SLACKS BAND featuring Barry Christopher

PALESTACCS (formerly Bluegrass) **FREE TONIGHT:** All musicians who have played the Spirit, with a 40% cash. Available at door.

THE JONES BAND with **AVERAGE CITIZEN - NO NAMES**

Wednesday
502's, DETENTE & AZURA & THE ROCKSLAVES

Thursday
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Friday
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Bacchanal

LOCAL EVENTS

HEROES
THE BECKETT BAND

HEROES

ST NIGHT

MAGNETS
PALADINS

DOUBLE STRING
BIRKIN CONTEST

150 FIRST PRIZE 150 SECOND PRIZE
75 SECOND PRIZE 75 THIRD PRIZE
50 THIRD PRIZE 50 THIRD PRIZE

KILLING JOKE

ASHEAT AT THE WHITE CATO BARBIERI

TONY KAMPMANN

WE'RE DEALING
LIVE ROCK

AT THE ALAMO

NOW PLAYING

THE BAND
THAT TOOK
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BIG FUN ROCK WEEKEND
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Join us today and tonight for our
2nd Year Birthday Party
All Day/Night Happy Hour
Margaritas - 99¢
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Dance music by D.J. Felix Taverna
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Bobby G's

Thurs.-Sat., July 8-10
&
Wed., July 14

Pep Boyz

Sun.-Tues., July 11-13

Size 6

Kamikazes \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas
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485 First St. 436-7397

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The famous singer/guitarist
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who will take you from ... another lousy
sunset in paradise to another lousy harbor view.

HAPPY HOURS
4-7, 10-2 am

Appearing
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8 pm-12 am

BRAVITO BILLS

"ANOTHER LOST HARBOR VIEW"

850 Harbor Island Drive 277-1073

Hill House
RESTAURANT & BAR

Bob Long Trio

Tuesday-Saturday

Live Jazz

Sunday & Monday

Monday night is ladies' night—
Well cocktails \$1.00
Dancing nightly—No cover

1700 N. 2nd St. (at the corner of Hill)
755-0244, 455-0020

club for information: Sky High, rock and roll. Wednesday.

Papayas, Pacific Highway at Harbor Drive, Seagov Village, 232-7580. David Gost, jazz, Tuesday through Saturday.

The Pipeline, 3325 Adams Avenue, Normal Heights, 563-0576. Live rock and roll, Friday and Saturday; call club for information. Saturday, rock and roll. Wednesday.

The Press Room Saloon, 956 Second Avenue, downtown, 239-8225. Eddie Gold, variety—pop to light classical. Tuesday through Saturday.

Prophet Vegetarian Restaurant, 1461 University Avenue, East San Diego, 250-7448. Live Bell and Shep Meyers, jazz, Thursday, Saturday, and alternate Sundays; the Orton Guitar Duo, classical guitar. Wednesday, Friday, and alternate Sundays.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-6670. Prophet, rock and roll. Tuesday through Saturday; Lady and the Tramps, rock and roll. Sunday and Monday.

Shoreline Harbor Island, 1280 Harbor Island Drive, Harbor Island, 291-2900. Sunflower Lounge, Gunkel, jazz, Tuesday through Saturday; Leslie Gold, contemporary and standards, Sunday and Monday; Butterfield's Carnes, with James Cheatham, Harry Smith, and Patty Padden, jazz, Tuesday through Saturday.

Shoreline Inn Airport, Sandpaper Lounge, 1501 Harbor Island Drive, Harbor Island, 291-6400. The Johnson Trio, contemporary and variety, Monday through Saturday; jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday.

Sidney's Cafe, 3753 India Street, downtown, 255-8465. Nickelsilver, pop songs from the past, Friday; Radio Free Sidney, improvisational comedy, Saturday and Wednesday.

Sidney's, 425 West B Street, downtown, 232-7508. P.F. Flyers, jazz and contemporary, Wednesday through Saturday.

Time Run's Lighthouse, 7150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Saturday.

Tylen, 6011 El Camino Boulevard, East San Diego, 583-3240. Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Saturday.

Triglo Blues, 6179 University Avenue, East San Diego, 582-1070. Live rock and roll, Thursday through Saturday; call club for information; Crash Kaliber, live rock and roll, Sunday and Monday; live rock and roll, Tuesday and Wednesday; call club for information.

Tuba Man's, 2551 University Avenue, North Park, 295-9626. Hardlines (Burgess Band), bluesman, Thursday; Ina Cobb's Jamblo Disturbed Band, Disturbed, Saturday.

Wing Cafe, 2753 B Street, Golden Hill, 239-9996. Cathy Curtis, folk music, Sunday brunch.

East County

Albu's, 1046 First Main Street, El Cajon, 447-4946. Bruce Cameron and Mark McCabe Show, contemporary, Thursday through Saturday.

Autumn's Moon, 700 North Johnson, El Cajon, 442-8227. Appaloosa, country, Friday and Saturday.

Buster's, 1623 Fletcher Parkway, El Cajon, 442-9272. Hudson-Best Band, country trio, Wednesday through Saturday.

Big Oak Ranch, 1723 Harrison

Portland Makai

Tuesday-Saturday, 9 pm-1 am

Barker & Orr

Sunday & Monday, 9pm-1 am

DOC MASTERS

at the Shelter Island Marina Inn
Phone 223-2572

THE LOST ARK

Thurs. & Fri., July 8 & 9

Special Brew

Sat. & Sun., July 11 & 12

Beckett Band

Don't miss our July 11!

Mid-New Year's Eve Party!

Party favors and champagne
featuring the Beckett Band

Happy Hour 3-7 pm: 2 for 1

Sunday Brunch 10-4
Lunch 11-4, Dinner 4-11
On Restaurant Row
2591 S. Hwy. 101 Call by the Sea
753-0188

Red Coat Inn

Tuesday-Saturday
July 6-10

PROPHET

Sunday & Monday
July 11 & 12

LADY & the TRAMPS

Sun., Mon., Tues. **1 Drink Night**

Wed. **Kamikazes 2 for '1**

Thurs. **91X Night** 50¢ drinks
8-10 pm

Sunday-Thursday, no cover.
Entertainment 7 nights a week:
5833 University Avenue
just west of College
583-6670

Cameron Road, Delana, 443-3047. Country music, Sunday afternoon; call club for information.

Black Angus, 1000 Graves Avenue, El Cajon, 440-3055. RPM, top 40, Tuesday through Sunday.

Bluesy Stone II, 7059 El Cajon Boulevard, La Mesa, 863-2263. Sean McVicker, Irish music, Wednesday through Saturday, with Tom McMeier, Friday and Saturday; Brian Connolly, Irish music, Sunday.

Boss Bill's, 5525 Mission Gorge Road, Santer, 448-9983. Santa Fe, country, Thursday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary, Tuesday through Saturday.

The Colpos Lounge, 975 Greenfield Avenue, El Cajon, 443-9526. Ron Morris, country, Thursday through Saturday.

Catwings, 10757 Woodside Avenue, Santer, 449-6700. Live rock and roll, Tuesday through Saturday; call club for information.

The Diamond Lounge/Aunt Emma's, 1322 East Main Street, El Cajon, 442-7208. California Country Band, country, Friday and Saturday.

Delfwood Lounge, 3286 Ruffner Drive, La Mesa, 462-0333. Art Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Holiday Trails, 1951 Camino Gorge Road, Jacumba, 766-4383. Almost Live, country, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santer, 448-3402. Country Justice, country, Thursday through Saturday.

Lakehead Resort, Highway 79, Cuernavaca, 765-0736. Legend, country rock, Friday and Saturday.

La Posada, 3221 Broadway, El Cajon, 447-5665. Bruce Robbins and Mark McCabe Show, contemporary, Wednesday.

Lakehead Hotel, 7940 River Street, Lakehead, 443-9991. Delana, country, Thursday through Sunday.

Live O'K Springs Resort, Highway 70, Boulevard, 766-4388. The Grand River Band, country rock, Friday and Saturday.

Lorenson's, 596 Broadway, El Cajon, 442-9696. Jack P. Black and Coast to Coast, contemporary dance music, Tuesday through Saturday.

Magnolia Mackay's, 8861 Magnolia Avenue, Santer, 448-8558. Bramble, country, Wednesday through Saturday.

Mama's Walk, 333 East Main Street, El Cajon, 442-5573. Jimmy Nixon and Downhome, country rock, Tuesday through Saturday; the Grand River Band, country rock, Sunday and Monday.

Nicky D's, 9563 Mission Gorge Road, Santer, 448-9934. Live country music, Friday and Saturday; call club for information.

Nite Owl East, 667 North Multnom Avenue, El Cajon, 447-3884. Fever, top 40, Tuesday through Saturday; the Brown Sugar Show, top 40, Sunday and Monday.

The Office, 15100 Old Highway 90,

El Cajon, 361-5742. Bitter Creek, country rock, Friday and Saturday.

Origin Power Pizza, 3439 Imperial Avenue, Lemon Grove, 463-6177. Tommy Stark, family musical entertainment, sing along, seven nights, with puppet show by Kella Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Emergency, East, rock and roll, Tuesday through Saturday; Sky High, rock and roll, Sunday and Monday.

Rushes's, 5455 Grossmont Center Drive, La Mesa, 465-3464. Baron Moran, contemporary and folk music, Tuesday through Saturday.

Sexton's, 7353 El Camino Boulevard, La Mesa, 466-1500. Steve Mouzas and Finest Action, contemporary dance music, Tuesday through Saturday.

Shore Hat Pizza, 3637 Avenida Boulevard, Spring Valley, 462-6265. Rural Delivery, bluesman and ballad, Friday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525. Arizans, rock and roll, Tuesday through Saturday.

Van Winkle's, 10555 Mission Gorge Road, Santer, 449-0901. Johnny Wood and the Chequers, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Cajon, 440-9247. Stargaze, rock and roll, Thursday through Sunday.

RESTAURANT BLUE PARROT

Live Jazz Great Lunches & Dinners

Thurs. **John Rekerics Quartet**

Fri. **Ruth Price**

Sat. **Bill Kyle & Shep Meyers**

Sun. **New Tuxedo Jazz Band**

Mon. **Mike Wofford Trio**

Wed. **Bob Hertz Trio**

Closing: July 23, 24, 25 SHELLEY MARINE

Live! Present, La Jolla, opposite the Cove 464-9131

AMERICAN SUPERGROUP/ LEAD GUITARIST

American Supergroup looking for heavy metal lead guitarist. Next major U.S. arena tour to begin this summer. Must be outstanding on-stage performer, tall (6-foot range), long hair, and must sing and write. *Perfectionists only in regard.*

Please send tape, photograph, and resume to:

SUPERGROUP
321 South Beverly Drive, No. B
Beverly Hills, CA 90212

PETE BEST

The Beatles' First Drummer

will be on stage Tuesday evening, July 17 from 10:30 to 11:00 a.m.

Come meet Pete and check out the new 2 record set

The Silver Beatles

This set includes 2 picture disc L.P.s, 1 white vinyl L.P., 10 unreleased Beatles songs, interviews from '64 through '65 and a 1962 interview with Pete Best.

With Pete Best, the first 25 people to purchase the L.P. set will get a free Silver vinyl L.P. of the 12 new songs not normally sold.

BLUE MEANNIE RECORDS
1207 N. 2nd St., El Cajon 442-2212

8 East, then left on 2nd St.

*This offer good Tuesday only

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We are proud to announce the return of

TCX

Thursday, Friday, Saturday, July 8-10

Tuesday-Saturday July 13-17, 20-24

Sunday-Monday July 1-12

PEP BOYZ

Every Wednesday **Dollar Drink Night**—all well drinks Domestic beer & wine are only ***1.00**

Royal Vista, Inc., 532 E. Street

and Crossover, rock and roll, Tuesday through Sunday.

before 5:00 p.m. The listings are free.

Gas Boys: Distillery East

Byron Lee, The Atlantic

Early Adult and Graduate:

Sports _____

Red Tape: Loading Zone

Yobnas: My Rich Uncle's

**Here Comes
The Happy Music!
Great New Orleans Jazz
from those fabulous originals**



*"glisters
with zest
and joy"*
—N.Y. Times

*Come early
and picnic
on the mall,
Sunday, July 11*

**Open Air Theater, San Diego State University
5:30 p.m.
'12.50, '10.00, '8.00
Aztec Center Box Office 265-6947
Bill Gamble's and all Select-A-Seat Outlets,
Seas and all Ticketron Outlets.**

Sponsored by the AS of SDSU

At the

Wind rose

in Marina Village, Mission Bay

Dallas Collins

July 8--9

FOUR EYES

July 11 & 12

*Picture ID required.
No cover with minimum food
purchase of \$5 per person,
except Fridays & Saturdays.*

Mission Bay
Garden Point
Sausalito
Marina Village
San Diego
San Mateo Co.
Sunset City

1 2 3 4 5 6

Wind rose

Rem Martin: The *Calypso Lounge*
New Country: *Country Side Lounge*
Nightrunner: *Abilene Lounge*
Jimmy Nixon and Downhome:
Mama's Mink, the Moonshine
Paladins: *Belly Up Tavern,*
Distillery East, Bacchanal,
Spirit!
Eddie Preston: *Royal Vista Inn*
Lanny Prewitt and Cinnamon
Ridge: Country Bumpkin
Danny Rose: *Hamburg House*
Rural Delivery: *Straw Hat*
Elmer/Society's Men

The Naldi Ataman Trio: *Pavillion Lounge*
Back-a-lin: *Resort Inn*
Sue Berman: *Six Casa*
Brown Sugar Show: *Night Owl East*
Chain Reaction: *Bull and Bear*
Lynn Cherry and Zanz: *The Jacksons*

Richie Hunt:
Mulaney's/Escondido
The Johnson Twins Trio:*Sheraton
Inn Airport*
Kyle LaDuke:*Bathia Hotel*
John Lewis:*Royal Vista Inn*
Roberta Linn and the Gambler:
Atlanta
The Pam Lookala Trio:*Hungry
Hunter/Oceanside, Monterey
Jack's*
The Dan Leavins Trio:*Springfield
Wagner Works*
Wilton Shivers:*Joie Belle*

Paradise: Black Angus/Kearney
Mesa
Linda Perna: Catamaran Hotel
Pelican Afield: Sanku's/Sports Arena
People Movers: Hilton Hotel
P. F. Flyers: Soledad's
Jack Pollock and Const to Const:
Lorenzo's
Eddie Preston: Royal Vista Inn
Eddie Wegny: Teapod Inn
The Bruce Robbins and Mark
McCabe Show: Abby's, La
Piscada
Dance and the Amusement: Island

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 line: Black Angus/Chula
 s: Royal Vista Inn
 lagoon Henry's
 on and County Plaza
 e Saloon
 Degree: Mexican Village
 e Hilton Hotel
 e Black Angus (Kenny

Feeder Trio with Massasoit
Windrap Lounge
Chuck's Steak House
Papa's Tapaot Inn
Papago
Sharon Harbor Island
India Triet: Blue Parrot
Kenon Quartet:
South
and Sharp Meyers: Blue

Lettau Quartet: Elder's
Swiss: Mohrberg's
and: Moravians

Sound Rhythm Revue:
Miner Co.
Courtney and the Blues
Rena Theatrehouse
Wing Cafe
Le Chalet
Don Opera House
Blues Band: Mammoth

Rock Happy
every Friday from

ough July
n'
our
5-7p.m.

**POSTER EMPORIUM
TICKET SERVICE**


Toto July 9
Ted Nugent July 22
Chorus Line July 23
Ehris Castella July 24
Charlie Daniels Aug. 7
Robin Williams Aug. 17
Chuck Mangione Aug. 24
Heart Aug. 24

White Water Rafting Call for details
 (VIP seating for S.D. State contracts)
 If you don't see it listed, call and ask!

If you want to sit alone, call
 800-848-8888

Jazz _____
 Lori Bell and Shing Meyer: Prophet

Presenting Live ...
Big Name Entertainment



**THE
COASTERS**

TONIGHT!
Thursday, July 8
3 shows daily,
3 p.m., 5 p.m., 8 p.m.

*How great this line:
"Yellow Yeh," "Yellow
Joy," "Love-Passion No. 2,"
"Candy Brown."*

Free live entertainment
with 75¢ Swapmeet admission

**SAN DIEGO STADIUM
SWAPMEET**

9449 Friars Rd. 283-5906
Greener' Heart: Thank You - 10 p.m.

THE RUSSLERS
Country rock & oldies
Thursday through Sunday
Monday: Spaghetti Dinner 99¢

Put a little
MAGIC
in your evening with
JERRY CAMARRO
every night but Thursday
Happy Hour 3:30 to 6:00 p.m.
Well drinks 75¢, Bottle beer 90¢, Pitcher draft \$1.50
Complimentary chips & salsa
...never a cover!


BODIES

6149 University Avenue 583.5706

Folk/Ethnic[illegible]

THURSDAY

B-100
Weekend Fun
5 to 7 p.m.



Prime Rib Special
\$6.95 Lunch
(Monday thru Sunday)

FREE ADMISSN

Dinner as a gesture to thank them for their patronage.
Thursday night give away admission to
Club 1000 until the summer season.

HONGKONG **TU**
Six Stars Free refreshments

HONGKONG
Watch television live from our studios



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any one
and not.

AVE
for 25 people

THURSDAYS
THURSDAYS



Dear Dan,
Why doesn't my Fender Twin master volume distortion sound as good as low volume as my amp does turned up? I'm gone get excited soon!

Too Loud
There is life after attenuation! You can get a good distortion sound at low volume in several ways, but it still will be quite the same as playing loud, because that's partly a power and intensity trip, and that can be fun. Twin has a gritty preamp distortion, but usually have a very sweet high volume distortion, which comes from the power amp tubes and output transformer saturating and clipping, which happens at pretty close to full power. This tends to give a lot of 2nd harmonic distortion which is an active show the notes being played, and sounds fat and pretty, a bit like playing octave notes. A way to get that effect at low volume is to use a power attenuator which cuts power volume, turning some of the power into heat instead of sound, and lets the amp work just as hard as it does at high volume. Another way, which is easier on the amp, is to use one of the new fuzz boxes like the "Rat" which sound really good. Some people will just trade in their amp for one that already sounds like they want, at low volume. Legend does that really well, for example, as do some others.

SPECIALS OF THE WEEK

Our Fenders G&L L-1000 bass (see rare metal gold or yellow) \$699.00 (off \$899.00)
Hamer "Texas" guitar (clear red or green) \$299.00 (off \$399.00)
Fender Mosby 2x12" (normal PA columns) \$350.00 (off \$450.00)
Fender super reverb amps \$299.00 (off \$399.00)

ELECTRIC GUITARS & BASSES

Gibson Les Paul standard gold custom \$1049.00 (off \$1249.00)
Hamer amplifier \$299.00 (off \$399.00)
White Gibson Explorer guitar \$999.00 (off \$1199.00)
Lundberg electric guitar \$199.00 (off \$299.00)
Fender Precision Bass \$239.00 (off \$299.00)
Hendrix H-72 Les Paul's \$399.00 (off \$499.00)
Hendrix Flying V's guitars \$399.00 (off \$499.00)

ACOUSTIC GUITARS

Martin D12-22 12-string \$749.00 (off \$849.00)
Takamine EF-380C acoustic cutaway \$599.00 (off \$699.00)
Sigma D45 dreadnought \$299.00 (off \$399.00)
Ovation 1667 acoustic bass cutaway \$399.00 (off \$499.00)
Western Prairie used 12-string \$299.00 (off \$399.00)
Yamaha D10C acoustic \$299.00 (off \$399.00)
Takamine CE-133C acoustic cutaway \$419.00 (off \$519.00)

AMPS, GUITARS AND P.A. EQUIPMENT

Ross R-200 100 watt 6 channel P.A. mixer \$599.00 (off \$699.00)
Acoustic P.A. cabinets and columns \$299.00 (off \$399.00)
Rickenbacker 711-350 bass combo \$279.00 (off \$379.00)
Marshall 100 watt head \$119.00 (off \$169.00)
Marshall 50 watt 1x12" \$79.00 (off \$129.00)
The best sounding combo with reverb \$119.00 (off \$169.00)
Newell Hi-Drop amp \$299.00 (off \$399.00)
Phenix 2x15" bass cabinet \$299.00 (off \$399.00)
Ampeg V-2 bass cab 1x12" \$299.00 (off \$399.00)

WALKER'S MUSIC WORLD & ACCESSORY CITY

Drum drums 2 for 1
Remo drum heads 2 for 1
World percussion group \$29.00 (off \$49.00)
Newell Hi-Drop amp \$299.00 (off \$399.00)
M.E.T. mic boom stands \$89.00 (off \$129.00)
CS-700 MDL 5.5 piece drum set with hardware \$699.00 (off \$899.00)
Rogers 5 piece drum set with hardware \$599.00 (off \$799.00)

EFFECTS & ACCESSORIES

Roland CR-5000 microcomputer controlled \$495.00 (off \$595.00)
Roland CR-8000 microcomputer controlled \$750.00 (off \$850.00)
Newell Boss OC-2 octave divider \$150.00 (off \$250.00)
Newell Boss OC-3 octave divider \$150.00 (off \$250.00)
Zak Marshall overdrive \$29.00 (off \$49.00)
Acoustic P.A. cabinets and columns \$299.00 (off \$399.00)
Roland RE-150 reverb \$75.00 (off \$125.00)

COMPASS

All Strings 3-for-1
With the exception of Amps, Speakers and Power Source.
Buy one set of replacement strings for 2 sets free.
Expires 7/14/82. One offer per person with coupon.
\$1.00 off 40.00 and over. See coupon for details.

QUINCY TRADER 565-0014

Open 7 days a week. Community based on info on Hwy. 60 on Cholesterol House, Bldg. 4014, 6001 & Cholesterol House, Bldg. 4014.

gray-haired griffon in **SIMPLE** STORY appears briefly and belatedly as history teacher in a vignette and intersects a refreshing dose of adultness. 1978 (Grossmont, Occidental B)

Putterlick in what has been billed as the first new ghost story, the titular poltergeist is a somewhat adult and gross of the whole story, with zombies and skeletons, with Sean Connery and various sub-terfuges, with an adult, adult, adult, adult, adult, with God knows what. All there no connection, no logical sequence, no way of digesting events as they come along and trying to figure out the governing laws. Quite aside from the necessary intelligence, the movie has the simple purpose of developing the sense of moral/spiritual psychological threat that features in the last (and 'realist') ghost stories. It understands physical threat only and it emerges as just another monster movie, whose message of monster is dictated by an overwrought and undisciplined special-effects department. If the terror tactics are poorly calculated, though, the humor tactics are even more so. As the result, some satirical jobs effectively remove the movie from the family from. With Craig T. Nelson, John Williams, and Beanie Strain, co-written and co-produced by Steven Spielberg, directed by Tobe Hooper (though Spielberg has made an in-pot fact attempt to take credit for that, too) 1982 (Carnegie Cinema 4, Plaza Twin 2, Valley Circle)

Parky's — The high-school class of Nineteen Fifty-Something uncovers the truth about the mysterious disappearance of their classmate, who is buried in plain sight, in a cemetery. For such quantity is, in a sense, awesome. It is also, in another sense, awful. With Kim Cattrall, Scott Colby, Dan Monahan and Mike Hamer, written and directed by Bob Clark. 1982. (Ave. College, Crest, Spring Valley, Twin 79)

Rocky II — The ZEPHYRUS FOR CONDUCT of rock music (and need we say any more) is a movie that is already in a delirium of overconfidence. The Remones, ap-

pearing as themselves, are branded by the adult world as computers of America's youth, and the desire of them, and of the right to hear them, adheres to a strategy of pure sales and success. Neither good nor cheap, but fun nonetheless, and a commercial move for the B.J. Salesland. Directed by Alan Arkush. 1979. (Knox 79)

The Road Warrior — Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been made in a dazed response to the popular and critical approval heaped on the unassuming forerunner, and which, as a result, appears to be much more scrambling of itself much more full of itself. The high-toned tone of the opening narration plus montage soon settles down to a tolerable level and the movie (directed, as was its forerunner, by George Miller) gets on with that vigorous, high-velocity style of violence that distinguishes the first Max adventure, and that makes us feel for the lives of the flesh-and-blood stunt men, never mind the pastboard characters. But the picture is dictated by this violence is harder to put a finger on here, and really it's a noise-trailing out Carl Jung, universal myth, and the collective unconscious (as the publicity notes did in an attempt to add intellectual ballast to the movie's elaborate duplications of a couple of basic Western movie motifs: the besieged frontier town (or, in this case, oil refinery) and the pursued stagecoach or wagon train (or, here, petrol truck). With Mel Gibson. 1982. (Star, from 79)

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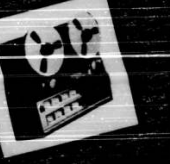
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JULY 8, 1982 25

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All tune-ups are done with electronic engine analyzer. Tune-ups include: valve adjustment, valve cover gaskets, plugs, points, condensers, gas filter, air filter, oil filter, adjust dwell angle & timing, adjust carburetor with infrared, adjust belt, check cooling system, check fluid levels, lube front end, check general condition of car, road test.

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THE READER PUZZLE

No. 214 Blissful

By Don Rubin
Bissymbolics is a unique communications system developed in Canada. It is based, for the most part, on work done in the 1940s by Charles K. Bliss. Modeled after Chinese, Bissymbolics uses pictographs, ideographs, and sometimes arbitrary symbols as building blocks to express everything from simple concrete messages to complex concepts and abstractions, all nonverbally. But then, why talk about it? Each of the Bissymbolics at the right corresponds to a word or statement listed at the bottom right. We'd like you to match them up.

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

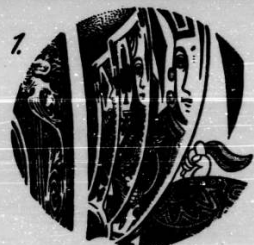
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Lend an ear.
Mix me a drink.
Brown.
She is not from here.
They will come tomorrow.
The team met heavy opposition.
During the spring . . .
Once, snow fell in April.
Put a magazine on the table.
Swim to the little island.
Veni again.
Maybe now this will work.

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Winners of and Answers to Reader Puzzle #212, Viewpoints

Most of the errors in the "Viewpoints" puzzle involved viewpoint number 1, the jack of hearts, which many mistook for the queen of diamonds. The jack is holding a feather, although it was originally a truncheon in the 1800s. The pointed bottoms of diamonds and hearts are virtually identical. Here are the answers:
1) Jack of hearts on a Bicycle
2) "Rider Back" - Jack
3) American Eagle on a "C" stamp
4) "The Maltese Falcon" - the black bird, the stuff that dreams are made of, "We accepted 'fake' or 'counterfeit' 'Maltese Falcon, etc."



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