

# City Lights

## Scream Out And Chase Someone

National City Police Chief Terry Hart used to worry about the high-speed border chases that sent his officers flying down southbound Interstate 5 in pursuit of runaway suspects headed for the safety of Tijuana. About two years ago, Hart's nightmare vision happened. One of his officers was so involved in the chase that he forgot the cardinal rule: never violate Mexican sovereignty by crossing the border while armed or driving a marked police car. Sticking to the suspect's tail, the officer drove a mile into Mexico before giving up the pursuit. He then made a U-turn back toward the U.S. border crossing, but was intercepted by Mexican border officials, who took his gun and impounded his patrol car. Only the diversionary tactics of the U.S. customs officers, who walked over and engaged the Mexican customs in conversation about the thrilling chase, allowed the National City policeman to walk quietly back across the border into U.S. territory.

Chief Hart and a Spanish-speaking officer had to make two trips to Tijuana and deliver a letter of apology to Mexican officials before the handgun and patrol car were returned. The officer received a letter of reprimand in his personnel file.

A strictly formulated "uniform pursuit policy" now lets Hart relax more about the border chase. That policy virtually assures that his officers will have screamed to a halt when the suspect barrels through National City en route to the border. The pact, renewed this spring by area police chiefs, generally limits police to chasing suspects within the boundaries of their own cities and leaves freeway pursuits to the better equipped and faster California Highway Patrol.

But the border chases still occur regularly. (The July 29 incident at the border involving Marine Corps Sergeant George Biddy, in which Biddy is alleged to have run his car into a crowd and killed several young Japanese tourists, was not part of a police chase. When Biddy made a run for the border on foot, however, he was grabbed by Mexican officials, who held him for U.S. authorities.) One U.S. customs officer has witnessed six pursuits over the past year during his afternoon shift. He figures his colleagues on the day and evening shifts have seen at least that many. While customs officers are sometimes involved in the chases, they usually learn of the pursuit via a radio call from the approaching CHP or San Diego police officer. The customs agents then scurry across the



Hart Photo

road to inform their Mexican counterparts that the chase is headed their way. "Normally we send someone over to advise," so they (the Mexicans) can get out of the way, fast," jokes the customs agent.

But that official and other police say the Mexican agents don't normally flee their vulnerable perches at the crossing. "I have seen them [the Mexicans] pull their guns and shoot at the suspect a number of times," says the customs agent. "And a couple of times I've seen them hit the suspect or the car after it's crossed the border, run after the suspect, and turn 'em back to the officer who was giving chase." Other Mexican officers play it safer by slowing incoming traffic at their checkpoint and creating a barrier of automobiles that forces the oncoming getaway car, often approaching at eighty or ninety miles per hour, to slow to a halt.

But CHP officer Harry Pfobl recalls how that blockade tactic once failed. Pfobl and a partner were chasing the drunken driver of a souped-up Camaro toward the border at 110 mph. "and he [the suspect] was pulling away from us," Pfobl recalls. When the Mexicans slowed traffic and created the impromptu blockade, the Camaro's driver skidded to a halt, threw the transmission into reverse, backed up, and drove to the extreme left lane of the Mexican crossing (near the American side), which was then a dirt embankment. "The guy threw it into first and popped the clutch. He was doing 'brodies' and just literally flew over the border," says Pfobl. The Mexicans, he recalls, "pulled their guns but didn't shoot."

The highway patrol, says officer Pfobl, believes that any dangers posed to other drivers or property by a chase is reason to abort the border pursuit. Pfobl boasts, too, that the CHP understands better than city policemen the limits of a chase. While he has watched other officers scream to a halt inches from the border (others have seen officers actually cross the line into Mexico before quickly retreating back across the border), Pfobl says he and fellow CHP officers routinely give up the chase about thirty yards from the border crossing to make the last possible legal U-turn back onto Interstate 5 northbound.

His fears proved well-founded: the visitors, led by the program's director, Ramon "Chunky" Sanchez, loudly demanded to see Munoz, and when told by his secretary—who also happens to be his wife—that he was busy, they rushed past her and formed a semicircle around Munoz's desk. "Chunky threw an envelope at me and said it was a letter in response to our editorial about his program," Munoz says. "I said, 'Fine. I will read it when I have time' and put it in my basket. But instead of leaving, Raul Portillo, one of the members, barged up to the front of the group and in a very threatening voice asked me if I had a personal grudge against him."

## Chunky And Associates

Shortly after lunch on a recent Wednesday, Daniel Munoz, publisher and editor of *La Prensa San Diego*, a local paper directed toward the Chicano community, was meeting in his Fifth Avenue office in lower Manhattan with three leaders of Chicano community organizations and two *La Prensa* staff members. All of a sudden, he recalls, the door to his office was flung open and in walked five members of the city-sponsored Street Youth Program, led by a man in a suit and tie, designed to defuse gang activity by working with gang members and trying to get them involved in other, more constructive areas. Munoz recalls regarding his unnamed visitors with a considerable amount of trepidation, since the previous Friday his paper had published two editorials highly critical of the program, which the editorials said used "local insiders as informants to impose a law-enforcement solution to what is essentially a social problem."

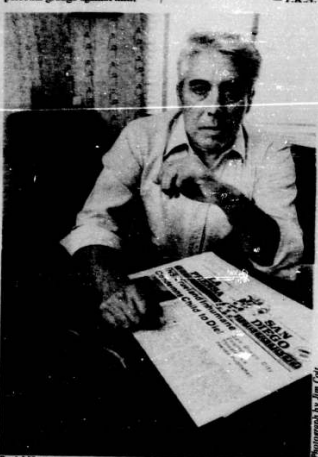
The highway patrol, says officer Pfobl, believes that any dangers posed to other drivers or property by a chase is reason to abort the border pursuit.

He was going to personally take it out on me; he was going to get me. Then he threatened and berated me further, while Chunky, as the director, stood there and allowed all this to occur."

The following Friday Munoz related the entire incident on the front page of his newspaper in an article titled "San Diego City Employees Threaten *La Prensa* Publisher." (That headline was slightly misleading. While the Street Youth Program is administered by the city, those who receive income from their work in the project are not municipal employees; the money comes from a federal grant.) He was surprised, he says, by the number of calls he received expressing sympathy. And police were prompted by the article into launching an investigation into the Munoz incident, it's scheduled to be completed by the end of this week, pending receipt of a report from Chunky Sanchez.

Sanchez does not deny he was angered by the original editorial and that tempers may have flared that day in Munoz's office, but he says, "I wouldn't say it was a confrontation. We at no time threatened Mr. Munoz. The implication was made, however, that if someone gets hurt because of the information Mr. Munoz furnished in his article, he is liable to be taken to court."

—T.K.A.



Daniel Munoz

because if I did, we should 'get it out' right now. Then he waved his finger at me and said that if anything happens to the program because of my editorial, he was going to personally take it out on me; he was going to get me. Then he threatened and berated me further, while Chunky, as the director, stood there and allowed all this to occur."

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—T.K.A.

## Mrs. Goldman

At the age of seventy-three, Aida Goldman has ended up living in an aging Volkswagen van in an empty lot off University Avenue in East San Diego. She blames her situation on bad luck, California, and a bankrupt motorcycle dealership. She does not invite pity.

Goldman is a petite but peppery old lady who has refused more conventional quarters, according to Bob Aughe. A friend introduced him to Goldman, and Aughe says when he heard about her plight he offered to try to find her shelter. "But she absolutely refused to leave that van," he says. Consequently, Aughe, who owns an auto paint center, invited the septuagenarian to park on his fenced property, where she could help a guard dog keep an eye on the flood-lit premises at night.

The accommodations are quite unlike those she enjoyed most of her life, according to Goldman. "I was very

prosperous," she says. As a furniture dealer back in Connecticut, she says she used part of her money to support a "ne'er-do-well husband in Florida whom she loved passionately. When he died from cancer in March five years ago, "I lost fifty to sixty cents' worth of my life," she says. "I couldn't get over his death. My brain is very retentive. I can't let go."

She was even contemplating suicide when she met a charming twenty-five-year-old man named Kurt. "I tell you, he should have joined the Mensa group. He was highly intelligent," she recalls. "He was a lot like me. He was kind, and he was very much into God." Kurt began visiting her daily. "He was courtier" me like a boyfriend," Goldman says, still sounding surprised. When she decided to buy a motorcycle "I was restless. I wanted to get away from my memories," she enlisted the young man's aid. Together they searched all over Connecticut, and then tried Florida before they found a new, luxurious, twenty-six-foot Allegro in

February of 1980.

In the motorhome, she and Kurt cast off on a cross-country cruise in which the romantic undercurrents of their relationship finally swept Goldman away. "The night I found out I was in love with him, I cried," the old lady says. She shed the tears more for the loss of her prized independence than out of any fear that Kurt might have any devious financial motives. In fact, Goldman says she had no money by the time the two of them pulled up to Robb Field in Ocean Beach in early June of last year.

Furthermore, the motorhome had been plagued with problems, so she says on July 5 of last year she took it to

Motorhome Locators on El Capon Boulevard. Although Goldman had paid \$27,000 for the vehicle, she told the broker she wanted only \$19,500 for it; any money above that the broker could have. In the meantime, she and Kurt lived at the Ocean Beach field in Goldman's van (which they had towed behind the

motorhome all the way from Florida). Goldman's cross-country odyssey had resulted in her Social Security checks being lost, so she and her companion subsisted on a few canned goods left from their journey, supplemented by free food from a Methodist Church on Sunset Cliffs Boulevard.

Things soon worsened. Before long, Kurt deserted her for a temptress from Imperial Beach, Goldman says. Motorhome Locators did sell her vehicle for \$30,000 to an Encinitas resident, but when Goldman went in to collect her \$19,500 early last fall, she learned that the motorhome broker had gone bankrupt.

In the months since then, Goldman's existence has been itinerant. Before moving to her current spot in the lot off University Avenue, she lived for about a month in a garage a block away from the Star & Garter strip joint at University and Thirty-ninth. There she cooked on a two-burner hot plate and took sponge baths from a nearby water faucet. In

her current location, she still has no shower, but she can make use of a refrigerator on the premises.

She recently retained an attorney to help her recover either the motorhome or her \$19,500 from California First Bank, which loaned the buyer of Goldman's motorhome \$20,000. Though Goldman still holds the Florida title to the Allegro, the attorney sounds pessimistic about her chances of a legal victory: over the financial institution. The bank has offered Goldman \$3000 as a purely charitable gesture, but Goldman has doggedly rejected that offer, holding onto the fading hope of reclaiming her property.

She says if she could get the \$19,500 owed her, she'd buy a small camper and a truck. With that and her Social Security money, she could live happily, she is convinced. But first she would go back to Florida. "I never had bad luck there," she declares.

—J.D.



Greg Kahn

## The End

In recent years, the San Diego International Film Festival consistently drew sell-out crowds and brought to this city such celebrated actors and directors as Peter Bogdanovich, Bart Lancaster, Tony Perkins, and Claude Miller. The combined festivals screened a total of ninety-seven films, none of which had ever before been shown in San Diego. These successes notwithstanding, the directors have decided to abandon plans for continuing with the event this year.

"The problems just began to outweigh the gratification," explains Greg Kahn, the festival's only full-time director, who together with four associate directors began discussing the idea for a festival in 1977. By the spring of 1978 they were sufficiently confident to borrow seed money for the first festival, presented in late October of that year. It drew an audience of between 7000 and 8000 people, enough to pay back the loan and to provide Kahn with a small honorarium. "My hope

was that after four years we'd have a paid staff and I'd be able to pay myself something I could live on. But it hasn't worked out that way," Kahn says.

Kahn attributes the local film-going public of any blame for the financial disappointment. "The audience support has been the real bright light in this thing," he states. He says about 10,000 tickets were sold to each of the second through fourth festivals, all of which were held at La Jolla Museum's Sherwood Hall. Although the maximum number of tickets for sale was 12,000, Kahn says the festival board never figured it was possible to sell that many.

Kahn says the festival audiences paid three dollars for general admission tickets to the first two festivals, and \$3.50 for festival offerings during the last two years. That made San Diego's the least expensive film festival in the country, but it satisfied the directors' desire to keep prices at about fifty cents below those charged in most first-run, general-admission theaters.

If attendance was gratifying, Kahn says support for the festival from other quarters was not. "No arts organization in the country survives on ticket income," Kahn asserts.

"Usually it provides no more than forty percent of the budget," he says. Some local individuals and corporations, such as the La Jolla Museum, did help out. The museum, for example, charged the festival only minimal rent for Sherwood Hall, and provided free office space year round. Similarly, La Valencia Hotel donated some rooms and discounted others for the festival's visiting actors and film directors. In contrast, however, Kahn says there were too many entities like the City of San Diego, which promised assistance, but never delivered any. "The country of France [which among other things]

each year paid for part of the fee for French filmmakers to come here] did more for us than the City of San Diego ever did," Kahn charges. The festival directors disavowed joining COMBO, which Kahn accused of being "a bunch of stuffed shirts" engaged in "strong-arming the arts community." Furthermore, Kahn castigates the local press (with the exception of the *San Diego Union* and the *La Jolla Light*) for all but ignoring the festival. Even though more media coverage could not have substantially increased attendance, Kahn claims, "It would have given us more clout to get other directors from outside the country. It would have helped give us advertisers for our programs."

The net result was that although Kahn has received a salary for the last three years, it

has amounted to less than \$2500 annually. In comparison, the director of Filmex in Los Angeles earned about \$40,000 a year. The associate directors (Rick Geary, Frederick Horn, Joan Levine, and Duncan Shepherd) volunteered their time completely, although the festival was able to provide a \$740 subsidy to a few of them to help them attend the Cannes Film Festival in recent years, where they viewed prospective entries for the San Diego festival. Given no indication that the financial picture would soon change, on August 1 Kahn made the final decision about the festival's demise.

—J.D.

Paul Krueger, Jeanette De Weyer, and Thomas K. Arnold







## Straight from the Hip

*Dear Matthew Alice:*  
I'll never regret moving to San Diego eight years ago from Orange County. But every time I go to Mission/Pacific Beach I do regret the trashy, seaweed-littered beaches. Why are our beaches so unkempt compared to the impeccably white beaches up north?

*Randy Baker*  
Serra Mesa

One man's seaweed-littered beach is another's coastal paradise. There's nothing I like better than walking along a beach that is covered with seaweed, for a good reason — the presence of kelp means that man has left the beach in its natural state. A better word for the "impeccable" white beaches of Orange and Los Angeles counties would be "sterile."

I'm not talking about trash here. The detritus of sun-worshipping civilization — potato chip bags, half-eaten hot dogs, styrofoam cups, cigarette butts, broken bottles — is objectionable to most everyone (except, it seems, those who litter the beaches with said objects), and should be removed. Andy O'Leary of the county parks and recreation department blames a lack of funding for the presence of any trash you might find at county park beaches. The county does remove trash from its four miles of beaches two or three times a week, which is as much as their budget allows. State beaches, says spokesman Dave Price, are cleaned daily for trash and litter. Litter on the city's beaches is removed in one of four different operations. These procedures — sand screening, seaweed removal, fire-ring cleaning, and beach refuse-barrel servicing — are carried out on different schedules, says Karl Schneider, district manager in the parks and recreation department's coastal division. Each of the city's approximately 1000 barrels is emptied daily (during peak summer months), the fire rings are cleaned



Illustration by Rock Library

on a continuous basis, starting at the northern beaches, working south, then starting over; kelp is removed as it appears, on an irregular basis; and the beaches themselves are cleaned by sand-screening machines, also on a continuous schedule from north to south (each beach is screened at about ten-day intervals). The sand-screening machines, which are towed behind tractors, can remove objects as small as a cigarette butt.

Kelp removal is the bone of contention in this matter. Both the county and the state have policies that recognize the importance of kelp to the beach ecosystem, and leave any in place that happens to wash ashore. As the kelp decays, its chemicals are recycled into the food chain; another benefit is the protection the kelp provides grunion eggs, which are cooled and sheltered beneath the mounds of seaweed. District manager Schneider says, "You could

use the argument that if [kelp] is a naturally occurring thing. The problem is that people do not accept a beach with kelp on it, and that costs the taxpayers a lot of money." Just how much it costs us is difficult to determine, but the total budget for the city's beach maintenance program is around \$965,000 a year.

The cosmetic condition of the city's shoreline is very important from the city government's point of view. As Schneider says, "For the money spent, if [beach maintenance] probably affects more people in some direct way, other than direct maintenance, than any other program." The city council must agree, because the budget for beach maintenance has suffered no reductions for at least the last seven years. But perhaps even a million dollars is no match for the budget of Orange County, whose beaches you so admire. Or maybe we have more help beds

off our shoreline. Or could the reason for our messier beaches be that San Diegans are sloppier than our neighbors to the north?

*Dear Matthew Alice:*  
On a recent trip of mine to the post office, to coincide the two people in front of me were mailing tape cassettes. The post office attendant questioned each as to what had been taped onto the cassettes, music or human dialogue. Both customers insisted that they were mailing music to friends. Are taped letters priced differently than music tapes? What are the laws regarding sending tapes through the U.S. Postal Service?

*J. Klein*  
Allied Gardens

A tape cassette is considered a letter if it contains a personal message to the recipient. As such it must be sent at the first-class rate through the U.S. mails. But a cassette containing music recorded by yourself or purchased already recorded can be sent either first class or at the book rate, which is eight cents cheaper for a typical three-ounce cassette. It used to be the case that cassettes bearing a personal message had to be mailed at the letter rate through international mails. But now a cassette/letter sent to another country can be sent at the small-package rate. The postal service has made another concession to cassettes — though the minimum size for a letter is 3½ inches by five inches, they have decided to allow the smaller cassettes through. It is not even mandatory to place the cassette in its plastic container, place an address label on it, and attach the appropriate postage.

Got a question you need answered? Get it straight from the hip. Write to **Matthew Alice**, c/o the Reader, P.O. Box 99993, San Diego, California 92199.

## THIS MAN WOULD LIKE SOME ANSWERS

(continued from page 1)

U.S. Department of Justice, and others for a total of \$900,000,000. Prior to 1980, the idea of using the government was unthinkable to the fifty-nine-year-old, barrel-chested native of Sweden, who speaks five languages and whose patriotism for America proudly proclaimed itself on the red-white-and-blue, diagonally striped neckties he traditionally wore to work. And it

was the last thing on his mind in the summer of 1978, when he went on a Kafkaesque odyssey around the globe while attempting to complete a major financial transaction in which every detail he witnessed was completely convincing, yet the various parts added up to an evanescent and ultimately ravaging whole.

Throughout the summer of 1978, Gulve met several times with representatives of Inter-Sea Fisheries, Inc. of San Diego, one of whose corporate directors was Jean Michael Cousteau, son of the famed oceanographer Jacques Cousteau. Inter-Sea planned to buy three large tuna ships and to equip them with unique refrigeration systems. The representatives asked

Gulve if he would consider raising the major funding for the \$90 million project. Gulve, whose work included investment counseling and "capital searches" (locating large amounts of money for business ventures like Inter-Sea's), accepted the offer. In August Gulve was introduced by a friend to a San Diego man named H.B. "Scotty" Fink, who informed Gulve that a wealthy Saudi Arabian family was interested in the Inter-Sea project. Fink told Gulve that the family, headed by Emir Kamir Abdul Ramon and his two sons, would loan the money at a low nine-percent interest rate. Fink also told Gulve that the emir's company, called the Foreign Investment Group, Ltd. and listed

as a "successor" to another investment company, Amdal Enterprises, had offices in New York, London, Paris, Zurich, and Boynton Beach, a small community north of Miami, Florida. Fink said that the Boynton Beach office, which conducted business under the name of H&J Real Estate Investment to insure the privacy of the emir, was supervised by a man named Joseph Melzer, whose wife was Fink's cousin.

Gulve learned from Fink more details about the Saudi's Foreign Investment Group. Fink offered references of existing clients, other references in New York that included the Chase Manhattan Bank (in

(continued on page 9)

## Grand Opening CASEY'S PLACE Discount Designer Sportswear

Friday, August 20

Save up to 75% on fashion apparel

Jordache, Gloria Vanderbilt, Chemin de Fer, Bird in the Hand, Sweet Inspiration, etc.

Plus opening specials  
& free gifts

943 Turquoise St., San Diego

10am-6pm

FREE PARKING IN REAR

The most personalized  
auto painting center  
in San Diego.

## C.A.R.S.

Convenient Auto Recoating Systems

Don't just repaint your car!  
"Recoat it at its best."

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Vinyl Tops Replaced & Dyed

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7370 Opportunity Rd., Suite N, S.D. (Kearny Mesa)

## CELEBRATION!

Friday afternoon, August 27,  
2-5 PM  
A CELEBRATION FOR  
CREATING VITALITY IN OUR  
LIVES: MULTI MEDIA AND  
MOVEMENT EXPERIENTIAL  
PROGRAM TOWARD OPTIMAL  
HEALTH WITH Ann Polakova, Ph.D.  
tickets \$15  
\*\*\*\*\*

Friday evening, August 27,  
8-11 PM  
HEALING OURSELVES AND  
HEALING OUR PLANET  
Robert Muller, Ph.D., Assistant  
Secretary General of the  
United Nations  
Norman Cousins  
tickets \$10  
\*\*\*\*\*

August 30, 31, Sept. 1, 7-11 PM  
Monday, Tuesday and Wednesday  
evenings AT MANDEVILLE  
AUDITORIUM, UCSD LA JOLLA  
CAMPUS A FILM AND MUSIC  
FESTIVAL TO INSPIRE AND  
EMPOWER US IN OPTIMAL  
HEALTH  
featuring HEARTSPACE,  
STEPHEN FISKE AND OTHERS  
tickets \$4 per evening



AT TOWN & COUNTRY  
CONVENTION CENTER  
TICKETS AT DOOR

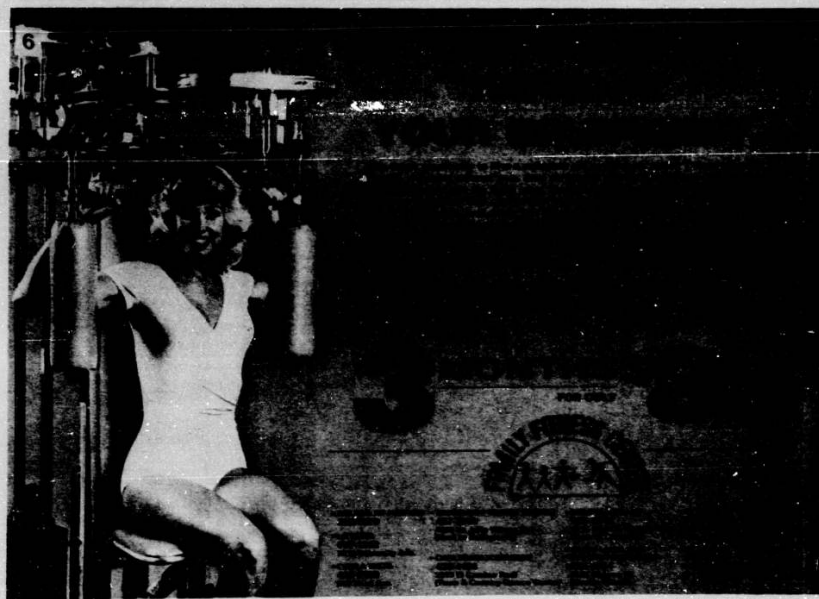
FOR MORE INFORMATION CALL MANDALA 481-7751

Information available at conference site on 40 workshops to be held August 30, 31, September 1, 2 at UCSD La Jolla

Saturday morning, August 28,  
9-12 noon  
Lawrence Weed, M.D.  
Marilyn Ferguson, Author of  
The Aquarian Conspiracy  
Samuel S. Epstein, M.D.  
tickets \$25  
\*\*\*\*\*

Saturday afternoon, August 28,  
1:30-5:00 PM  
Emmett Miller, M.D.  
Varindra Tarzie Vittachi, Deputy  
Executive Director UNICEF  
Elisabeth Kubler-Ross, M.D.  
tickets \$25  
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Saturday evening, August 28,  
7:30-11:00 PM  
A Music and Movement multi-media  
celebrational evening with AELIAH  
AND LARKIN OF WIND SONG  
SOUNDS accompanied by Michael  
Sloans, Constance Denney, Sunde  
Hershman, and Susan Harper  
tickets \$10



\* Must attend on first visit and an entrance fee is charged for attending on other memberships. No other discounts can be used in conjunction with this offer and membership must be used at center of enrollment. Must be 18 years old or 14 with parent. Refunding fee for no-shows and cancellations.



## THE INSIDE STORY

BY PAUL KRUGER

ONE OF THE STRONGEST PLATFORMS in Pete Wilson's campaign for U.S. Senate in San Diego's image as a well-planned, well-run, and "livable" city. Though Jerry Brown used last week's debate to pick away at Wilson's claims of excellent stewardship — mainly by pointing out the rising local crime rate — Wilson's shifting statements about America's Finest City have gone mostly unchallenged. That will likely change as Brown begins to get help from the mayor's legal critics.

The first salvo was fired by Newsline publisher Larry Remer, who on August 1 mailed out packets of anti-Wilson information to one hundred newspaper, television, and radio reporters from Escondido to Eureka. The Remer missive includes eighty pages of Xeroxed Newsline stories critical of Wilson (spanning the past four years) and is accompanied by a two-page cover letter in which Remer justifies taking "this unusual step of contacting reporters who cover California politics because the normal mechanism for keeping a hometown mayor honest — the local papers... have [sic] broken down in this instance." Urging that reporters "don't hesitate to contact" him, Remer promises more information to and in "better understanding" of Pete Wilson. Last week he claimed a dozen newsmen had phoned the Newsline offices seeking more information on Wilson's "foibles," along with a request from Los Angeles radio station KFIK that Remer appear on an evening interview show scheduled to air this week. Wilson campaign aide Otto Bos, who called the mailing a "Remer dirty trick," also got a phone call from one reporter who had received the Remer care package. That reporter, says Bos, was incensed with Remer's partisan antics and told Bos he would report Remer to the state's fair political practices commission. Brown will be getting similar material on Wilson's darker side from his new, full-time local researcher, Matt

Potter. A former *Tribune* and *Reader* staff writer, Potter has been for seven years the most outspoken skeptic of Wilson's down-town redevelopment plans, and last year worked on the staff of Lucy Goldmann's unsuccessful city council campaign against Dick Murphy, the Wilson-backed Republican.

A group of ex-San Diegans led by Ocean Beach activist Tom Korzen has spread its anti-Wilson tentacles throughout the state, holding a series of "civic parties" to fund their "San Diegans to Defeat Pete" campaign. Korzen, who now lives and teaches school in San Francisco, started the effort last year when he "shadowed" a Wilson appearance before the San Francisco Commonwealth Club. The "dear Pete" group includes Tom Yamaguchi, who organized the fight against construction of a Winchell's donut shop in Ocean Beach and who now lives in Berkeley; Given Davis, former chairman of the Fair Rent Coalition who is the group's San Jose representative; and Bill Judson, who left his job with CalPERS here to pursue a music career in Hollywood.

The exiles plan to dispatch "truth squads" to police Wilson's speeches and appearances throughout the state. "If Pete is riding the cable cars in San Francisco and saying how he champions public transportation, we'll hand out flyers to remind people how he gutted the San Diego bus system," says Korzen, who visited here last week to help organize a local chapter of the group. Korzen also promises "Beat Pete" bumper stickers and T-shirts, along with a cadre of phone-in callers poised to embarrass the mayor should any of the upcoming Brown-Wilson debates be opened to listener participation. Expecting that Wilson will brush off the "Beat Pete" campaign as a collection of disenfranchised leftists, Korzen plans to release the names of "several" Republicans who now oppose the mayor, and to refrain from soliciting votes for Brown.



Illustration by Tom Voss

The hometown rebellion has a lighter side, too. Jerry Newport and Ken Erhardt have organized a "Delete Pete" campaign that will take aim at the lagging downtown redevelopment project they call it "Hortogance" and will include distribution of T-shirts showing a faded picture of the mayor. "After eleven years, we'd rather just erase the memory," jokes Erhardt. Newport has written and packaged a Wilson songbook, which includes politicized lyrics to standard tunes such as "A Few of Pete's Favorite Things." ("Condo conversions and seniors on skid row/All kinds of favors for buddies whom he knows...") The two will kick off their "Delete Pete" campaign with an "unbirthday party" press conference August 23, the day Wilson turns forty-nine. The conference will include "guided tours" of the fourteen-square-block Horton Plaza site.

The FBI has been helping the U.S. Justice Department to build a solid case against Benjamin Saway, the Vista resident who on June 30 became the first post-Vietnam War draft resister to face prosecution. FBI agents have been visiting and calling local television and radio stations and newspapers, gathering evidence and trying to confirm facts and quotations included in

Saway's defense stories. Saway's defense attorney says the agents have tapes of his client's appearances on KPMH-TV's *Sun Up* and KSDO's Laurence Gross radio talk show. KSDO management did balk at an informal request to hand over a copy of the talk-show tape but yielded when the FBI sent a typewritten request signed by local agent-in-charge Norm Zigras.

Two Los Angeles Times officers were called at the newspaper's downtown offices, asked for their home addresses, and told they probably would be ordered to testify in court about their interviews with Saway. When Times assistant city editor Craig Turner learned of the FBI's phone calls, he told his reporters not to volunteer any information and telephoned the FBI office here to complain that he "didn't think it was appropriate for them to contact our reporters."

No such resistance was evident at the San Diego Union when FBI agent Shelby Durr called the Union library and asked to review the newspaper's file of news clippings on Saway. Newsroom sources say Union reporter Frank Green, who had written a lengthy interview with Saway on the eve of the federal indictment, was tipped off that the agents had been given permission to read and

copy the news stories. Green rushed to the library, checked out the clips, and hid them in his desk until his editors ordered him to hand over the clipping files. The two packets, which contained all the stories written by Union reporters, as well as articles from the *Tribune*, *Los Angeles Times*, and wire services, were routed to Union editor Jerry Warren, who arranged for the FBI agents to visit the library.

Reporter Green won't confirm the stand-off, and says only that "I didn't want the FBI to get their hands on those clippings." Editor Warren says he decided to let the agents review the clippings "because they would have eventually gotten a subpoena and it would have simply meant more work for [the newspaper's] lawyers." Warren says he neither spoke with the FBI agents nor accompanied them to the library.

But when Saway's attorney, Ted Bemer, made a similar request last Thursday, he was denied access to the clippings on the grounds that the library is closed to the public. Bemer concluded that he would have to subpoena the FBI or a Union librarian to get the clippings. Last Friday, however, the Union's attorneys responded to inquiries by saying defense attorney Bemer, while still barred from visiting the library, would be mailed copies of the files.

## THIS MAN WOULD LIKE SOME ANSWERS

(continued from page 7) which the accounts of the emir's family were said to exceed \$400 million, and a letter signed by the emir's son Prince Ali naming Joseph Melzer the sole United States representative for the company. "Fink told me I could contact any one of the references with the exception of Chase Manhattan," Gulve says. "After providing my first project to FIG [Foreign Investment Group], they would notify the

bank, and then I could call. That seemed reasonable. Otherwise, I'd call and check and they'd ask, 'Who the heck are you?' " For the next three weeks Gulve researched all the information he received. "I could not find anything negative," he recalls, "either in my talks with clients or from attorneys or from any other investigations I made. I even checked out H&P's trust account in Boynton Beach — and, sure enough, the account did exist. The New York references, John McCloud and Myron Wagner [co-chairmen of the company's board of directors in New York], were solid. Everything verified the existence of FIG." Satisfied that the company was legiti-

mate, Gulve began searching for other business projects in need of funding. With so much money available, and at such an attractive interest rate, Gulve had no trouble locating a number of such businesses. Between September of 1978 and January of 1979, he submitted eighteen proposals to the Saudis, through their representative to the Saudis, Joseph Melzer. Of these, the Foreign Investment Group directors approved seven. "It actually made me feel safe not to have them all accepted," Gulve says. "I would have become suspicious if they had approved all of them. So they turned down eleven of my proposals. It was still a good record, and I was actually reassured by the percentage."

The approved proposals were Inter-Sa, financing for a feature film, an ore-processing plant in Nevada, and four separate real estate and low-income housing projects in Samoa and the Virgin Islands. In each of these, the Saudis, in addition to lending money, planned to have a partnership interest, loans to Gulve's clients would total more than \$200 million. Initially, however, each of the seven clients had to deposit \$10,000 into a trust account in Boynton Beach. The Foreign Investment Group would return this "good faith" money when the funding was completed. And if all these complicated transactions proceeded without serious problems (continued on page 10)

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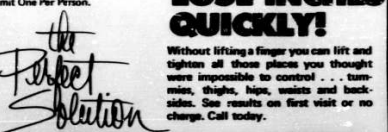
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## THIS MAN WOULD LIKE SOME ANSWERS

lems, Gulve expected his commissions to total about five and a half million dollars. By December of 1978, two months after submitting his first proposal, Gulve was in daily phone contact with Meltzer, insisting that he wanted a meeting with the emir prior to the first funding in order that the responsibilities of each party could be put in writing. Meltzer agreed, and on Christmas Day Gulve flew to Florida. "I wasn't happy with the date," Gulve says. "Our wedding anniversary is on the twenty-eighth. But I told Nani that the meeting was too important to miss." Gulve met Meltzer for the first time at 9:00 a.m. on December 26, a Tuesday.

Meltzer's office in Boynton Beach consisted of two large rooms, outer and inner offices; his furnishings, though few, were expensive. Gulve met Meltzer. "He was grossly overweight," Gulve recounts, "a person who had neglected to care for his teeth, and sloppily dressed even for Florida." Meltzer, who walked with a crutch because of a leg injury and who spoke with a Brooklyn accent, had arranged all of Gulve's proposals, mostly across a large mahogany desk, along with an unsigned contract. At 10:00 a.m. Prince Ali Ben Ramon, son of the emir, arrived in a Rolls Royce. Wearing a gray, pinstriped, three-piece suit, with gray shoes, shirt, and tie, Prince Ali spoke softly and with a British accent. He had studied at Cambridge, England. After signing the contract and other personal agreements, the prince apologized for the absence of his father. The emir, he said, had been delayed in Atlanta, Georgia on a bank purchase. Prince Ali then produced a newspaper article detailing his father's business negotiations for the bank, as if to verify his claim. "I figured the emir was more important than I was," Gulve says, "and I accepted the apology without comment."

The meeting was devoted to methods of transferring funds, and it concluded positively. Ali that remained was for the accounts of the various clients to get together about details; the money would then be on its way.

Inter-Sea Fisheries was Gulve's first client scheduled to receive funding. Although Inter-Sea had hoped to get the money in one lump sum, the Saudi investors decided to transfer it in three stages: January 25, May 25, and September 25 — \$30 million coming in each installment. To Gulve, the three-stage procedure suggested good business practice; it strengthened his confidence. On January 22, 1979, three days prior to the first funding date, Prince Ali phoned Gulve and said there would be a five-day delay in the banking process. Ali also asked Gulve to fly to Georgetown, capital of the Cayman Islands — a tax haven in the British West Indies — to make preparations for the transfer of funds.

Gulve's years of experience in international financing had taught him that such delays were inevitable; the transfer of vast amounts of money could take upwards of a year, he knew, so without complaint, he flew to Georgetown on Grand Cayman Island. The money didn't show. He flew to Del Rey Beach, Florida for more meetings with Meltzer. Prince Ali, and the prince's younger brother. Again the emir was absent, but for the first time he spoke directly to Gulve. Over the telephone, the emir promised that the funding was nearing completion and asked Gulve to fly to New York for a face-to-face meeting. But when Gulve arrived, the emir was gone. Unexpectedly, Prince Ali then phoned. "I'm London, asking Gulve to make a special trip to England to tie up some final loose ends."

Meltzer had offered explanations for the delays, and they seemed plausible to Gulve: political turmoil in Saudi Arabia (which Gulve had been reading about in newspapers) and banking snarls in Switzerland, for example. At least some money already had been sent to Inter-Sea (a check

for \$100,000 to cover initial expenses), and that helped to assuage Gulve's growing impatience. Meltzer agreed with the two young princes that if Gulve would only meet with the emir, all promises could be confirmed and Gulve would receive the reassurance he was seeking. But Gulve always seemed one city short of the phantomlike emir. Always there was a logical explanation.

One of Gulve's common practices, not followed generally in his work, was to reveal the sources of funding to his clients (so do often results in the broker losing his function as an intermediary). Thus Gulve's clients had also been in contact directly with Meltzer and the Saudi family, and they were convinced that the delays were understandable, given the political problems in Saudi Arabia. At the London Hilton on February 28, however, Gulve began to lose some of his own conviction. After flying from New York at Prince Ali's request, Gulve found he could not meet with the prince, who left word that further complications with money transfers forced him to fly immediately to Switzerland in an effort to solve the problem.

While still at his London hotel, Gulve received a startling telephone call: the man on the other end of the long-distance line claimed to be Crown Prince (now King) Faisal of Saudi Arabia. "This voice didn't belong in my library of voices," Gulve says, "so I didn't know whether to believe it or not. He spoke slowly and with a distinct accent. He said the emir had asked him to call and explain that although the government was currently scrutinizing the business dealings of Saudi families in America, the funding from the emir's investment group would indeed take place in a very short time. 'Don't be concerned,' the voice said, 'just exercise patience.' Well, mine was running out. So was my money." (Gulve had not yet received a penny in commissions.) "It was hard to believe that a crown prince would make such a call. So on March first I decided it was time to leave London, go back to New York, and ask Chase Manhattan Bank just

what the heck was going on!"

Exhausted from his travels, Gulve arrived in New York on March 2. He stayed at the Hilton and called Chase Manhattan, "the people I was not supposed to call" during the initial agreement. With seven projects awaiting funding, Gulve felt he was now qualified to make direct inquiries at the bank, but for four days he couldn't get through to Michael Elzay, vice president of Middle East accounts. On the fifth day, Gulve used subterfuge: he called the bank and asked, "Mike in? Mike Elzay?" — as if he were a close friend. Elzay came on the line and assured Gulve that he knew all about Joseph Meltzer, the Foreign Investment Group, and the various projects. Elzay claimed that the Saudis had recently made a number of investments, which was why their funds were low at the moment. He added that he would inform Gulve personally as soon as the funds were replenished in the account. "Elzay said he could recite from his papers precisely what was due each client — and he did!" — and came within one hundred dollars of the actual figure! Pretty good, I thought. One of the top men in one of the largest banks in the world had confirmed everything — that the Ramons were real Saudi oil people, that the accounts did exist, and that they were good for in excess of \$400 million. That must be the great! I felt I was — how do they say on TV? — in the good hands of Allstate. Never fear, Chase is here. You know?"

On March 16, almost two months after the first transfer of money was to have occurred, Gulve received calls from Meltzer and Prince Ali. They said the funding had gone down from Switzerland to the Scotia Bank on Grand Cayman Island, thus bypassing Chase Manhattan. Meltzer told Gulve to bring his clients first to the International Hotel in Miami, and then to the Caymans. Gulve felt he was close, not only to the completion of the projected money transfer, but also to the commissions he would earn. The only apparent drawback was that he couldn't phone the

(Continued on page 12)

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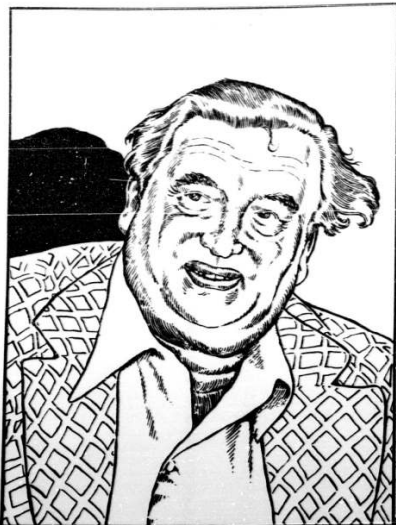
## THIS MAN WOULD LIKE SOME ANSWERS

Scott Bank in Georgetown to verify that the money was there. (The Caymans are located sixty minutes by jet south of Miami, and in a four-block area of Georgetown, the capital of the islands, 220 banks do a flourishing business — free from income, profits, capital gains, and estate taxes. In fact, there is no taxation at all, save for a yearly tax of two dollars on all males over eighteen. "One of the laws of those four blocks of banks is that no one is allowed to reveal any banking matters," Gulve says. "Do it and you get a twenty-year jail sentence. Silence is the word. So I had to rely on Meltzer's claim that the money was there.")

Gulve had become physically ill from months of travel, jet, different foods and climates, and the pressures of concluding the transaction. Because he had begun to experience frequent fainting and dizzy spells, Gulve asked his wife Nomi and a friend named Lehman to accompany him on the trip to Miami and the Caymans. Client Sam Maturo, seeking financing for a movie he planned to produce — called *Beyond the Black Hole* — also traveled with them. After they checked into the Intercontinental Hotel in Miami, Joseph Meltzer invited them to a lavish dinner party at the hotel.

During the dinner, Meltzer passed around the table what he laughingly called treasuries twenty-dollar bills, suggesting that they were available in large quantities at tremendous discount. Later on the next day's work in the Caymans, Gulve paid little attention to Meltzer's unsmooth and potentially criminal display. "I thought he was joking," Gulve says. "The presentation was made in front of many people in the room — loudly, I didn't believe his joke. And anyway, why would I or anyone else at the table want to get involved in such a thing? There was so much to keep track of that a twenty-dollar bill didn't mean much then."

On March 19, anticipating the conclusion of this long ordeal, Gulve's party checked into the Holiday Inn on Seven Mile Beach, Grand Cayman Island. Four other clients had arrived earlier and were staying at other hotels. For six days Gulve and his clients were on the phone, talking to the emir, Prince Ali, and Meltzer in Florida. Calls came in, day and night, but the money didn't. Gulve became furious. He instructed his wife and clients to return home. Then he and Lehman flew back to Florida and checked into the Marina Motor Inn in Fort Lauderdale. From there they drove a rented car to Meltzer's office in Boynton Beach. Meltzer was alone, save



Joseph Meltzer

for two men who appeared to be bodyguards.

Gulve burst into the office and demanded a meeting with the emir and the prince immediately. "I had had it," Gulve recalls. "I said if I didn't see both of them in the next twenty-four hours I would call the U.S. Attorney's office in Florida and would tell him to arrest those crooks!" Gulve also wanted to sneak a look at his files in Meltzer's front office, to see if they were in order. So while Lehman kept Meltzer and his "bodyguards" busy in the inner office, Gulve went to the outer office — to cool down, he claimed — and surreptitiously picked up his files.

When Gulve and Lehman returned to their motel in Fort Lauderdale, Meltzer phoned and angrily demanded to know what Gulve had done with the files. "I want to review them tonight," Gulve replied. "They're my property, you know!" Meltzer ordered Gulve to return them the next day and added that Prince Ali would call soon. When the prince did call the motel, Gulve was aggressive. "It was a

bloody telephone fight. I shouted at that man, I said I wanted evidence of who he was, what government he worked for. I told him I thought he was an impostor — a fake! I was so mad it was unbelievable!" The prince calmly insisted that Gulve would have to apologize to the emir for making such preposterous accusations, which could lead to an international incident.

Angry and exhausted, Gulve slammed down the receiver. Too tired to check the files that night (a later look proved them to be in order), Gulve badly needed to sleep. Because his clients were phoning all evening, Gulve asked Lehman, who was staying in an adjoining room, to switch rooms for the night and answer the calls. Lehman agreed. At midnight, the phone rang. Before Lehman had a chance to identify himself, the voice on the phone said, "Gulve? We just want you to know that tonight is your last night on earth — alive!"

"Kai?" Lehman shouted, waking Gulve. "Your life's been threatened."

You'd better get the hell out of here. Now."

"Bring the car keys," Gulve shot back, "and I'm gone!"

Gulve got into the rented car alone. If someone wanted to kill him, he reasoned coolly, there was no sense in taking his friend along. He fled up the coast for fifteen miles, looking for a motel with a vacancy — and for headlights closing in the rearview mirror. Two motels were full, a third had vacancies, and he checked in using a pseudonym. Inside the motel room, he phoned his wife in San Diego. "Nomi? My life's been threatened," he blurted out. "If you don't hear from me again, I want you to know why now." He explained the death threat and told her how to facilitate the transfer of funds, should it ever be carried out; he also told her how much he loved her. "I was petrified," Nomi Gulve says today. "It was so shocking. And there was nothing I could do. Nothing but pray. . . . It was frightening. I'll never forget that call from Florida."

The next day Gulve drove cautiously to the airport, caught a plane, and returned to San Diego. On the plane, fearful that the person in the next seat could be a paid assassin, a thousand questions flooded Gulve's mind. Since the dubious phone call from the alleged Crown Prince Faud, Gulve had become suspicious of the Foreign Investment Group and the whole operation. But everything was so real — all the references, the numerous clients, the offices around the country (and in London), and especially Michael Elzay's firm reassurances at Chase Manhattan Bank that Meltzer and the Ramon family were genuine. The business couldn't be phony, Gulve thought. Or could it? What was real and what was not began to coalesce in a vertiginous blur.

At 5:15 the morning after his return to San Diego, the phone rang in Gulve's home. At the other end of the line the emir's familiar voice attempted to mollify Gulve, apologizing for all the delays and for Prince Ali's behavior. The emir added that the money would soon be on its way. An incredulous Gulve erupted: "Mister, I don't know who you are, but I think you're a fraud! My clients have put \$35,000 into the Boynton Beach trust account. That's not enough money to cover your travel and phone bills alone — not to mention your son's Rolls Royce. I can't understand how you are making any money at all in this fraudulent scheme. But I'm sure you're a fake."

The emir calmly attempted to reassure Gulve that everything was legitimate. He called back three hours later with the same assurances. Later that morning Gulve went to his office at 2550 Fifth Avenue in Hillcrest, the building topped by Mr. A's restaurant. The first news he learned was dismal: Meltzer's \$100,000 check to Inter-Sea had bounced. There were also numerous telephone messages from a man named Jason

— whom Gulve didn't recognize and whose name had been changed here — requesting immediate contact. The pink message slips were dated and showed that this man Jason had been calling for the last fourteen days — almost to the day that Gulve, his wife, and clients had arrived at the Intercontinental Hotel in Miami. Intent on recovering his health, and — frustratingly — on tracking down what had happened to Meltzer's check, Gulve paid no attention to Jason's messages for about ten days. Gulve finally phoned the man. Jason, without elaboration, said he needed Gulve's services, and the two agreed to have lunch at Stuart Anderson's restaurant on Sports Arena Boulevard. Gulve gives this account of what then happened:

"He picked me up," says Gulve, "which was mistake number one. Always take your own car." Jason, well dressed and in his early thirties, was edgy and nervous to the point of irritability. The conversation in the car was neutral, nothing about business, and Gulve began to wonder what the man really wanted. The talk remained that way in the restaurant, broken only by Jason's repeated trips to a phone booth — three in all — returning to claim, "It's just one of those days."

"Do you have a problem?" Gulve asked, annoyed by the man's jittery behavior and frequent trips to the phone booth.

Jason replied that he had made a legal mistake. "Is it serious? Should I be sitting here with you?"

"Not that serious," Jason said, fumbling with a napkin. "It was an innocent agent, used my company's trust fund money, and got audited."

"This lunch is over," Gulve announced. "Take me back to my office."

Jason's nervousness continued in the car. Suddenly, about two miles from Gulve's Hillcrest office, Jason got to the point. He told Gulve he wanted to buy some of the twenty-dollar bills Gulve had available. Gulve had no idea what Jason was talking about. "What twenty-dollar bills?"

"The counterfeit money you were told you could buy in Florida, having dinner with Meltzer-schmeltzer, or whatever."

"Who told you this?" Gulve demanded.

"The guy who wants to buy them." "Who are you working for? The same guys who tried to kill me in Florida? Stop this damn car! I'm getting out!"

Gulve scrambled out of the car and watched it warily as it disappeared down the road. He returned to his office on foot. "What the hell just happened to me?" he asked himself, both stunned and bewildered by his encounter with Jason. "Some SCID just tried to put me in a compromising situation — with counterfeit money. But why? And how could he have learned about the money?" Gulve had no answers.

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After he reached his office, Gulve says he called several friends, one of whom was a San Diego attorney who, according to Gulve, had "connections" with the police and the local FBI office. The attorney said he'd look into the matter and would report back later that evening.

At 7:00 p.m. Gulve says he met with his friend the attorney in the lobby of a hotel. The attorney, whose name Gulve will not divulge for fear of putting the man in jeopardy, had gathered alarming, almost unbelievable information: somehow the FBI was involved with someone Gulve was doing business with in Florida.

"They're trying to frame you," the attorney said calmly of the FBI. "For what reason I don't know." Gulve claims the friendly attorney confided more of what he'd learned: Jason was on parole from prison and had agreed to work undercover for the FBI; Gulve was his first project — which Jason kept bungling and had to phone in to find out how to proceed. The attorney added that Jason had been "wired" for sound during the lunch at Stuart Anderson's. Gulve says his friend would not reveal his sources for these in-

credible revelations.

Today Gulve recalls his utter confusion after that meeting with his well-connected friend. Meltzer and the Foreign Investment Group appeared more suspicious than ever, but Gulve had only more questions, and no answers. "I knew something was going on," Gulve says. "But the Ramons and Meltzer — all their answers were so slick, their stories later perfect. Only the emir on the phone would sometimes mess up with the facts. Otherwise everything was so believable that it was impossible to figure out. When the attorney told me — then I knew that either Meltzer was a crook hunted by the FBI or that he was working for them. But which? And why was I caught in the middle?" On May 10, 1979, Gulve at last scheduled a meeting with the emir in Phoenix, Arizona. Surely, he felt, finally confronting this spectral entity would answer a number of questions.

The emir failed to appear in Phoenix and for the next six months, though he still worked on the Saudi projects, Gulve sought other sources of funding for his clients, whom he advised against dealing

further with Meltzer and the Foreign Investment Group. Gulve's searches, however, were unsuccessful, in part, he says, because he could never explain to new potential investors what had gone wrong with the Saudis. During this period, Gulve also experienced the continual sensation that government agents were following him. "I became almost a hypochondriac," mentally. *Paranoid*. That's it. I'd meet a friend. First thing I'd ask: 'Are you with the FBI?'

By the end of 1979, Gulve's money — spent on approximately forty plane flights, at least as many hotels, and on astronomical phone bills — was running out, as was the collective spirit of his family. The children argued among themselves, facing tensions from unknown causes. And Nomi Gulve found herself increasingly torn in the late months of 1979. "My major concern throughout all of this," she says, "was the pressure on Kai. How could he continue? How could he survive? I was outside and inside of it. I could be objective, in one sense, and see it as some terrible secret I had to find out. I couldn't believe that the FBI, our trusted FBI, could do such things. That was unthinkable. But as Kai's wife, I was also inside, I was involved. My future was being controlled by this."

On Saturday, February 2, 1980, ABCAM made headlines. The FBI had set up a fake emir (Kamir Abdul Rahman) and a sham company, Abdul Enterprises, both promising to invest huge amounts of Saudi dollars in America. The aim was to expose corruption in high political offices. With the aid of con man Mel Weinberg, the FBI had arranged an elaborate and expensive scam operation — a two-year-long sting that resulted in sixteen men, including seven members of Congress, being charged with bribery and conspiracy for accepting covert monies from the "emir" and other representatives of Abdul Enterprises. Kai Gulve read the news reports and remembers saying to himself, "Thank God we weren't involved in this thing." But five months later, federal agents arrested Joseph Meltzer and filed fifteen charges against him, including mail fraud and interstate transportation of securities taken by fraud. The newspapers linked Meltzer with ABCAM. "I was totally deflated by the new knowledge about Meltzer and ABCAM," Gulve recalls. "The most devastating effect, like slaughtering a calf by hammering it in the brain — was that almost two years of your life, all that time and all that money, had gone down the drain — for cows! Hired by the FBI! My God! I wanted to go back to Sweden. That's how disgusted I was. It's impossible to explain. . . ."

By the spring of 1980, Gulve's savings had been depleted. He had lost at least \$60,000 of his own money for expenses and had borrowed from friends for the year (continued on page 14)

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## THIS MAN WOULD LIKE SOME ANSWERS

(continued from page 13)

and a half he had worked without an income. Bills piled up, collection agencies appeared at his door. Because his reputation among colleagues as an honest businessman had been tarnished by his association with ADCAM (word of the debacle spread quickly throughout the local investment community), Gulve says he had problems finding new clients. To pay off debts, he sold his home on Erie Street, plus a yacht, cars, and other personal properties. And still sensing that agents were following him, that his life was in danger, Gulve and his wife in the fall of 1980 moved to a mobile home in Santee — "to escape," as he says. The move, from the heights overlooking Mission Bay to a mobile home park, was a crushing symbol to Gulve. He had fallen far, very far. One night in the winter of 1981, he decided to complete his descent.

In the middle of the night, Gulve grabbed his 22-caliber rifle and went into the darkened kitchen of his mobile home. He shoved a clip of bullets into the magazine. "I was really desperate," he says, looking back painfully. "I had been considering it — how to do it — all the time. The thought was very strong." Thinking that the clip was positioned correctly in the rifle, Gulve stuck its barrel end into his mouth and pulled the trigger. The trigger clicked but the bullet didn't fire. The clip was crooked, Gulve furiously ripped the clip with his right hand, jamming it into place in the dark. To test whether or not it was in the correct position, he aimed the rifle at the ceiling and pulled the trigger. The gun fired with a loud bang. The bullet flashed past his right ear and punched a hole into the ceiling. "That stopped me," he says. "I knew then that I wasn't ready to die."

Gulve's decision to live has presented a

grim irony. Joseph Meltzer, the man whose exploits brought on the suicide attempt, and whose courtroom testimony could be crucial to Gulve's vindication, is reportedly dying of cancer in the federal penitentiary at Lewisburg, Pennsylvania. Who is Meltzer, and what was his connection with the FBI's caper? The story gets shady at the center. San Diego-based Assistant U.S. Attorney Robert Rose, who spent five months piecing together the history of Meltzer's scam before filing the fifteen-count indictment against him, provides this chronology:

In May of 1978, Meltzer was sentenced by a Florida judge to two and a half years in prison for attempting to sell a million dollars' worth of stock certificates stolen from the McDonald Corporation. Meltzer remained free on bail while his conviction was being appealed. Shortly after his sentencing, Meltzer reportedly contacted local FBI agents in Florida to complain that he was being victimized by loan sharks who were pressing him to pay off debts he owed them. At some point during this contact, according to Rose, Meltzer offered to become an informant for the bureau. Rose says Meltzer claimed to have information regarding corruption among county commissioners in the West Palm Beach area. Rose speculates that Meltzer's motivation was to provide some income to Meltzer, who was already in debt to the loan sharks. The FBI took on Meltzer, hoping to nab a corrupt county official.

Meltzer's connection to East Coast underworld figures led to more possibilities in his new job as informant. The bureau wanted to infiltrate an East Coast network of crooks who were buying and selling stolen property, and Meltzer's criminal associates were potential targets. While making inquiries among these friends, in his role as informant, Meltzer learned of Abdul Enterprises, the phony company set up by the FBI. Neither federal attorney

Rose nor the FBI will discuss Meltzer's knowledge of Abdul Enterprises — how he learned about it, from whom, whether he knew it was part of ADCAM, or whether Meltzer was asked by the bureau to become an integral part of it — but Rose does say that Meltzer used this knowledge to set up his own scam, while still working for the FBI on the alleged political corruption in Florida.

Because of his reputation on the East Coast as a con man, Meltzer decided to concentrate his illegal scheme in the West, primarily in Southern California, and San Diego in particular. Rose's research has led him to believe the scam began in earnest about July 4, 1978, when Meltzer's wife visited her mother here. Meltzer had created H&J Real Estate Investment, agents for the equally fictitious Foreign Investment Group, Ltd., representing the emir's company as "successor" to Abdul Enterprises.

H.B. "Scotty" Flink, a cousin to Meltzer's wife, was engaged to set up an office here, which he did at 2731 Shelter Island Drive. Flink's job was to find businessmen who were in need of cash and then to put them in touch with Meltzer. Kai Gulve was among at least eleven San Diegans who met Flink and, through him, began negotiations with Meltzer.

Prosecutor Rose claims that Meltzer's formal association with the FBI as an informant ended about September of 1978 after nothing came of Meltzer's efforts to reveal government corruption in Florida. Others, including Gulve and syndicated columnist Jack Anderson, believe this is not true. According to their scenario, Meltzer continued to work for the FBI in some capacity related directly to the ADCAM operation, while simultaneously conducting his own scam — with the knowledge, if not the approval, of the FBI. Furthermore, Gulve and Anderson contend that for months the FBI actually helped to cover up Meltzer's operation, for this reason: to expose Meltzer early as a fraud would have risked exposing



Richard Stanczyk

ABSCAM itself, long before its conclusion in February of 1980. Thus, with the help of the FBI, Meltzer was allowed to steal an estimated \$150,000 in "good faith money" from people like Kai Gulve.

In June of 1979, almost a year after Meltzer began his scam and just a few weeks after Gulve's last attempt to meet the emir (in Phoenix), Scotty Flink com-

plained about Meltzer to the San Diego office of the FBI. His complaint, the details of which are not known publicly, was soon followed by others, among them calls from one of Gulve's clients — Inter-Sea's representative Richard Stanczyk. Stanczyk, a former Internal Revenue Service investigator and an accountant who had joined Inter-Sea as a consultant, says

he spoke with a local FBI agent who told him that the bureau had no file on Meltzer, or that if there had been a file, it could not be located. In any event, Stanczyk says he was told there was no reason to believe Meltzer was a con man.

Stanczyk persisted with his complaints in the following weeks, however, and the agent began to conduct interviews with local people involved with Meltzer. The agent contacted Gulve — three times between June and October of 1979 — twice coming to Gulve's home. The interviews ostensibly concerned Meltzer's suspicious activities, but Gulve says he never knew this with certainty, and his paranoia increased — the FBI was trying to find out how much Gulve knew about Meltzer, but for what reason?

Columnist Jack Anderson offers this explanation for the San Diego FBI's actions: not only did the bureau arrange for Chase Manhattan Bank's Michael Elzay to lie to Gulve and his clients in order to protect Meltzer's scam, but the complaints from Scotty Flink, Richard Stanczyk, and others were actually relayed to Meltzer directly by the FBI, presumably to warn Meltzer that he was causing trouble. The nervous queries from Stanczyk were of such concern to the bureau, Anderson says, that federal agents conducted a raid on the offices of Stanczyk's company, Inter-Sea Fisheries, located in the same Hillcrest building as Gulve's office. The raid took place on Halloween night, 1979. Though the FBI confiscated numerous files and publicly announced that some Inter-Sea officials had been arrested, no arrests were made and no charges ever were filed. Stanczyk and his company suffered, though. The publicity resulting from the FBI's raid is credited with putting Inter-Sea out of business and driving Stanczyk to bankruptcy and close to suicide. (Stanczyk says today that the personal and financial pressures on his life — which persist to this day — led to a divorce, severe depression, the loss of more than \$200,000, and cost him his credibility.)

(continued on page 16)

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## THIS MAN WOULD LIKE SOME ANSWERS

(continued from page 1)

as an honest businessman.)

Though the first complaints about Meltzer were received by the FBI here in June of 1979, the bureau did not present to the U.S. Attorney's office evidence of Meltzer's fraud until the first week of February, 1980, after ABCSCAM was completed. This delay, and its timing, serves Anderson's and Gulve's theory that the bureau was deliberately stalling and misleading Gulve and the others in an effort to protect Meltzer. Surely, this theory goes, the local FBI could have and should have checked with the FBI in Florida regarding Meltzer. A simple phone call would have provided the information that Meltzer was a convicted felon, a notorious con man, and an FBI informant with knowledge of Abdul Enterprises, phony Arabs, and elaborate sting operations. Yet the San Diego FBI said it knew nothing about Meltzer. Certainly by October, five months after Fink's complaint and after the third time Gulve had met with an FBI agent at his home, Gulve should have been given explicit warnings that Meltzer was untrustworthy. In fact, Gulve and Anderson would insist that Meltzer should have been arrested much earlier than that. Because of Gulve's pending lawsuit against the FBI and the department of justice, the local FBI, both in San Diego and in Washington, D.C., refuses to comment in any way about Meltzer's involvement.

Years ago, when he proudly received his U.S. citizenship, Gulve would have found it incomprehensible that a federal agency would lie to him and that he would someday be using the government. But his disillusionment today is profound and cynical: he is now convinced that the San Diego office of the FBI tried to trap him into committing a crime by enlisting the aid of the mysterious, bungling parolee Jason. "If I would have put this guy in touch with Meltzer, I would have been dead," says Gulve. "The FBI wanted me to do the selling, but it didn't work. I could have gotten ten years in jail, and it would have gotten rid of me at a very convenient



Nomi and Kai Gulve in Santee

time. So don't tell me the FBI wasn't aware of this 'Son of ABCSCAM.' They were orchestrating it!"

"It is unbelievable that we have made it," Gulve says today. "We're still living pretty much hand-to-mouth, but that's a far cry from where we were. I have to give Nomi 500 percent of the credit. She was not a working woman, and now she has three jobs. Excuse me." Gulve rises from a couch and answers the phone in the living room of the family's mobile home. It is a business call. Gulve, who has worked for commodities dealerships in the last year, is attempting to find a job in the insurance business. Prior to working in international financing, Gulve had been an insurance executive for twenty-two years. The irony — a former executive now seeking employment as an agent — is not lost on Nomi Gulve. "It's a staggering thought to think that at age sixty you must start from scratch," she says. "It is awesome to lose everything you had and have to begin again. And the disillusionment — about the whole thing. We knew we either had to change our values — all of them — or

decide to take a stand, even if it meant personal danger. I'm glad we took the stand."

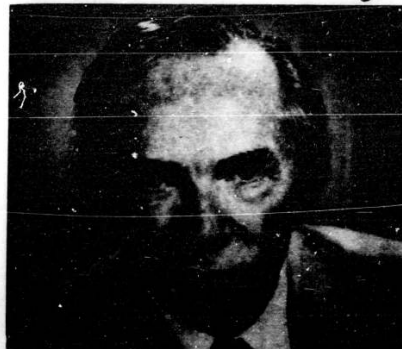
On February 4 of this year, almost two years to the day that ABCSCAM gained prominence, Gulve, Richard Stanczyk, and two other businessmen testified before a congressional subcommittee investigating the FBI's procedures during ABCSCAM. Along with Washington attorney Robert J. Flynn, who will represent the four men in court (possibly later this year), each man testified that his life had been devastated by Joseph Meltzer's scam and the FBI's failure to inform him of the truth. "That was a very difficult time," Nomi Gulve recalls. "We were never really certain what would happen to us. Our most difficult decision was: should Kai go to Washington? Our phone had been tapped for over a year. [Chief] ABCSCAM (now) Mel Weinberg's wife had died mysteriously. We knew there was danger. But Kai decided he must go. Not just for him but for his clients, too — to put his statement on the public record. It was such a relief when he returned."

Gulve returns to the table. "How'd it go?" his wife asks.

"So-so," Gulve replies, "but there weren't any crackles or strange noises on the phone. There haven't been any for the last month. You know?" he says, turning to me. "I've had my phone changed three times. The bugs on the line got so I couldn't hear anything except for a tape clicking off a reel. I was in the Swedish Air Force, in communications. I know the sound of a tape needing to be recycled when they roll off the wheel. So sometimes I'd get sarcastic. I would say into the phone to whoever was working the bug, 'Would you please get my new tape secured and functioning so I can continue my conversation?' Finally, Gulve says, the phone company sent out a man to check on these strange noises. The repairman called the main office and Gulve says the office told their man that the mobile home's phone was not hooked up to the main trunk. Gulve picks up the exchange from there:

"We don't know where your wires are going, sir," the repairman said, "but they aren't going to where everyone else's go." "They're going to the FBI," Gulve says. "You in trouble?" "No. The FBI is."

## Pact and Ready



Jeff Smith

JEFF SMITH

Imagine the San Diego Padres of a few seasons back — last place in their division and sinking — and you have the Washington Senators of the middle Fifties. Well, sort of. The Senators, believe it or not, were worse. Along with the cynically named Kansas City Athletics, the Senators played baseball as if they were a Little League team that had found itself elevated mysteriously to the status of an American League organization. Little more than fodder for the voracious New York Yankees, the Senators always lost — and they never even did it with style. The forlorn souls that made up the Senators' line-up were so bad, rumor had it, that the best pitchers were offered jobs throwing batting practice for minor league teams. The Senators were so bad, in fact, they

were eventually exiled to Minnesota.

Yankee-Senator games of the mid-Fifties were more demolition derby than baseball. They were like watching a fly with Newfoundland. And there were those hapless Senator fans — Douglas Wallop among them — who surmised that no force on earth could ever combat the carnage to baseball that occurred every time the deadened Yankees visited the nation's capital. So Wallop, whose name suggests both round-trips and the manifest destiny to bring them to Washington, D.C., wrote a book called *The Year the Yankees Lost the Pennant*. In the book, which became the source for the musical *Damn Yankees*, a half-crazed Senator fan named Joe Boyd makes a pact with the devil. Boyd becomes young Joe Hardy, a superstar of Mike Schmidt/Dale Murphy proportions, and he leads the Senators to the pennant. In return for a summer of glory and vengeance, Boyd must lose his soul to the one

power apparently strong enough to overcome the mighty Yankees.

Now, there have been Faustian pacts with the devil since the early Renaissance. One usually surrendered one's soul for knowledge, the secret doings of the universe, or excessive experience — over-reachings all, for which an eternity in hell seemed an even trade at the time. But a pact for a lowly pennant, not even a World Series victory? For the Senators? How the concept (or maybe it was mankind) had fallen by 1955 when *Damn Yankees* hit Broadway. And in the musical, even the devil himself is part-woman. Once the proud Mephistophiles of Marlowian horror, the devil in *Damn Yankees* is a squeamish, insecure imp — more hanger-on than heaven-rattler — who longs nostalgically for the days of "gore" and who lazily allows Joe Boyd to include an escape clause in their contract. An inept demon, to say the least. As a fire-and-brimstone theological treatise, *Damn Yankees* just doesn't cut it one whit. As a tiffy musical, currently being given a fine staging by Theatre East, however, it works wonderfully well.

The main reason for the success of this production is actor Ray Walston, who recreates the role of Mr. Applegate (the devil) he performed twenty-seven years ago in the original Broadway version of *Damn Yankees*. Walston's Applegate won him a Tony Award for "Best Male Musical Comedy Star" in 1955, and his re-creation at Theatre East shows why. His devil has a suave, assured, Fred Astaire-like surface, beneath which is a messianic of personal, human foibles and fears. Where his ancestors could make life (and death) miserable for humankind, Applegate's best trick is a cheap flourish: a flaming cigarette, which he performs on several occasions just to prove (to himself?) that he hasn't lost his touch completely. Walston is certainly devilish enough. In a subtle, understated manner, his depths of character do suggest a glimpse of Samson power, but Walston's devil combines the fiendish side of his character with enough likable traits to make Mr. Applegate, ironically, the most human character in the musical.

The production by Theatre East has several other strengths as well. Director Jack Busch and choreographer David Massey keep the energy levels of the musical consistently high. And even amid major changes of Stuart K. McDaniel's precisely detailed, 1950s set design, the production's clip is brisk. Massey, in particular, has shaped the male chorus (the bumbling members of the Senators) into a tight, nay daring dance unit. In lively musical numbers like "You Gotta Have Heart" and "Shoeless Joe from Hamelin Mo," the male chorus — led by talented Chuck Stanton and Rick Ogata — not only dance splendidly, some of its members also cutup like hard-hat line drives across the stage into the strong hands of their peers. If the real Senators were co-ordinated as well as are Massey's dancers, there would have been no need for Wallop's book, and the musical that followed it, in the first place.

The plot of *Damn Yankees* has some flaws (no one explains to Joe's wife Meg, for example, why her husband has disappeared, and she asks no questions when he returns mysteriously at play's end, one would assume Meg would have at least one or two stray feelings about that subject). But the cast of the Theatre East production has few. Stand-up comedian Sid Gane is a delight as Benny Van Buren, the Senators' duncel of a manager whose intelligence quotient is roughly equivalent either to that of an ignorant rock or to the combined IQ's of the Miller sisters, two dimwitted but supremely loyal fans, played to the comic hilt by Carole Margret and Sue Mosher. Mark Stevens, a slender, handsome, and as the older and younger lovelies, both perform capably. Kristina Martin demonstrates her versatility as Gloria, a manic typist-turned-sportswoman who is a far cry from the regal Genevieve Martin played well in Theatre East's recent production of *Camelot*. And Nancy Tygett is adequate as Lola, Mr. Applegate's sultry surrogate for Mephistophiles' home-wrecking feline of Troy. The rest of the large cast, dressed in designer Gregg Bergman's appropriately Fifties costumes (with many of the women wearing appropriate color-clashing wigs), is solid.

As is the Theatre East production in general. In some ways a dated musical — the travails of the Washington Senators is hardly a household concern — the show is enjoying a successful revival at the East County Performing Arts Center in El Cajon. And while Ray Walston and his devil Mr. Applegate are here, maybe Mr. Applegate should unbleed on down to Jack Muskey Stadium and have a chat with Steve Luzzano, Terry Kennedy of the Padres. On second thought, given their performances of late, maybe he already has.

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# TALES OF MANY FANGS

By Kathryn Phillips

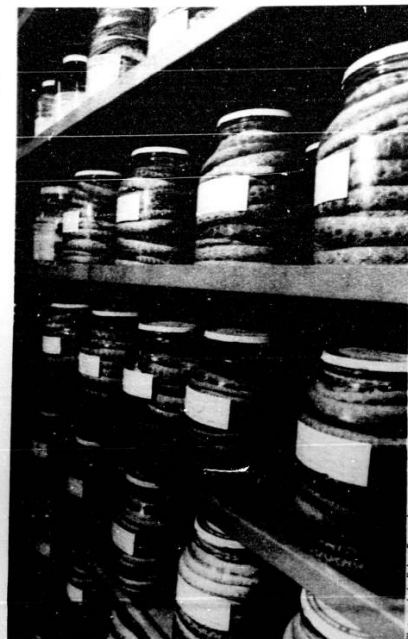


A friend tells the story of her brother's encounter with a rattlesnake in Baja. He was camping near some springs, around which were built two-foot-high stone walls to hold the water in small pools. He leaned over one wall to drink from a pool and as he was leaning he saw what appeared to be an insect lodged in a narrow opening between the wall's stones. He looked again, realized the insect was actually a snake's tongue shooting in and out of its mouth, and then heard the snake rattle its tail. It was warning that the snake was frightened and might strike — a warning that meant that within seconds the snake could try to bury its fangs in the boy's face and inject venom that would surely rush to his central nervous system, cause his face to swell so much he couldn't breathe, and possibly kill him before he could get to the hospital. Wisely, my friend's brother decided he wasn't thirsty anymore and moved from the spring.

Several years later my friend and her brother were camping near Yosemite. This time, on a day hike, they decided to climb to the bottom of a pit. On the way down, my friend wondered how she would ever

climb back up the sides of the pit were steep, almost perpendicular to the ground. As soon as she reached the bottom of the pit and walked a few feet, a group of three or four snakes scattered out of her path. She barely glanced at the snakes, didn't even want to determine if they were harmless, the thought that they might be harmless didn't cross her mind until she was back up the side of the pit and looking down at it again from the cliffs above. The climb, she recalls, seemed to take only a few seconds.

Rattlesnakes seem to be nature's way of spicing a trip to the backcountry of the Southwest with the potential for panic. Few animals are as universally disliked, feared, scorned, attacked, and maligned by humans as rattlesnakes. Desert drivers who otherwise steer clear of animals crossing the road have been known to aim for rattlesnakes. The rattlesnake has been the butt of so many unflattering myths and caricatures through history that in many people's minds the sly-faced serpent seems to be the embodiment of the devil himself. They make girls scream, men freeze, boys cry, mothers mad, dogs bark,



Natural History Museum collection

and Van Wallach ecstatic. Wallach is atypical. Even local herpetologists — people who study reptiles and amphibians either as a career or a hobby — point to Wallach as being more committed than most to his love of snakes, particularly venomous snakes. "They're so beautiful and mysterious and — oh, there's just nothing as beautiful as a snake," he almost crows. As he talks, he clasps his hands in a prayerlike position beneath his chin, reminding one of Dorothy telling the Wizard of Oz of the beauty of Kansas, an opinion which, like the attraction of snakes, kindles debate.

For most of the past ten years Wallach has spent nearly every spare moment collecting and studying snakes. He has worked at odd jobs, teaching English in Africa, caring for houseplants in America, only as much as necessary to pay rent and buy food. He is thirty-five, but seems much younger, the way people do when they talk unthinkingly about a subject that intrigues them. A few strands of gray in his hair and lines around his eyes seem to announce periodically that this is an adult talking, not someone's teen-age brother.

Just as one might expect a rattlesnake to do if it could talk, Wallach rolls his L's when he speaks.

On a recent evening, Wallach sat in a workshop at San Diego State University, leaning over a table where a dead dove water snake sent by a Russian museum was stretched under a light. The room resembled a library in that there were shelves lining the walls and running down the middle of the room, floor to ceiling. However, instead of books, the shelves were covered with gallon jars full of alcohol and dead, coiled snakes and lizards. Each jar was labeled with the reptile's origin and species. Most of the snakes were sent back to the United States by Wallach while he was in Africa, Central America, and the Philippines — places he lived primarily to study the local snakes. In part because of "s interludes to study snakes elsewhere, it is taking Wallach about three times longer than is standard to earn a master's degree in herpetology. He says he has plenty of time.

Wallach had neatly pulled aside the snake's skin and pinned it down to reveal the reptile's interior. His primary project is



Southern Pacific



Red Diamond

studying snake lungs to gather information about snake evolution. Each time he dissects a snake, he measures and records the size of each lung, and where it lies in the body. He would like to become the world expert on snake lungs. He would like to be in snake lungs when Lawrence Klauber became a rattlesnake.

Klauber, like Wallach, had a special fondness for rattlesnakes. In 1956 he published what is still today the herpetologists' bible on rattlesnakes, a two-volume, 1476-page work that details almost every aspect of a rattlesnake's life that is known to humans. Klauber, like many herpetologists, did his research in his spare time. During working hours, he was at San Diego Gas and Electric Company, working his way up from salesman to chief executive officer until he retired in 1953. When he died in 1968, he left a library of 1400 books and 19,000 pamphlets about reptiles to the Natural History Museum. He also left his collection of 32,000 preserved reptiles and amphibians.

Like Klauber, Wallach developed his interest in snakes while growing up in San Diego County. The red diamond rattles-

nake became one of Wallach's favorites. That it was poisonous became one of its main attractions. "If all snakes were harmless, they'd be like lizards or worms," Wallach says. To be a lizard, as far as he is concerned, is to be ugly and boring.

In anatomy there are thirty-one species of snakes. Of those, only six are dangerous to humans, and all six are rattlesnakes. In San Diego County, harmless snake types outnumber rattlesnakes nineteen to four. The four rattlesnakes are the red diamond, the southern Pacific, the southwestern speckled, and the sidewinder. The red diamond is, as the name suggests, a rusty red color. The others are varying tones of browns and grays and black, applied in splotches and patterns. The red diamond, "serp" in Pacific, and southwestern speckled grow to about three to four feet long and are thick bodied. The sidewinder is smaller, averaging about two to three feet in length. All of them have heads with prominent jaws, and no eyelids or lips.

The boundaries for what parts of the county each rattlesnake roams are rough and indefinite. All of the rattlesnakes pre-

fer to live where people don't, in areas where rodents for eating, and rocks for shade and for hiding from predators, are plentiful. When bulldozers move into an area to flatten it for a housing project or road, the rattlesnakes scatter and often have no place to go but to a neighboring housing tract. For most people in San Diego an encounter with a rattlesnake will only occur because the snake has become displaced and is making a last-ditch effort to find a new home. People are usually more tolerant of rodents than rattlesnakes in their back yards, and the snakes end up getting their heads sliced off with shovels, while the rodents multiply.

The southern Pacific and the red diamond are the most common types of rattlers seen in the coastal areas, though they are also found throughout the county where chaparral covers the hillsides and canyons. Southwestern speckled rattlesnakes tend to roam in the interior of the county, particularly in rocky regions, and the sidewinder is more commonly found in the eastern edge of the county where there are large sandy areas. All of these snakes are more likely to be seen in the

springtime, when they roam in the evenings in search of a mate, or in the fall, after the baby rattlesnakes are born. They hibernate for about four months in the winter, and in the summer, though not hibernating, the rattlesnakes are fairly inactive because of the heat. Like all reptiles, the snake controls its temperature by moving in and out of sun and shade. At the height of the day in the summer, for example, a snake will stay in the shade until the late afternoon and evening, when it slides across the desert to be near water.

For Wallach, who cannot remember a time when he was not in love with snakes, it is difficult to imagine being afraid of a rattlesnake. Just like people, they have individual personalities, he says. Some are scrappy, some are docile. He describes the red diamond as a docile animal and he has made pets of them in the past by slowly training the snake to accept the feel of a human hand on its cool, smooth skin. He has also made pets of more deadly cobras and vipers while living in Africa. Where most people would carry a photo of a friend or relative in the clear plastic,

(continued on page 20)

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# FANGS

(continued from page 19)

covered slot in their wallet, Wallach carries a photo of Aphrodite, a gibbon viper pet currently staying with friends in New York. The viper is so deadly it is not allowed in California, but Wallach has never hesitated to handle her or any other snake, a characteristic that even other herpetologists consider foolhardy because of the potential hazards of the snake's bite.

If rattlesnakes weren't natives, they probably wouldn't be allowed in the state either. As it is, they aren't allowed to be

kept as pets by anyone living in San Diego County. It unnerves people to know their neighbor has a rattlesnake that could cross into their yard, and the county considers such a pet an unlawful hazard.

Each year in the United States, several thousand people are treated for snakebite. Only about four people die from rattlesnake bites, a person is more likely to die from stepping in a bathtub than from meeting a rattlesnake. Thirty percent of all snakebites occur on the fingers and hands, Wallach says. Twenty-five percent of all snakebites result from victims picking up an object that a snake was under or near. A lot of bites occur only because the victim was teasing or intentionally handling the snake. Snakes hate people and will try to

flee before they fight, but when a rattlesnake thinks it has to fight, it does so with a pair of fangs that are hinged and sit in the front part of its mouth. When the snake's mouth is closed, the fangs lie flat against the roof of its mouth. When the snake opens its mouth wide, which it does instinctively as it strikes a victim, the fangs stand perpendicular from the mouth roof. The fangs act as hypodermic needles—when a rattlesnake bites, venom is sucked into the base of the fangs flows through to the tip of the fangs and into the victim. Herpetologists believe rattlesnakes can, as a sort of self-protection mechanism, control the amount of venom it releases each time it bites. If all the venom were released with each bite, a snake could be left helpless

until its body produced more of the poison. The venom, Wallach says, is a yellowish fluid that is practically odorless and tasteless, but very toxic. (Dried venom can retain its toxicity for more than fifty years.) The fluid is composed of proteins that can speed up chemical reactions without themselves being used up or changed in the process. "This is why such a small quantity of venom can produce such devastating effects," Wallach says. "The venom components continue to break down tissues and cells but are in no way affected themselves."

Before a rattlesnake strikes, it will often, but not always, swing its tail back and forth in short quick motions, stirring a noise that sounds sort of like a flock of

vicinads. Attached to the end of its tail is a series of modified scales that form rattles, giving the snake its common name. Even newborn rattlesnakes have the beginnings of a rattle, and as they shed, which can be two or three times a year, new sections of rattles are added. Herpetologists aren't certain why a snake rattles when it does. It could be a warning to other rattlesnakes that danger is near, it could be a method of frightening potential food, such as a rodent, into a sort of frozen state of panic, or it could be for doing what it seems to do best, especially where humans are concerned: frighten possible predators into leaving the snake alone. The snake doesn't have to rattle its tail to strike, and if it's surprised by, say, a boot coming down

over a boulder and on its body, it probably won't rattle before it digs its fangs into the offender. A rattlesnake usually can't see its victim very well because of its poor eyesight, so it relies on a sophisticated heat-sensing system located in two holes on either side of its head between its nostrils and eyes. These organs are unique to venomous snakes that are members of the pit viper family. With them, "rattlesnakes can detect objects which are either warmer or cooler than their surrounding environment and they can register temperature differences as slight as .005 degrees Fahrenheit," Wallach says. With the heat vision, a rattlesnake can determine how far away a victim is and where to aim to strike

successfully. Not every strike successfully injects enough venom into a victim to kill it. When a snake is dealing with a rodent, the goal is to knock the animal out as soon as possible so the snake can eat it. When it strikes a human, the snake just wants to make sure that when the tangle is over, it can slither away unharmed. If a snake has used some of its venom within a few hours before striking another victim, it is unlikely to squirt as much venom into the new victim as it would have if it hadn't eaten recently. If the fangs don't get a firm grasp of the victim, if they get tangled in clothing or stopped by a heavy leather boot, they won't effectively inject all the venom the snake releases.

How effective the venom will be in harming a rattlesnake's victim depends partly on the size and physical condition of the victim. Children are at greater risk than most people if they are bitten, because their bodies are small and it takes only a short time for the blood to circulate to the heart. When rattlesnake venom enters the blood stream, it can scrape potassium from the walls of the veins, leading to a potassium overload on the heart; it can cause blood to leak from capillaries and collect in purple patches under the skin; it can prompt internal organs such as the heart, lungs, kidneys, and intestines to hemorrhage; it can prompt a dangerous and sudden

(continued on page 22)

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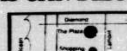
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# FANGS

snake lands a bite in a million blow that sends a jolt into a chain of nerves. About two years ago a gardener at the Veterans Administration Hospital in La Jolla encountered a rattlesnake while he was working. The snake struck and bit the gardener in the arm, sinking its fangs into a major artery leading back to the heart. The venom traveled through the circulatory system in no time, and ultimately killed the gardener. Estimates of how many rattlesnake bites there are in the county vary from about fifteen to as many as forty or fifty a year.

Deaths from the bites are rare, though. So fearful are people of rattlesnake bites that a large load of folklore has developed about how to care for a snakebite. For years whiskey was the prescribed treat-

ment, just as it was for most ailments involving pain. The drink got to be known euphemistically as snakebite medicine, and whether or not a snake bite was within a hundred miles of a human settlement, people took generous amounts of the medicine as a preventative. Another treatment, which required more imagination than whiskey, was to place the arm and body of a recently butchered chicken against a fresh bite, repeating the process several times until the victim recovered or died. There is no evidence that this method does more than kill the chicken inventory.

Gerald Crenshaw, an East County doctor who treats snakebites, says the best thing a person can do when bitten is, if the bite is on an arm or leg, place a snug band above the bite to decrease the blood flow in the large veins and arteries leading to the bite. This does not mean applying a tourniquet, which could cut off the blood flow and leave the victim with a permanently useless arm or leg. With the band applied, the victim should get to a hospital, while at the same time trying to keep the affected part of the body at a level higher than the heart to discourage blood from flowing at a normal rate into the affected area and getting contaminated.

At a hospital, doctors administer antivenom. Most antivenoms have been made from the purified blood of a horse that has been injected with snake venom. Some people are allergic to the horse serum, so doctors have to administer steroids and antihistamines in hopes of slowing down the venom's effect. Without any treatment, an adult victim of a snakebite may survive, but still risks severe scarring of the blood vessels, which can cause other disabilities later.

In more than forty years of collecting and studying rattlesnakes, Klauber was bitten only three times. Each time, he said, it was because of his own carelessness, a sudden move or inattention to how he was holding or approaching the snake. Wallach has had at least twenty rattlers as pets over the years and has never been bitten by one, though he has been bitten by African vipers and a cobra.

The best way to avoid a rattlesnake bite, Wallach says, is simply to stay out of the snake's path. A few ways to do this include carrying a walking stick when hiking in the backcountry to use to make noise and give the snakes time to scatter while you walk down a trail, never walk barefooted, avoid walking around after dark when the snakes are most active, and always watch each step. Also, always watch where you put your hands when climbing around rocks.

There's a saying that it takes a snake until the sundown after the day it was killed to die. Like most sayings about snakes, this one is an exaggeration, but it's based on an odd phenomenon. "Snakes have a remarkable tenacity for life—muscular and nervous reactions continue for several hours after death," Wallach says. "A decapitated rattlesnake head can still bite and inject venom up to an hour after death, and its heart will continue to beat for two days. Injured snakes are particularly dangerous, often savagely attacking in their anger or pain, and even when chopped in half can pursue their attacker."

Of course, such cases are rare, but many a dead rattlesnake has caused as much panic as a live one. A friend once lived in a neighborhood that bordered Rose Canyon, an area flat, for thousands of years, has been home for rattlesnakes, just as might be expected, as more homes were built around the area, rattlesnakes started showing up in the backyards that had, before development, been their homes. One day my friend encountered a rattlesnake in her yard, and, not being one to be easily in-

timidated, she fetched a shovel and beat the stunned animal on the head. Then she did what seemed at the time to be the most logical thing: she threw the snake in the trash can. Unfortunately, when the trash collector arrived, he wasn't prepared to find a snake. He lifted the lid of the can as he normally would, got ready to throw the contents into the trash truck, caught a glimpse of the snake, and then dropped everything and ran.

Shortly after that, my friend received what she terms as a nasty note from the city, as did her neighbors up and down the block. Do not, the note said, put snakes, dead or alive, in the trash cans, or city service to offending homes would be stopped.

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# Progress Report



Dennis Bailey, Diana Soriano

JONATHAN SAVILLE

The San Francisco Opera has completed its second summer season, which, like the first last year, consisted of five productions. There are only two important opera companies in California — San Francisco and San Diego — and it is only natural for those of us concerned with opera here to regard the San Francisco productions not only for their own intrinsic interest but also in relation to what we see and hear on our local operatic stage. This is particularly so since the repertoires of the two companies, being based mainly on established classics, frequently overlap. In general artistic terms, there can be no doubt of the San Francisco Opera's superiority. It belongs with the world's major opera houses, with the Metropolitan, the Chicago Lyric, Vienna, La Scala, Covent Garden. San Diego falls in a different category altogether, one which includes the New York City Opera, the Houston Opera, the Seattle Opera, and the numerous provincial opera houses in Italy and Germany. One of the big differences is money. San Francisco traditionally spends a great deal more on mounting a new production than San Diego can afford to do. The staging is more elaborate, the appearances of the most famous singers are more frequent,

there are more operas, more performances, and a superb house which (unlike San Diego's Civic Theatre) belongs to the opera alone. Another difference — and a crucial one — is the audience. The knowledge and sophistication of the San Francisco audience are remarkable. They know their operas, they know when to applaud, they exhibit a refined critical judgment in their response to various singers, and they are open to operatic experiences of diverse kinds. There is, of course, a considerable core of similarly sophisticated opera-goers in our city, and their numbers seem to be growing all the time. But there are also many members of the San Diego audience — a relatively large proportion — who are discovering opera for the first time, or who attend because it is fashionable to do so, or who have narrow and rigid ideas about what is and what is not acceptable on an operatic stage. San Diego grows restive at Strauss's *Elektra*; San Francisco — at least part of it — is willing to take a chance on Reimann's *King Lear*. It is also willing to take a chance on Stravinsky's *The Rake's Progress*, far less daunting a work than the terrifying *atonal Lear*, but one which one cannot yet imagine even the intrepid Tito Capobianco daring to put on before the San Diego public. The production of the Stravinsky opera during the current summer season also il-

lustrated one of the particular strong points of the San Francisco Opera: the artistic unity that comes about when the entire production — staging, singing, conducting — is governed by a central concept, a coherent vision of the opera's meaning and style. There have indeed been such productions in San Diego (*I Lombardi*, *The Love For Three Oranges*, *The Daughter of the Regiment*, *Rosalia*), and San Francisco productions occasionally suffer from randomness and disintegration (last fall's *Il Trovatore*, for example). But the unity of the San Francisco *Rake* was really extraordinary, even for a company which evidently prides itself on that quality.

The central concept was pastiche, in which irony and sincere admiration were inextricably and fascinatingly mixed. This concept is already inherent in the libretto and music. Stravinsky and his librettists, W.H. Auden and Chester Kallman, set out to write a modern opera in an eighteenth-century idiom, or an eighteenth-century opera in a modern idiom (the equivocation suggests the special, odd flavor of this work). Basing themselves on William Hogarth's series of etchings about the debauchery and self-destruction of a rich young man (1733), on the Faust legend, on the eighteenth-century operatic style with arias separated by recitatives and harpsichord accompaniment, and above

all on Mozart's *Così fan tutte* (1790), these twentieth-century artists created a work which, while on eighteenth-century themes and in an eighteenth-century atmosphere, could not belong to any but our own era. Yet they did not achieve this transformation by mockery of bygone operatic conventions, nor by introducing clever anachronisms, nor by artfully speaking in any but their own natural voice. This is a moral tale extolling the Enlightenment virtues of modesty, sympathy, simplicity, and the tender heart, and it required no posing in costume for Auden to express such ideals as his own. Similarly, Stravinsky is not attempting to sound like Mozart; it was simply the case that by 1951 one of his natural languages had come to combine the structure, lyricism, and grace of Mozart with the acerbic harmonies, the agitated rhythms, and the clarity and color of orchestration which had been part of his own style for close to half a century. If this is pastiche, in the sense that behind the libretto and the music we continually sense the presence of eighteenth-century forebears, it is not only a renewal of an old manner but also the invention of a unique new one.

The sets and costumes for the San Francisco production were by the idiosyncratic English artist David Hockney, since 1975, when Hockney created them for the Glyndebourne Festival, they have also been set in at Milan's Teatro Lirico and La Scala. Hockney's notion, which seems to have been an original one, was to make the production a visual pastiche of Hogarth, just as the opera itself was a literary and musical pastiche of various eighteenth-century styles. Yet he approached the idea of pastiche with the same kind of ironic sincerity that characterized the composer and librettists: speaking in Hogarth's language, he seems to have discovered that he was also speaking in his own. Virtually every element in the design — sets, costumes, deep curtain, even minor props — is a transformed blowup of something to be found in one of Hogarth's numerous etchings. Furthermore, the ironically self-referential quality so characteristic of twentieth-century art appears as a pervasive — indeed as the central — stylistic trait in these sets. Auden and Kallman, with their vocabulary, rhythms, inversions, and rhythms, proclaim that they are modeling their verse on eighteenth-century predecessors; Stravinsky adopts the recitative and the harpsichord accompaniment for precisely the same purpose; and Hockney, aside from his direct imitation of details from Hogarth, adopts the cross-hatching that is a necessary technique in the Hogarth etching as a basic aesthetic device in everything we see on stage. Magnified cross-hatching is everywhere — on the backdrops, on the furniture, even on the slightly off-shaped bottle that stands on Tom Rakewell's table. We are told without any qualification that the sets are pastiche, and

the artist indicates to us quite precisely that the source of these witty imitations is in another field of the visual arts. What was natural to Hogarth's medium has been denaturalized, displaced to another context, and consequently made into an aesthetic object itself.

Pastiche, imitation, self-referential irony, preoccupation with style — how very form-ridden it all seems, as though art were only about art and not about life. But *The Rake's Progress* is in fact a deeply touching work of theater, one that exposes and evaluates the human condition and makes us aware, both intellectually and emotionally, of some home truths about ourselves. Tom Rakewell is any young person who cannot distinguish between

true and false values, who is drawn to a life of superficial pleasure, material comfort, and self-escaping external excitements, even though he knows that a tender, concerned, lasting, mutual love is far more important in anyone's life than the titillations of loose sex or the accumulation of elegant or gaudy objects. Anne Trulove, who remains true to him throughout his dissipations, his absurd marriage to Baba Turk, and his final insanity, is his better part, whose clarity of vision, steadiness of purpose, and soaring tenderness are exquisitely conveyed in the music Stravinsky has composed for her. Nick Shadow, the devil who tempts Tom to his debauchery and his doom, is the darker self within each of us, the selfish will, the seeker after

immediate pleasure without commitment to another person, an institution, an idea, the future, or anything outside of oneself and the present moment's opportunity for gratification. Tom's descent is poignant because it is a descent any of us might make, and the agonized trend and helplessness of his ultimate madness — among the lunatics in Befflam, isolated in Hockney's brilliant design each in his own box, or pew, or grave — inspired both librettists and composer to some of the most deeply touching inventions of their artistic careers.

In the San Francisco production, deftly conducted by David Agler, the outstanding singers were Diana Soriano, as a beautifully pure and compassionate Anne, and

Donald Gramm, whose suavity and perfect decorum as the diabolical Nick Shadow were impressively communicated by his rich dark voice and the shapeliness of his phrasing. Mason Damm was delicious as the talkative, bearded Baba. The only notable defect of what was otherwise a stunning and unforgettable production was Dennis Bailey's Tom, for Mr. Bailey seemed to be exerting so much force in an attempt to focus his voice properly and to cope with a wobble that he had no energy left to make Stravinsky's music for this opera sound like what it is: a true operatic lyricism, expressive and well formed, in the line of the great operatic composers whose tradition this arch-modernist culminated. □

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## Sated, Bloated, and Noted



ELEANOR WIDMER

I accept change with difficulty, and though I applaud risk taking, to me continuity has precedence over adventure. Therefore I let out a sigh of despair when a good restaurant fails, or for whatever reason vanishes. In recent weeks the Bratliner in La Jolla became L.J.'s Restaurant, La Normandie in Pacific Beach metamorphosed into Jacques, and Java Muri in Carlsbad is now La Maison du Lac. In this dizzying round of changes I am delighted to announce that La Semaine Culinare, the three days of gourmet meals served in El Biazcocho Room at the Rancho Bernardo Inn (telephone 277-2146), has just completed its third year and gives every promise of continuing indefinitely.

For those not acquainted with the event, the meals are prepared by two chefs, Christian Gaboret, who comes here from Tours, France, just for the occasion, and Jacques Cornelis, head chef of the Rancho Bernardo Inn. The fixed price this year was seventy-five dollars per meal. Each chef prepares three courses — the seventh consists of cheese — and nearly every course is accompanied by a different wine.

Rather than go through each item of the two menus that were offered in sequence, it seems more feasible to write of the highlights. During the two nights of remarkable dining, I found that the first three items

were invariably the most satisfying. Whether this stemmed from my capacity early in the evening as opposed to my glassy-eyed state and dulled palate toward the end is a moot point. But anyone interested in the aesthetics of dining would have to applaud the fish and seafood dishes as well as the terrines.

Terrines are dishes in which the pulverized ingredients are baked in earthenware pots and then cooled. They are distinct from pâtés because they are baked first, cooled with a weight pressed against the ingredients, and then sliced. The two terrines offered were altogether marvelous. The first, prepared by Chef Gaboret, consisted of duck and wild mushrooms (*mousseline*) surrounded by a delicate sea of pureed fresh red bell pepper sauce. Noted for his terrines in his restaurant in Tours, Bruno Des Sept, Gaboret's duck terrine was no exception — smooth, light, without any hint of the high fowl taste that a less skillful duck terrine could possibly produce. Last year Chef Gaboret had not quite mastered the bell pepper sauce, but this year both its color and texture were in perfect harmony with the terrine. No less noteworthy as a summer to both palate and eye was the two-fish terrine prepared by Chef Cornelis, piled layered with avocado and concluding with a layer of salmon. Superb.

This year both dinners offered salads that were seafood dishes, not tossed green salads. One was a salad of crayfish (re-

viewers) prepared with saffron, slivers of mushrooms, and topped with salmon eggs; the other consisted of lobster, watercress, and fresh raspberries. Both had integrity and beauty.

Following the terrines and salads came the fish *lotte*, a fish imported from France that was prepared with a cream-garlic sauce and served with fresh tomato purée, and Saint Pierre, with wild mushrooms and saffron. To *lotte*, analogous to sea bass, was interesting because it is not readily available in this part of the country. The Saint Pierre was my personal preference because it wasn't as chewy as the *lotte* and suitably vanished down one's throat efficiently.

Now it stands to reason that after one has had terrine, a seafood salad, and fish, any diner would be sated. No matter how much one paces oneself, sips wines, eats slowly, there are limits to gastronomic capacity. I could have quit right there, concluding the meal with a crisp and well-tossed salad. Last year the diners concluded their palates with sorbet, which I regarded as a provincial touch. This year we paused between the first and second half of the menu with Shrimberg Blanc de Blanc champagne. As I was sipping this dry wine, I thought with alarm of the fowl and meat dishes yet to come, not to mention the cheese and dessert. I took a deep breath, told myself, "This is a once-a-year experience," and pressed on.

The two fowl dishes, both prepared by Gaboret, were stunning in quality, and unlike anything available on ordinary menus. The first was breast of pigeon prepared with the pollen of flowers (the latter is available at health food stores). The second was breast of partridge combined with crayfish. The pigeon did not captivate my taste buds, possibly for reasons intrinsic to the bird; it has neither the tenderness of quail nor the impact of duck. In fact, it's a mile tough. The breast of partridge, on the other hand, was tender enough, but the dish wasn't synthesized — the fowl didn't combine well with the seafood. Some Chinese restaurants will serve chicken with shrimp, the poor person's version of this dish, and my feelings are that one flavor contradicts the other. The closest one can achieve in complementary tastes would be to combine partridge with w.d., though combinations aren't necessary — the partridge could have been prepared with a julienne of vegetables. While Chef Gaboret is to be applauded for embuing us to try pigeon and partridge, the dishes simply didn't take wing and fly into our gourmet hearts.

The laurels for the second half must go to Chef Cornelis, who prepared one of the best lamb dishes I have had anywhere — filets or rounds of lamb served in a time sauce prepared from veal stock, the dripping of the lamb, and fresh herbs. The lamb itself cost approximately thirty-five dollars a pound, so it was of a quality that

we rarely have the occasion to encounter. Bet the garnish of tiny slivers of lime plus the sauce itself was nothing short of material. I could live an entire lifetime without ever eating beef, but at times I find myself longing for lamb. However, I fear that I have been spoiled forever by this lamb dish. Chef Cornelis' filet of venison was extremely fine, especially in conjunction with thin half moons of apples topped with lingonberries, but his lamb was state of the art for quality of product, preparation, and presentation.

No expense was spared in the vegetables. We were presented with *haricots verts*, the imported French version of string beans, and individual soufflés — one parsley, the others celery and carrots — that were astonishing in their delicacy. The desserts were beautiful: a layered fresh peach pastry surrounded by *crème anglaise* and fresh raspberries, and *profiteroles* (cream puffs) stuffed with fresh orange sorbet and fresh orange slices. Both desserts were garnished with fresh mint, and both dinners concluded with coffee, after-dinner liqueurs, and Lady Godiva chocolates. It was the first time I had to pass on the chocolates — I just couldn't manage one more bit of richness.

Anyone interested in gourmet food, food of the best quality, or dishes that are not available in San Diego, should try the Semaine Culinare, held the first week in August at the Rancho Bernardo Inn. The main fault with these meals is that there are too many dishes, too much to try and to encompass. Since this will be a continuing gastronomic event, I wonder if on one of those nights the management would consider a pared-down menu, say, half the number of courses, or even a lunch with a reduced menu. Since these dinners are given for three consecutive nights, with one of the menus repeated, it would seem feasible to try a smaller menu, with no more than four dishes. It is not simply the money, but the limitations on how much food one can eat. (I wish also that the Vago Cellars wines would be excluded as being unworthy of the occasion.) However, feeling sated or bloated is not a criticism of the product itself, only the amounts. At present there is nothing comparable to this dual-chef occasion, and even the near misses are noble ones. Many of us would have welcomed a large glass salad with nothing but a good dressing, an option I hope the chefs consider for the future.

Since I began by admitting how much I dislike change, I must conclude with regrets that Gus Rath Colchiste, director of El Biazcocho Room, is leaving to take an executive position with the excellent *hôtels* Jean-Pierre Leroux, the succulent *maître d'*, departs for a sister hotel in Newport Beach; and Jacques Cornelis will no longer be chef but the food director. These men provided the ambience and the integrity to make these dinners memorable. I salute them. □

## Off the Cuff

What rerun would you like to see again?



Debbie Delgado  
Student  
Lemon Grove

I love Lucy. It's funny and enjoyable to watch. I hate the new shows — they're all sex and they're not even funny. There was one great show where Lucy decides she wants new furniture. Ricky says they can't afford it unless she just happens to win it in a contest. Then Ricky makes up a contest that Lucy and Ethel enter. Fred calls Lucy and tells her she's won. Ethel is jealous but she still helps Lucy wallpaper her house. Lucy immediately tells her old furniture to a dealer for seventy-five dollars. He says it's junk. When they discover it's all a joke, Lucy has to get her furniture back before Ricky comes home. She ends up paying \$575 to get it back because the dealer claims they are valuable antiques. It is unbelievably funny!



Paul Lutz  
Unemployed Sheet Metalman  
San Diego

Barney Miller and MASH are the two best shows on television. I like Hawkeye's attitude. He's kind of off the wall but he makes a lot of sense if you think about it. They tell the way things are but they do it in a way that's humorous. If you didn't have a sense of humor in this world, it sure would be tough to get by. You wouldn't even talk people — you know what I mean. It's like Fish in Barney Miller. He's just straightforward, he doesn't say a lot, but when he does it's really to the point. They're great characters because they're so true to life. I can't handle the soap operas. My mother and my sister are all wrapped up in them.



David Mault  
High School Senior  
National City

Leave It to Beaver. It always seemed kind of true to life. I have an older brother and we were always like Wally and the Beaver — I tagged along. There was one great episode where Wally was going to have a party with the older guys so Beaver had to spend the night at Whitey's. On the way Beaver spots a billboard with a huge scapap that has smoke coming out of it. Whitey tells him it isn't real. Beaver climbs up the billboard and falls into the scapap and can't get out. The cops and fire engines come. Whitey runs home and tells his father, who decides not to call Mr. and Mrs. Cleaver and alarm them. But word travels fast and Ward and Wally drive over to see the dumb kid who was stuck, not knowing it's Beaver. When Beaver is rescued he's embarrassed and afraid he'll be punished, but Ward lets him spend the night at Whitey's after all.



Helen Reagan  
Nurse  
La Mesa

The Old Couple, that's my favorite — with Tony Randall and Jack Klugman. It's a clever show, it's subtle like Wally and the Beaver, and there's always a good plot between the pernickety one and the slob. I also like Barney Miller, Green Acres, and Archie Bunker, both old and new. Most of the new shows are not subtle, they're not smart, and they interplay young swinging types in a lot of sexual situations. It's not that I'm opposed to other lifestyles, but the shows themselves are terribly written and the plots are even funny. I've heard that there are a few good new shows, but to tell you the truth I haven't seen any of them. I'm sure I'll catch them the second or third time around.



Laurel Nurdyke  
Sales  
San Diego

The old Twilight Zone. They were scary even though they were in black and white. There was one episode I'll never forget. There's a rich little girl living in a big old house. She's spoiled and gets everything she wants. Her parents buy her a life-size doll that she abuses. One night the doll comes to life and calls the little girl out to the back yard and starts to whip her. You don't forget creepy stories like that. Another one was about a crazy scientist who creates a species of wild lizard people who use boomerangs with serrated edges. Then he puts two humans out into the swamp with them to see what will happen. The girl is always falling and twisting her leg. It's frightening, but I think they really fall back and slash their way out.

— Lin Isakry

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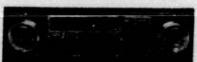
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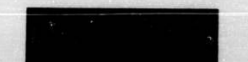
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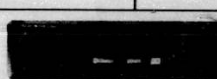
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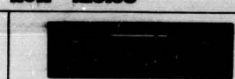
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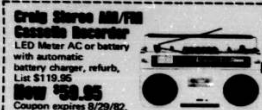
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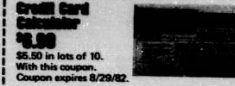
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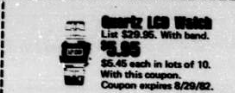
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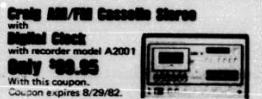
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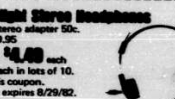
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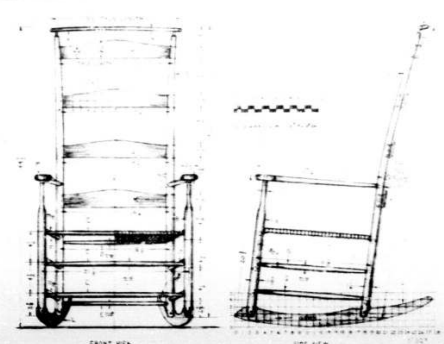
## Section 2

## Events, Theater, Music, Film

### American Legacy

Their communities — Alfred, Maine; Enfield, New Hampshire; Harvard, Massachusetts; New Lebanon, New York; Pleasant Hill and South Union, Kentucky; Watervliet, New York and Chas. — are abandoned, and only Sabbathday Lake, Maine and Canterbury, New Hampshire remain active. They themselves are gone — Brother Delmar Wilson (1873-1961) was the last male; only a handful of sisters are left. But the Shakers, members of the United Society of Believers in Christ's Second Appearing, are still remembered for their communal life, their values of simplicity and plainness, and, most of all, for the furniture they made. Their starback chairs (made in seven sizes) and rockers, built in drawers (86 of them in a single dwellinghouse in New Hampshire) and cupboards, sewing cabinets, and their

wooden peg boards and oval boxes. Their movement grew from the late 1730s, when Shakerism was founded in the U.S. by Englishwoman Ann Lee and eight followers, into the mid-Nineteenth Century, when there were more than 6,000 members in eighteen Eastern and Midwestern communities. The country's westward expansion was responsible for many new members: large families heading West often felt forced to leave some of their children behind, and the Shakers willingly took them in. Then, by 1900, there were only 100 Shakers left, and their numbers continued to diminish thereafter — not because of their doctrine of celibacy, but because of the Industrial Revolution and the rise of the cities, which led to the decline of agriculture and cottage handicraft industries that were the Shakers' economic base. Shaker-made furniture had its own rise and decline, from the so-called primitive period (circa 1790-1820), when it was plain, (continued on page 4, col. 1)



Arm-Rocking Chair (1825-1850) Drawing by John Kasey

### Collector Selections

The role of the art collector has been noted in a number of recent exhibitions, local and out-of-town. Most of these exhibitions have represented the big bucks of corporations, European nobility, and just plain rich folks who have accumulated important works and who are honored, or in some cases courted, with shows bearing their names in museums and galleries. A new show, which will inaugurate the new premises of the alternative gallery Pown Shop 2, considers collecting on a different level — that of the relatively affordable work of artists who may already be known in national circles, but whose names and prices have not yet risen into the artistic atmosphere. According to the exhibition curator, Patty

Aande, the intent is to foster the concept that anyone can collect art, and it was more or less by chance (if so, an interesting one) that the collectors are all gallery owners (Gary Ghirardi and Carol Koslos, Installation Gallery; Thomas Neumaier, Thomas Neumaier Gallery; Mark Quint, Quint Gallery) and a gallery director (Dennis Komac, University Art Gallery, SDSU). There are fourteen pieces in the show, by thirteen artists from San Diego and Los Angeles. All are contemporary; the earliest is dated 1975. The Ghirardi/Koslos selections include a painted wood sculpture by Michael Johnson; two small, beautiful acrylic-on-canvas paintings by Richard Allen Morris; a large Richard Sigmund acrylic on canvas of an asphalt street surface with a double yellow traffic line; and Right to the Point, 1968 (1981) by Ron Williams, a provocative (continued on page 4, col. 2)



### Santa Fe To San Diego

In 1972, pianist Alicia Schachter and her husband, educational film producer Sheldon Rich, visited Santa Fe, New Mexico, and were enchanted by the beauty of the town and its natural setting. The idea came to them to follow the traditions that had been established at such spots as Marlboro and Aspen, where these small towns had hosted the development of top-flight summer music festivals. In 1973 the Riches initiated the Santa Fe

Chamber Music Festival, which is now celebrating its tenth anniversary. Chamber music concerts, solo recitals, discussions, lectures, an ongoing program on the American composer in the Twentieth Century, and the presence of distinguished professional musicians — there have been the characteristics of the festival, which is now its weeks long. In addition to the weeks in Santa Fe, the festival has expanded over the past few years to lecture-long residencies in Seattle and New York City, in which the musicians follow their festival artists (a UCSD Extension workshop; phone 452-2320 to register; 12:15 p.m., lecture-demonstration on horn playing; 2:30 p.m., Bach concert (all in Sherwood Auditorium); also at 2:30 p.m., Schubert, Shostakovich, and Frank at the San Diego (continued on page 4, col. 4)



From the collections of Mark Quint, Gary Ghirardi, Dennis Komac

Photograph by Jim Galt















# READER'S GUIDE TO THE MUSIC SCENE

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

Three groups appearing in San Diego this week illustrate, in their very different ways, the problems that can arise when an artist becomes too closely identified with a particular, and artistically limiting, genre. Two of the three bands represent the painted-ladies school of rock and roll, wherein style and outward semblance take precedence over substance. The third, **Lords of the New Church**, takes the opposite tack, and by no mere coincidence is thus the most impressive.

The danger of self-destruction posed by the isolationism and inbreeding of certain artistic, political, and social movements is perhaps nowhere more evident or pronounced than in punk rock. One of the more bold-faced ironies of that movement's unwritten constitution lies in its sweeping denunciation of old-wave rock and roll. For while there is much validity in the assertion that the financially robust rock scene of the Sixties and Seventies promoted artistic flaccidity and a paralyzing complacency on the part of fans, it is also true that that scene's life expectancy remained high



LORDS OF THE NEW CHURCH

primarily because its direction and development lay in the hands of its prominent artists. The more visible rock artists of the last two decades created their audiences, which are composed of listeners eager to follow and emulate. In contrast, punk artists were the creation of their audience, which dictated to the artists those criteria by which their sound, appearance, antipolitical position, and overall relevance would be judged. This closed-shop mentality and audience tyranny has been punk's worst enemy for years, and has chased many promising musicians into less strident, hybrid forms of expression.

Two noteworthy figures in punk music in the Seventies, vocalist Siv Bators of the Dead Boys and guitarist Brian James of the Damned, exemplify the struggle of some punk

musicians to break the stranglehold of the punk milieu. Each, separately, found the atmosphere of punk's dogmatic social arena as stifling as the stale air in its clubs, and each recognized the need to move away from that scene to avoid artistic stultification. By 1980, each had progressed musically past the minimalist primitivism of their earlier efforts, and were seeking a sound more compatible with the advancement of their musical abilities. While both Bators and James had admired each other from a distance for years, it took Miles Copeland (head of I.R.S. Records and older brother of the Police drummer Stewart Copeland) to broach the idea of a collaboration. The result is **Lords of the New Church**.

It would be an oversimplification to claim that the Lords, as their name would

have you believe, are the vanguards of a new musical order. They are, however, plenty of evidence on their self-titled debut album that the Bators/James cooperative is capable of bearing some fairly pungent fruit. A group can choose one of two paths in its quest for originality. It can strike out for unexplored terrain, and thus, regardless of the artistic results, be spared from burdensome comparisons and associations. Or it can bring together so many influences that the reference points become obscured. The Lords have taken the latter approach.

Although *The Lords of the New Church* bears many of the earmarks of other punk/new wave albums, continued listening reveals that there is much happening between the staves that puts distance between this and seemingly

similar projects. There is the urgency of punk in the serrated vocals, venomous lyrics, and hard-charging guitars, but there are also helpings of Yardbirds-style psychedelic boogie, Ramones-style garage rock, and even heavy metal. The production mix betrays a conscious decision to move Bators's voice to the fore, and Bators answers the challenge with a tractable effort that is variously reminiscent of the late Marc Bolan, Tom Petty, Ray Davies, and even Jim Morrison.

But even Bators's commanding vocalizing would die on the vine were it not for lyrics that wittily vilify everything from movie stars ("I'm puttin' on weight for the Oscar... I've got a lust for glory and a tape machine... I'm living out Frank Coppola's dreams"), to rich bitches ("A black ride on Rodio Drive in your Pinnosol jeans... Freudian slips on suburban hips... make sure that you're seen"), to the current political scene ("There's a melting pot of lunatic fringe, seething with sedition... the streets of Portobello's extremes you'll only know what they want you to know... if voting could change things they'd make it illegal"). To the (old) Church ("A Roman is invading Britain after hundreds of years with a pope's star world tour amidst fanatical tears... anti-Soviet Polish priest was just the image they need/size control of the

(continued on page 10)



**CHUCK MANGIONE**  
TUE-AUG 24 • 8:PM



**JAMES TAYLOR**  
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**SCORPIONS**

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CONCERTS  
**Marc Berman** **Avulon**



One of the two groups in town whose futures would be in jeopardy was the **Stray Cats**. That's a strange thing to say about a band that became a cult favorite in its native New York before moving to Britain, where they were extremely big news right now. And my contention that this band's flame might be extinguished is not meant to imply that they're a flash-in-the-pan, quick-buck outfit that doesn't deserve prolonged success. On the contrary, the Strays are an solid, professional, and likable rockabilly band capable of updating and revitalizing this peculiar form of rock with a contemporary verve that sets them apart from its numerous competitors. No, my argument is not with the band, but with the music with which they have been identified. That rockabilly is a most ironic and ill-fated form of almost constructing purr is attributable to the fact that it flared up and burned out in a matter of a few years. It began with the 1954, Elvis Presley record in which

Like a number of present-day rockabilly bands, the Stray Cats fight this premeditation by claiming that they are *not* really a rockabilly band. But listening to the group's initial release, *Built for Speed*, renders such a disclaimer as unsubstantial as Eric Holmes's earnest declaration that, despite appearances, he is boxing "for the people" (where's my share of the gross, Eric?). True, the Stray Cats cast their rockabilly roots in a traditional dose of Chuck Berry-style rock and roll, but the combination that gives some of their tunes the raw, sloppy, dirty appeal of early Rolling Stones music), but one look at their exaggerated pompadours and one spin of *Built for Speed* reveal where the boys' hearts

and I was aware of a general relief on the part of club habitués that someone had finally brought a sense of humor to that morbidly serious, ruthlessly competitive scene. And while it was necessary to catch the band live to fully appreciate their whimsy, their first album, *Minimum Wage Rock and Roll*, at least captured the essence of their jive, the joke-s-on-us antics.

Realizing that the public will only laugh at a joke once, the Bus-Bays have redirected their energies toward proving that their music is not just a musical equivalent of a one-liner, and have released a follow-up album, *American Worker*, that says "But seriously, folks..." to their previous work. With its

In other concerts this week, the **White**, a Led Zeppelin-done band, will replace the originally scheduled Flying Burrito Brothers today, Thursday, at the San Diego Stadium Swap Meet. Later in the evening, the **Munroes** and **Incognito** **Rockers** will play at the Distillery East in Escondido; while the **Joe Perry Project** (Perry was formerly the guitarist with **Aerobatics**) performs at the Bacchanal. On Friday, "Jam 'n' Jam '82," a jazz festival of sorts, taking place throughout the Gaslamp Quarter district, will feature **Storm**, **Stones**, **Ther**, **Chicago Six**, the **Hal Crook**

**Fabian** (yoes, Fabiam) at the San Diego Stadium Swap Meet in place of the originally scheduled **Guess Who?** the **Marshall Tucker Band** and **Purple Prairie League** at the Lakeside Rodeo Arena; and the reggae double bill of **Gregory Isaacs** and **Roots Radic** at Macho's.

On Monday, the **Surfaris** ("Wipeout") and **Incognito** **Rochers** will entertain at the Rodeo in La Jolla. **Chuck Mangione** will be in SDSU's Open-Air Amphitheatre Tuesday night. A busy Wednesday brings the English band **Chelios**, along with **Sacred Lies** and **Manifest** **Deaf** at the Kings Road Cafe; the **Panasonic** to the Headquarters club on Mission Bay; and jazzman **Bobby Hutcherson** in Humphreys.



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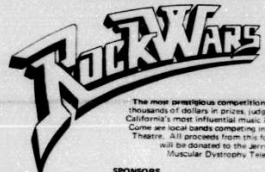
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## CONCERTS

**The White:** San Diego Stadium Swap Meet, today, Thursday, 2 and 7 p.m., Mission Valley, 293-5908.

**The Monroes and Incognito:** Rockers: Industry East, tonight, Thursday, 8:30 p.m., Mission and Metcal, Escondido, 741-9394.

**Lords of the New Church and War Diary:** Spirit, tonight, Thursday, 9 p.m., 1131 Buena, 276-3951.

**The Bus Boys and the Black Slacks Band:** Belly Up Tavern, tonight, Thursday, 9 p.m., 8022 Clairemont, Mesa Boulevard, 481-9022.

**The Joe Perry Project:** Bacharach, tonight, Thursday, 9 p.m., 8022 Clairemont, Mesa Boulevard, 560-8090.

**"Jazz About '82" featuring Storm, Stones Throw, Chicago Six, the Hal Cross Quartet, the Curt Stan Orchestra, Pro Brigham Preservation Band, and the Daniel Jackson Experimental Jazz Ensemble:** Guldump Quarter, Friday, August 20, 8 p.m., to midnight, various locations throughout the Guldump Quarter downtown, 233-5227.

**The Timekeepers, John Stewart, and the Brothers Four:** San Diego Wild Animal Park, Mahala Amphitheatre, Friday, August 20, 7:30 p.m., and Saturday and Sunday, August 21 and 22, 3:30 and 7:30 p.m.

**Stray Cats and the Paladins:** Adams World, Sunday, August 22, 9 p.m., 1325 Adams Avenue, 263-0507.

**The Monroes:** Bacharach, Friday, August 20, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8090.

**The Rebel Rockers and the San Diego Steel Band:** Belly Up Tavern, Friday and Saturday, August 20 and 21, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Mary Wells and Brenton Wood:** Macho's, Sunday, August 21, 8 and 10:30 p.m., Midway and Rosecrans, 224-2401.

**Fabian:** San Diego Stadium Swap Meet, Sunday, August 22, noon and 3 p.m., Mission Valley, 283-5908.

**Marshall Tucker Band and Pure Prairie League:** Lakeside Rodeo Arena, Sunday, August 22, 4 p.m., 12554 Mapleview, Lakeside, 753-9346.

**Gregory Isaacs with Roots Radio:** Macho's, Sunday, August 22, 8 and 10:30 p.m., Midway and Rosecrans, 224-2401.

**The Timekeepers, John Stewart, and the Brothers Four:** San Diego Wild Animal Park, Mahala Amphitheatre, Friday, August 20, 7:30 p.m., and Saturday and Sunday, August 21 and 22, 3:30 and 7:30 p.m.

**Charley's Goodtime Band:** Old Town Opera House, Friday, August 27, 7:30 p.m., and Saturday and Sunday, August 28 and 29, 3:30 and 7:30 p.m.

**Delella and the Departures:** Roller World, Sunday, August 22, 9 p.m., 9365 Mission Gorge Road, Sanitec, 298-0082.

**The Surfistas and the Incognito:** Rockers: Rodeo, Monday, August 23, call for times, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Chuck Wagoner:** SDSU Open Air Amphitheatre, Tuesday, August 24, 8 p.m.

**The Pinnacles, the Crawdaddys, and Mammal Scan:** Headquarters Nightclub, Wednesday, August 25, 8 p.m., 4617 Mission Bay Drive, Pacific Beach, 270-ROCK.

**Chelsea, Sacred Lies, and Manifest Destiny:** Kings Road Cafe, Wednesday, August 25, call for times, 4634 30th Street, 284-9603 or 464-1081.

**Pinnacles:** Headquarters, Wednesday, August 25, call for times, 4617 Mission Bay Drive, 270-7625.

**Bobby Hutcherson:** Humphrey's, Wednesday, August 25, 7 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

**Canard Hunt:** San Diego Stadium Swap Meet, Thursday, August 26, call for times, Mission Valley, 283-5908.

**Pinnacles and Three Soundmen:** Disciplinary East, Thursday, August 26, 8:30 p.m., Mission and Metcal, Escondido, 741-9394.

**The Scorpions, Stone, and Calabash:** Sports Arena, Friday, August 27, 7:30 p.m., Sports Arena Boulevard, 224-4176.

## CLUBS

**Friday, August 27, 8 p.m.**  
**Shia Na Na:** SDSU Open Air Amphitheatre, Saturday, August 28, 8 p.m.

**Average White Band:** Humphrey's, Sunday, August 29, 7 and 10 p.m., 2303 Shelter Island Drive, 224-3411.

**James Taylor and Karla Bonoff:** SDSU Open Air Amphitheatre, Friday, August 27, 8 p.m., 1 a.m.

**Sammy Tritt Organ Trio** featuring vocalist Holly Maxwell (formerly with Jimmy Smith)

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**CHARGERS COWBOYS** FROM 49.95 \$15

ALL GAMES ON SALE, GAME OR SEASON  
IF YOU DON'T SEE IT LISTED CALL AND ASK  
RESERVE NOW FOR TENTATIVE EVENTS:

MOTELS \* ETHIO TULL \* RUSH \* KERRY LOGGINS \* FLEETWOOD MAC \* OLIVIA NEWTON-JONES \* RED \* AND MORE!  
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US! A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU GOOD SEATS. PHONE ORDERS ACCEPTED.

273-4567 CALL US!

**BUCK'S TICKET SERVICE**  
SAN DIEGO'S FIRST AND FINEST TICKET SERVICE  
WE HAVE THE BEST SEATS AND LOWEST PRICES FOR:

**JAMES TAYLOR** FRI. AUG. 27 CHOICE SEATS  
**SCORPIONS** WED. AUG. 27 EXCELLENT SEATS  
**DOOBIES/PADRES** \$850 SEPT. 5 EXCELLENT FIELD & PLAZA FROM

**CROSBY, STILLS & NASH** SAT. AUG. 27 EXCELLENT SEATS  
**STEVE MILLER JR. & QUEEN** SAT. AUG. 27 EXCELLENT SEATS  
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# MY RICH UNCLE'S

6205 El Cajon Blvd. 287-7332  
1 1/2 Bk. East of College

Thursday, August 19  
**KPRI FM 106**  
Your host, KPRI's Jeff Dean  
**LAST 4 WEEKS  
BEST TAN IN BIKINI**  
for the summer of '82

**\$1,000  
GRAND PRIZE**  
Men and women 18 and over. Bring photo of self to bar.  
Thursday, Friday & Sunday, 10:30-11:30

## DANNY HOLIDAY



**99¢ drinks  
UNTIL 10:06 THURSDAY**

Saturday, August 21  
**KGB &  
HEINEKEN NIGHT  
10:01 HEINEKEN**



**SIERS  
BROS.**

Sunday, August 22  
**MONUMENT**  
99¢ drinks 10:11 pm

Monday, August 23  
**THE TOYS**  
99¢ drinks 10:11 pm

Tuesday, August 24  
**KGB SHOW  
THE NORM & CHAINS**  
featuring Rick Reed

Wednesday, August 25  
**91X NIGHT  
"PAJAMA PARTY"**  
\$100 for woman in sexiest nightie  
\$50 for man in wildest PJs



**SIERS  
BROS.**

**50¢ DRINKS  
UNTIL  
11 pm**

Soon To Come  
**MALE ENTERTAINMENT**  
Exclusively For Ladies!

Valley Center, San Salinas, 27333  
San Salinas, 27333

Valley Center, San Salinas, 27333  
San Salinas, 27333

Vista Entertainment Center, 435  
West Vista Way, 435-941-3132  
Museum, rock and roll, Thursday  
through Saturday, 10:30-11:30  
and roll, Sunday, Planet, rock and  
roll, Monday through Wednesday

Whiskey Creek, 12440 Pines Road,  
Piney, 748-7533, country, country  
western, Wednesday through  
Sunday, White Lightning Express,  
country western, Monday and  
Tuesday

Whiskey Flats, 1250 West Valley  
Parkway, Escondido, 745-8840  
Radio Romance, rock and roll,  
Thursday through Saturday, Credit  
Union, big band swing, Tuesday and  
Wednesday

Winner's Circle, 350 Via de la Valle,  
Del Mar, 755-6666, Rick, "Sinsin"  
Miche, carter, Tuesday through  
Sunday

### Beaches

Alamitos, 2595 Ingraham Street,  
Mission Bay, 224-2434, Roberta  
Linn and the Gamblers, standards,  
swing, and pop, Tuesday through  
Saturday

Bahia Belle, at the docks, Bahia  
Hotel, 908 West Mission Bay Drive,  
Mission Bay, 488-4551, Main Street,  
contemporary music for dancing,  
Tuesday through Sunday

Bahia Hotel, 908 West Mission Bay  
Drive, Mission Bay, 488-4551,  
Mercedes Rosen, Jonathan Von  
Berna and Victorians, disco  
impersonator, Tuesday through  
Saturday, Ballroom, Eddie Stanger  
Big Band with Betty Berger, big  
band swing, dance music, early  
evening, Friday, Piano Bar, Buddy  
Reed, Tuesday through Saturday,  
Bar MacLeod, Sunday and Monday

The Beach Club, 1921 Bacon  
Street, Ocean Beach, 222-6822,  
Double Take, rock and roll, Friday  
and Saturday, Tom Edwards, jazz,  
Sunday through Wednesday, Tom  
Crowley, variety piano, late  
afternoon Friday through Sunday

Blue Parrot, 1298 Prospect Street,  
La Jolla, 454-9831, The Hal Crook  
Quintet, jazz, Thursday, Charles  
MacPherson, jazz, Friday and  
Saturday, Bill Kyle and Shep  
Meyers, jazz, Sunday, the New  
Tosca Jazz Band, jazz, Monday;  
the Mike Wolford Trio, jazz,  
Tuesday; the Bob Holtz Trio, jazz,  
Wednesday

Chuck's Steak House, 1250  
Prospect Street, La Jolla, 454-5325,  
Duende, jazz, featuring Margarita  
Page, vocalist, Thursday through  
Sunday, Tony Barnwell, jazz,  
featuring Ella Ruth Piggee, vocalist,  
Monday through Wednesday

Danley's, 2901 Nimrod Boulevard,  
Point Loma, 224-9828, P. P. Flors,  
jazz and contemporary, Thursday  
through Saturday

Elio's, 7955 La Jolla Shores  
Drive, La Jolla, 459-4541, Dance of  
the Ensembles, orchestra with Peter  
Spradley, jazz, Thursday through  
Sunday; the Keyon Lettau Quartet,  
jazz, Monday through Wednesday

Halcyon, 4258 West Point Loma  
Boulevard, Loma Point, 225-9559,  
Four Eyes, rock and roll, Thursday  
through Saturday; Reason for, rock  
and roll, Sunday and Monday

Headquarters Nightclub, 4617  
Mission Bay Drive, Pacific Beach,  
270-ROCK, The Flies, rock and  
roll, the Immortal, rock and roll, the  
End, rock and roll, Friday; Musical  
Scam, rock and roll, the Noise Boys,  
rock and roll, the Onigatos, rock  
and roll, Saturday; the Pilemolls,  
rock and roll, the Crowded, rock  
and roll, the Blue, Musical Scam,  
rock and roll, Wednesday

## ESCONDIDO'S DISTILLERY EAST

AGES 17 AND UP

Thursday, August 19



**The MONROES**

with **INCOGNITO Rockers**

No Exit

Friday and Saturday  
**Rockin' Scavenger**  
\$25 cash prizes &  
album giveaways

Sunday, August 22  
**THIS KILL**  
No Exit  
Cover just \$4

Wednesday, Aug. 25  
**Mod Night with X-Offenders**  
and special guests

Coming August 26 **Filmsouls**  
Mission & Metcalf, Escondido  
741-9393

741-9394

## DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach.  
755-6733  
NO COVER until 9 pm

50¢ well drinks until 9 pm every night

Thursday-Saturday  
**HEIRDOES**

Opening Saturday  
**Darius & The Magnets**

Sunday Showcase No. 4  
**Barrie Cunningham**

AND **BLACK SLACKS**

75¢ Kamikazes all night long

Monday

"SPECIAL EVENT" Call club for info.

Complimentary drink with cover charge

Tuesday & Wednesday  
**INCOGNITO Rockers**

Only time this month!

7 nights a week, 7-9:30 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.



**WILD TURKEY**  
5080 Bonita Rd. 287-2550  
Take 805 south to Bonita Road east to east end  
of Chula Vista Golf Course.

Thursday, August 19 The First Ever!

**BEAVER PARTY**

The party you've waited so long for, and will never forget!!!

**TONIGHT, TONIGHT,  
LET IT BE BEAVER**

and rock and roll to **70's SEE and THE CATS!**



Beaver Tasting Contest - Beaver T-Shirts - Worst Beaver Joke  
Friday, August 20

**70's SEE and THE CATS!**  
No cover till 9 p.m. Daytime drink prices till 9 p.m.

**THE LONGEST HAPPY HOUR  
IN TOWN**

2 pm to 9 pm  
Two dance floors - Two bars

Saturday, August 21  
Watch the Charger-Dallas game on our Giant T.V.

**70's SEE and THE CATS!**

Sunday, August 22  
Watch NFL football on our Giant T.V.  
Tequila drinks for only \$1.06  
First week of our

**AIR GUITAR CONTEST**

Four weeks of competition  
Prizes every week to semi-finalists

**GRAND PRIZE**  
-New guitar donated by-

**GUITAR TRADER**

Dance to the music of  
**DANNY HOLIDAY**

Monday, August 23  
Watch Monday Night Football on our Giant T.V.

**WET 'N' WILD T-SHIRT CONTEST**

\$175 in CASH PRIZES  
Free tank tops  
Dance to

**DANNY HOLIDAY**

Tuesday, August 24  
MEN-win

**FREE CHARGER TICKETS  
& CASH**

in our SKIVVY CONTEST - Best Legs & Tush take all!

Music by  
**DANNY HOLIDAY**

Wednesday, August 25

**FREE CHARGER TICKETS**

given away every Wednesday night during Charger season  
Dance to your favorite recorded sides from the '60s and '80s

**TWIST CONTEST** -Prizes-

Draft beer at the "Good Oldies" price of 50¢ all night long.

## No. 2 Mountain Music Series 1982



THIS SUNDAY!  
**STARRING:**  
**THE MOUNTAIN MUSIC SERIES**

**and  
PURE PRAIRIE LEAGUE**

**August 22**

at the  
**Lakeside Rodeo Grounds**

12584 Mapleview, Lakeside

**SHOW—4:00 Gates open—3:00**

PLEASE NO BOTTLES, CANS OR COOLERS

TICKETS AVAILABLE AT: All Select A-Seat outlets, Bill  
Gamble's, Ticketron (Sears, Wards), The Branding Iron, Mustang  
Club, Special Services, The Tack Room & KSON Studios.

TICKET PRICES: \$12.50 Reserved & General Admission  
\$15.00 Center Stage & Day of Show

PRODUCED BY LUCKENBACH PRODUCTIONS

Enjoy the best  
at the edge  
of the sea



**Come early and enjoy**

Sun-Thurs. hours 5-7 pm Closed Mondays

**\$5.95**  
Each meal includes rice pilaf, a basket of hot bread, and a trip to our  
soup & salad bar

• CATCH OF THE DAY

• HAWAIIAN CHICKEN • HARPOON OF BEEF

• FRESH PACIFIC RED SNAPPER • MAHI MAHI

The Triton presents live jazz  
Wednesday through Saturday

9-1  
**BRUCE CAMERON  
&  
HOLLIS GENTRY  
ENSEMBLE**

**ELLA RUTH PIGGEE**

One night only  
Wednesday, August 25

**The Triton**

6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-3240  
Closed Mondays

a truly distinctive seafood restaurant



**Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010:** People's News, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

**Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611:** The Merrill Moore Trio, contemporary dance music, Tuesday through Saturday.

**Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3230:** David Bradley, comedy and originals, Thursday through Saturday; the Nomads, rock and blues, Sunday through Wednesday.

**Key Largo, 711 Pacific Beach Drive, Pacific Beach, 270-4223:** The Critics, contemporary, Friday and Saturday.

**Le Châlet, 5046 Newport Avenue, Ocean Beach, 722-5300:** Melting Pot, reggae, Thursday through Saturday; Dr. Duke, rock and roll, Sunday and Monday; Crash Kalliber, rock and roll, Tuesday and Wednesday.

**Nash's, 3965 Midway Drive, Loma Portal, 224-2401:** The Siers Brothers, 9th rock and Beatles music, Thursday and Friday; Mary Wells and Brentwood Wood, oldies, Saturday; Gregory Isaacs, reggae, Sunday; the Rebel Rockers, rock and reggae, Tuesday; the Majestiks, rock and roll, Wednesday.

**Medican Village, 120 Orange Avenue, Coronado, 435-8522:** The Third Degree, contemporary, Friday through Saturday.

**Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-8571:** Mike Sunday, contemporary, Wednesday through Saturday.

**Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7337:** Metro, rock and roll, Thursday through Sunday; Hit 'n' Run, rock and roll, Monday; Swiftback, rock and roll, Tuesday and Wednesday.

**Mulvaney's, 1031 Orange Avenue, Coronado, 435-4060:** John G. Lewis, jazz, Wednesday through Friday.

**Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5396:** Larry Prewitt and Chantawell Ridge, country music, Tuesday through Saturday; Bluegrass Jam with the Constables and the Mousalaine Mountain Croagers, Monday.

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

**Rades, 8880 Via La Jolla, La Jolla, 437-5000:** Moving Targets, rock and roll, Tuesday through Saturday; Rock and Roll Sunday featuring Moving Targets, Tweed Smokers, and the Siers Brothers, Sunday; the Surfists, surf rock, Incognito Rockers, new wave, Monday.

**Salmon House Restaurant, 1970 Quivira Way, Mission Bay, 273-2234:** Michael Edwards, contemporary and rock, Wednesday through Saturday; Midnight Rubbery, blues and swing, Monday and Tuesday.

**Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 273-3314:** Billy Pender Trio, jazz, Thursday through Saturday.

**Sasha's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158:** Polkan Alley, jazz and contemporary, Friday and Saturday.

**The Spot, 1605 Prospect Street, La Jolla, 450-0809:** Jay Star, contemporary, Friday and Saturday.

**Se Casa, 6738 La Jolla Boulevard, La Jolla, 454-0808:** Estaban and Kristina, Latin sounds, Wednesday through Sunday.

**Travis Robinson, 4970 Voltaire**

**JOB OPPORTUNITY:**  
**RODEO**  
La Jolla's greatest night spot  
is looking for a doorman  
Apply in person Monday-Friday, 1-4 pm.  
8980 Villa La Jolla Drive  
(Please, no phone calls)

**Street, Ocean Beach, "Tomcat" Courtney and the Blues Doctors, blues, Thursday; Perfect Strangers, rock and roll, Friday and Saturday; Panic, rock and roll, Sunday and Monday; Roman Goliath, country, Tuesday.**

**Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-8430:** Shave-It-Off, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, club for information.

**Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335:** Tweed Smokers, rock and roll, Thursday through Saturday; the Heroes, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday and Wednesday.

**Woodraver Plaza, 3225 Midway Drive, Loma Portal, 222-0388:** Rock and roll, Friday and Saturday, call club for information.

## San Diego North

**The Alltime Lounge, Town and Country Hotel, 500 Hotel Circle North, 295-7331:** Shampere, country, Tuesday through Saturday.

**The Aloha, 3903 Clairemont Drive, Clairemont, 276-2240:** Playful, rock and roll, Tuesday through Saturday.

**Buchwald, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:** The Joe Perry Project, rock and roll, Thursday; the Nomads, rock and roll, the Jones Band, rock and roll, Friday; the Rolling Clones, rock and roll, Saturday; the Magnets, rock and roll, Sunday and Wednesday.

**Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 273-3888:** Ambition, top 40, Tuesday through Saturday.

**Black Angus, 18370 Friars Road, Mission Valley, 963-5882:** RPP, top 40, Tuesday through Saturday.

**Bluesy Street Pub, 5412 Balboa Avenue, Clairemont, 279-2033:** Brian Connolly, Irish music, Wednesday through Saturday.

**Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666:** The Jester Band, rock and roll, Thursday through Saturday.

**Flanagan's, 5371 Mission Center Road, Mission Valley, 291-8633:** Monument, rock and roll, Thursday; Dark Labors, rock and roll, Tuesday and Wednesday.

**Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331:** The Joe Marini Quartet, jazz, Tuesday through Saturday; Stephen Cox, contemporary, Sunday and Monday.

**Haji Rabe, 924 Camino de la Reina, Mission Valley West, 298-2010:** Middle Eastern music and belly dancing featuring Ghalib, Thursday through Saturday.

**Holiday Inn/Mission Valley, Cricket's, 505 Hotel Circle South, Mission Valley, 291-5720:** Summer Street, contemporary, Tuesday through Saturday.

**Hungry Hunter, 2246 Hotel Circle Place, Mission Valley, 291-8074:** Sarah and the Owl, contemporary and blues, Friday and Saturday.

**La Bichon Canteen, 578 Hotel Circle South, Mission Valley, 298-8281:** James Lee, country, Tuesday through Saturday.

**Lele's Diner, 2820 Camino**

**del Rio South, Mission Valley, 299-2828:** Dallas Collins, rock and roll, Tuesday through Saturday; with Dirk Debarone, rock and roll, Friday and Saturday; Rock Wars featuring various local bands to be announced, Monday.

**The Loading Zone, 7688 O'Neil Street, Kearny Mesa, 277-9800:** Legend, rock and roll, Friday and Saturday; the Blitz Brothers, rock and roll, Friday and Saturday; Dark Ryder, Southern rock, Tuesday; Push, rock and roll, Wednesday.

**London Opera House, 5404 Balboa Avenue, Clairemont, 279-2380:** The Boats Brothers, 9th and hits rock and rhythm and blues, country, Tuesday through Saturday.

**Mission Restaurant, 6225 Mission Gorge Road, Mission Gorge, 294-3282:** Gary Sherwood, contemporary, Wednesday through Friday.

**Nash's, 18475 San Diego Mission Road, Mission Valley, 563-0660:** The Late Show (formerly Figg) and the Blitz, top 40, Thursday through Saturday; Motion, top 40, Monday through Wednesday.

**Northern Windy Company, 867 Camino del Rio South, Mission Valley, 291-8638:** Texas Tuxedo, country and pop, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday.

**Novajo Inn, 8515 Navajo Road, San Carlos, 965-1738:** Blason, rock and roll, Tuesday through Saturday; with Dirk Debarone, rock and roll, Friday and Saturday; Rock Wars featuring various local bands to be announced, Monday.

**Pal Joey's, 5147 Waring Road, Alond Gardens, 296-7473:** The Blonkies, reggae, Sunday; Rock and roll, 9th and roll, 9th and the Shades, rock and roll, Phun, rock and roll, Wednesday.

**Springfield Wagon Works, 3255 Loma Vista Road, Kearny Mesa, 565-2272:** The Lion Loucaso Trio, jazz and contemporary music for dancing, Thursday through Saturday.

**The Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8718:** Irish music, Wednesday through Saturday; call club for information; Jim and Theresa Horton, Irish music, Tuesday.

**The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331:** The Neko Marmas Trio, contemporary international dance music, Tuesday through Saturday.

**Somerville's Inn, 402 Fashion Valley, 279-7270:** Stephen Cox, contemporary, Tuesday through Saturday, with Tonya Martoth, contemporary, Friday and Saturday.

**Spik, 1230 Buena Vista, Bay Park, 276-3980:** Lords of the New Church, rock and roll, War Diary, rock and roll, Thursday; the Ravens,

rock and roll, End, rock and roll, the Rockers, Rockettes, rockability, Friday; Clamorous Spies, rock and roll, the Chains, rock and roll, Saturday; Brown, reggae and ska, the Blonkies, reggae, Sunday; Rock and roll, 9th and roll, 9th and the Shades, rock and roll, Phun, rock and roll, Wednesday.

**Springfield Wagon Works, 3255 Loma Vista Road, Kearny Mesa, 565-2272:** The Lion Loucaso Trio, jazz and contemporary music for dancing, Thursday through Saturday.

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4263 W. Pk. Loma, 226-5659  
Thursday-Saturday  
August 19-21  
**FOUR EYES**  
Sunday & Monday  
August 22 & 23  
Every Wednesday night is Dollar Night...  
All well drinks, domestic beer and house wine  
— just a buck —

**Raphael's**  
Sunday afternoon  
**Jazz Session**

The **Wind rose** announces the installation of our new  
**SATELLITE - EARTH STATION & GIANT SCREEN TV**  
See all blacked-out games & sporting events  
free of charge in our lounge  
Monday Night Football games & a lot more!  
August 19-21  
August 22 & 23  
August 24-28  
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1933 Quince Way, San Diego on Mission Bay. Phone: 233-2333  
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Don't leave home without it.  
Picture ID required. No cover with minimum food purchase of \$5 per person, except Friday & Saturday. SUNDAY CHAMPAGNE BRUNCH served 10 am to 2 pm. **HAPPY HOUR** 4-7 pm. Live entertainment & dancing 7 nights a week.

**AUG 19-23**  
**LA HACIENDA'S 2nd Birthday "FIESTA DAYS"**  
5 DAYS OF FUN, GOOD FOOD AND GREAT ENTERTAINMENT!  
**THURSDAY - TEACUP BEER 75¢ - AN AFFAIR BY MISS TEACUP - SHOOTERS \$1.50 (YOU KEEP THE SHOT MUG) - ENTERTAINMENT BY JAMES LEE - VISORS PASSED-OUT BY THE MASKED MARVEL.**  
**FRIDAY - MARCHING DANCING HAPPY HOUR - SHOOTERS \$1.50 (YOU KEEP THE SHOT MUG) - ENTERTAINMENT BY JAMES LEE - AND MORE VISORS FROM THE MASKED MARVEL.**  
**SATURDAY - SINGER/COMEDIAN MIKE MURPHY RETURNS FOR 1 NIGHT ONLY! - PLUS PLENTY OF SHOOTERS AND THOSE MUG SHOTS - AND VISORS FROM THE MASKED PERSON.**  
**SUNDAY - THE COMEDY TEAM OF RANDY STURM AND BOB TALPAS WILL START YOU LAUGHING AT 8 P.M. - FOLLOWED BY JAMES LEE - ALSO MORE SHOOTERS, MUGS, VISORS AND MASKED PEOPLE.**  
**MONDAY - IT'S FIFTIES NIGHT! DRESS UP LIKE THEY USED TO - PLENTY OF GREAT FIFTIES FUNKY MUSIC AND YEP YOU GOT IT, SHOOTERS, MUGS, VISORS MASKED PEOPLE, NOSTALGIA AND JUST A LOT OF FUN!!**  
You must 21 yrs. or older  
875 HOTEL CIRCLE SOUTH  
MISSION VALLEY  
(MISSION VALLEY INN)  
298-8281  
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Best seats, lowest prices  
★ Marshall Tucker Pure Prairie League ★  
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★ Scorpions ★  
James Taylor, Karla Bonoff  
Sheryl Crowe, The Pretzels, The Chieftains  
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Picture ID required. No cover with minimum food purchase of \$5 per person, except Friday & Saturday. SUNDAY CHAMPAGNE BRUNCH served 10 am to 2 pm. **HAPPY HOUR** 4-7 pm. Live entertainment & dancing 7 nights a week.







**The Diamond Lounge/Aunt Emma's**, 1532 East Main Street, El Cajon, 442-7288. California Country Band, country, Friday and Saturday.

**Driftwood Lounge**, 5296 Baltimore Drive, La Mesa, 462-0523. Carl Simmons and Southern Comfort, country, Tuesday through Saturday. Country Justice, country, Sunday and Monday.

**Kentucky Stud**, 12377 Woodside Avenue, San Jose, 448-3410. Country Justice, country, Thursday through Saturday.

**LakeLand Resort**, Highway 79.

Coyanaga, 765-0736. C. Y. Dagit, country, Friday and Saturday.

**Lakeview Hotel**, 9940 River Street, Lakeside, 443-0941. Debra, country, Thursday through Sunday.

**La Posada del Sol**, 1221 Broadway, El Cajon, 447-5603. East Coast Brass Band and Mark Hellman, easy listening and top 40, Wednesday through Saturday.

**La Posada del Sol**, 4238 Parkway Drive, La Mesa, 462-2949. East Coast Brass Band and Mark Hellman, easy listening and top 40, Sunday and Monday.

**Live Oak Springs Resort**, Highway

80, Boulevard, 766-4288. The Grand River Band, country rock, Friday and Saturday.

**Lorenza's**, 396 Broadway, El Cajon, 442-9096. Jack Pollack and Coast to Coast, contemporary dance music, Tuesday through Saturday.

**Magnolia Mulvaney's**, 5861 Magnolia Avenue, San Jose, 448-8504. Bramble, country, Wednesday through Saturday.

**Mama's Mink**, 533 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.

**Mickey D's**, 9562 Mission Gorge Road, San Jose, 448-9934. Super Colt, country and rock and roll, Friday and Saturday.

**Nite Owl East**, 667 North Madison Avenue, El Cajon, 447-3824. Fever, top 40, Tuesday through Saturday; the Brown Sugar Show, top 40, Sunday and Monday.

**The Office**, 14120 Old Highway 80, El Cajon, 563-5762. Bitter Creek, country rock, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 447-4111. Emergency East, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday; call club for information.

**Straw Hat Place**, 3637 Avenida Boulevard, Spring Valley, 462-6265. Rural Delivery, bluegrass and ballads, Friday.

**The Turquoise Lounge**, 5975 Severn Drive, La Mesa, 465-1525. Jetson, rock and roll, Tuesday through Saturday.

**Van Winkle's**, 10955 Mission Gorge Road, San Jose, 448-0666. Johnny West and the Chaperones, country, Thursday through Saturday.

**Win Cody's**, 240 West Main Street, El Cajon, 448-9247. Back Issues, top 40, Thursday through Saturday.

**100 Presents**

**THE DOOBIE BROTHERS**

**PLUS! PADRES BASEBALL!**

**PADRES vs CHICAGO CUBS**

**San Diego Stadium • Sunday, Sept. 5, 1982**

**ALL RESERVED SEATS \$6.50 & \$7.50**

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**Padres/Doobie Bros.**

**Tickets**

(Excellent loge seating between the bases) when you join Murray's fabulous Concert Club at the reduced price of \$49 per person.

Here's what you get:

- 4 complimentary tickets to the Sept. 5th, Labor Day Sunday Padres/Cubs game with the Doobie Bros. concert afterwards.
- 10% discount for concert and show tickets for the next year.
- Priority seating.
- Reserved tickets without any cash deposit.
- Free T-shirt.
- \$40 worth of restaurant coupons.

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Scorpions 8/27 - Chuck Mangione 8/24 - Sha Na Na 8/28 - Laguna Arts Festival 8/21, 8/23, 8/27, 8/28 - James Taylor 8/27 - Emmylou Harris 9/18 - Padres/Dodgers/Angels

**CONCERTS BY THE BAY**

**MOQUI GRAHAM**

**THE BRUCE CAMERON QUINTET**

**Wednesday, August 25**

Performances at 7 and 9:30 PM. Doors open at 5 and 8:30. Dinners low as \$4, drinks start at \$2. Purchase tickets at Ticketron, Half Moon Inn lobby or Humphrey's, 9-5 daily. Call 224-3411 for tickets and info. on other concerts by The Bay.

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**August 20 & 21**

**Thursday, August 19**

**DOLLAR DRINK NIGHT**

Live entertainment by

**MONDAY**

**Wednesday, August 25**

**MARLBORO PRESENTS FLANIGAN'S FEMALE LEGS CONTEST**

- \$50 first prize
- \$250 final first prize after 6 weeks
- \$1.00 drinks
- 75c draft
- Free T-shirts & hats

Live entertainment by

**DIRK DEBONAIRE**

**August 24, 25, 26**

**August 27, 28**

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Thurs.-Sat., Aug. 19-21

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**Planet**

Sun.-Tues., Aug. 22-24

**Johnny Almond Rhythm Revue**

Wed., Aug. 25

**The Pop Boyz**

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**Oh! Ridge**

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**South Bay**

**Black Angus**, 707 E Street, Chula Vista, 429-9236. Forward Motion, top 40, Sunday through Saturday.

**Country Bumpkins**, 1962 Palm Avenue, Imperial Beach, 429-1361. Richie Gary and Soudown, country, Tuesday through Saturday; Doc & the Bitter, top 40, Sunday and Monday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1361. Thompson, rock and roll, Thursday through Saturday; the Late Show (formerly Figg and the Bitter), top 40, Sunday and Wednesday.

**Duck's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Lee Whittington, country and pop, Thursday through Saturday; Rex Paris, contemporary, Sunday through Tuesday.

**Hatch's**, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Lace, country, Thursday through Saturday.

**La Nave**, 1441 Highland Avenue, National City, 474-3222. Bob McLeod, piano bar, Thursday through Saturday; Art Hall, piano bar, Tuesday and Wednesday.

**McDon's**, 105 East 8th, National City, 474-6772. Danny Lopez, contemporary and blues, Wednesday through Saturday.

**Old Bonita Store Restaurant**, 1014 Bonita Road, Bonita, 479-3537. Jim Myers, contemporary, Thursday through Saturday.

**Palmbeach Star**, 3008 Main Street, Chula Vista, 427-5889. Gene Karolyn and Crews, country, Thursday through Saturday.

**Regal Vista Inn**, 632 E Street, Chula Vista, 428-2500. Eddie Preston, contemporary and country, Thursday through Saturday; Ron Taber, contemporary, Sunday through Wednesday; John Lewis, contemporary, Sunday through Thursday; happy hours.

**Trump Inn**, 1060 Broadway, Chula Vista, 427-0304. Eddie Rapay and the Back-a-la Trio, contemporary, Thursday through Monday; the Kirk Bates and Tom Williams Show, contemporary, Tuesday and Wednesday.

**Westman**, 22 West Seventh, National City, 474-2919. Legend, rock and roll, Monday; Roy Mills and Orchestral, rock and roll, Tuesday through Saturday.

**Wild Turkey**, 5000 Bonita Road, Bonita, 467-2500. Tony Vee and the Cats, "stage" rock and roll, Thursday through Saturday; Danny Holiday, rock and roll, Sunday through Tuesday; dance to recorded sides, Wednesday.

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**Raphael's**

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**David Bradley and The Maniac Band**

**the Hemads**

**Dancing**

Sunday-Wednesday Night

In conjunction with KPRI

**Every Monday Night is Ladies' Night**

More cocktails 75c from 8-11 p.m.



AUGUST 19, 1982 25



Salmon Valley Fort Stockhouse  
Jon Sandness: *Humpin' in  
Sarah and the Old Man's  
Huntin' Salmon Valley*  
Terry Schmitt: *Salmon House*  
Gary Sherwood: *Salmon  
Restaurant*  
Shine-On: *Vacation Village  
Hotel*  
Sigurd, Skaled, and Delivered:  
Anthony's Harborview  
Spring Fever: *Holiday  
In Embarcadere*  
Jay Star: *The Spot, The Boondocks  
Restaurant*  
Joe Stewart: *Two Leo's Mine Mesa*  
Sandy Stewart and Co.: *The  
Vernonville*  
Summer Breeze: *Holiday  
In Mission Valley*  
Ron Taylor: *Royal Vista Inn*  
Tom Tension: *The Flying Birdie*  
Texas Tuxedo: *Montez Whaling*  
The Third Degree: *Mexican Village*  
Triple Play: *Hilton Hotel*  
Lee Whittington: *Dock's Cocktails*

## Jazz

Tony Barnwell: *Pancho's, Chuck's  
Sisal House*  
Lori Bell and Shep Meyers:  
Prophet Vegetarian Restaurant  
Pat Bolgiano's Preservation Band:  
Fri Aug 3  
Cameo: *Sherron Harbor Hotel*  
The Bruce Cameron and Hollis  
Gentry Ensembles: *Triton/San  
Diego, Triton Cardiff*  
Jamaile and Ramsey Chisholms:  
Sherron Inn Airport

Lynn Cherry and Zane: *The  
Vernonville*  
Chicago Sax: *Belly Up Tavern*  
Ira Cobb: *Tuba Man's*  
Bill Coleman Jazz Quartet: *Elm's*  
Credit Union: *Whiskey Potts*  
Hal Crook Quartet: *Blue Parrot*  
Dance of the Universe Orchestra:  
Elm's  
Duende: *Chuck's Steak House*  
The Billy Fender Trio: *Sandtrap  
Lounge*  
Forecast: *Jelly Roger Seagort  
Village*  
Inevitable: *Hill House*  
Mogel Graham: *Lost Ark*  
Harvey and 32nd Street Jive: *Fat  
City/China Camp*  
The Bob Hall Trio: *Blue Parrot*  
Daniel Jackson Quartet:  
Crescent  
Jasmine: *Black Pig*  
Bill Kyle and Shep Meyers: *Blue  
Parrot*  
Mark Lessman: *Shep*  
The Keys Lettins Quartet: *Elm's*  
John G. Loeble: *Melody in  
Crescent/Melody Lounge*  
The Bob Long Trio: *Hill House*  
Glenzo  
The Dan Luciano Trio: *Springfield  
Wagon Works*  
Charles MacPherson: *Blue Parrot*  
The Joe Martin Quartet: *Gold  
Coast Lounge*  
Larry Nove Quartet: *The Lost Ark*  
New Tuxedo Jazz Band: *Blue  
Parrot*  
Tony Ortega and Chlo Cocker:  
Octet: *Henry's Steak House*  
Marguerite Page: *Chuck's Steak  
House*  
Polina Ayle: *Sisal's*

P.F. Flyers: *Duquoy*  
Ella Ruth Piggie: *Chuck's Steak  
House*  
Raggle Raggle: *Cole del Reg. Mon*  
Puff: *Fish House Hotel*  
Red Point Quartet: *Belly Up Tavern*  
Jon Sandness: *Humpin' in  
Petter Sprague Quartet: Rixy*  
Edie Stanger: *Big Band: Buhla  
Hotel*  
Stone's Throw: *Belly Up Tavern*  
Joe Stewart: *Two Leo's Mine Mesa*  
Jamaile and Ramsey Chisholms:  
Place: *Mesa Sun*  
West Coast: *Cole del Reg. Mon*  
Mike Wolford: *Blue Parrot, Gold  
Coast Lounge*

## Folk/Ethnic

Backstreet: *Duquoy*  
Guy Cameron: *Duquoy*  
The Billy Fender Trio: *Sandtrap  
Lounge*  
Jasmine: *Black Pig*  
Bill Kyle and Shep Meyers: *Blue  
Parrot*  
Mark Lessman: *Shep*  
The Keys Lettins Quartet: *Elm's*  
John G. Loeble: *Melody in  
Crescent/Melody Lounge*  
The Bob Long Trio: *Hill House*  
Glenzo  
The Dan Luciano Trio: *Springfield  
Wagon Works*  
Charles MacPherson: *Blue Parrot*  
The Joe Martin Quartet: *Gold  
Coast Lounge*  
Larry Nove Quartet: *The Lost Ark*  
New Tuxedo Jazz Band: *Blue  
Parrot*  
Tony Ortega and Chlo Cocker:  
Octet: *Henry's Steak House*  
Marguerite Page: *Chuck's Steak  
House*  
Polina Ayle: *Sisal's*

Jeffery and Bev Praver: *Grass Roots  
Cultural Center*  
Raggle Raggle: *Cole del Reg. Mon*  
Dove and Carl Roberts: *Duquoy*  
Maggie  
Catherine Schieve: *Wing Cafe*  
Shama Gail Celi: *Irish Band*  
Druing: *Maggie's*  
The Somewhat Senevans: *Old Time  
Cafe*  
The Two Magicians: *Old Time Cafe*  
The Listening Room: *Old Time  
Cafe*  
Peggy Watson and Lou Ann  
Gurney: *Duquoy*  
Womansong: *Duquoy*  
Grass Roots Cultural Center

## Blues/R&B/Reggae

Johnny Almond Rhythm Revue:  
Phony Mine Co. Bobby G.  
The Badistics: *Spirit*  
The Big City Blues Band: *Oasis  
Bar*  
The House Brothers: *London  
Opera House*  
Crawdaddy: *Headquarters  
Nightclub*  
"Tomcat" Courtney and the Blues  
Dusters: *Travis Techhouse*  
Rick Elford: *Shepherd Cafe*  
Gregory Isaac: *Mac's*  
King Blackie Blues: *Mandarin  
Bar*  
Bob Long Trio: *Hill House*  
Glenzo  
The Dan Luciano Trio: *Springfield  
Wagon Works*  
Charles MacPherson: *Blue Parrot*  
The Joe Martin Quartet: *Gold  
Coast Lounge*  
Larry Nove Quartet: *The Lost Ark*  
New Tuxedo Jazz Band: *Blue  
Parrot*  
Tony Ortega and Chlo Cocker:  
Octet: *Henry's Steak House*  
Marguerite Page: *Chuck's Steak  
House*  
Polina Ayle: *Sisal's*

Red Point Quartet: *Belly Up Tavern*  
Jon Sandness: *Humpin' in  
Petter Sprague Quartet: Rixy*  
Edie Stanger: *Big Band: Buhla  
Hotel*  
Stone's Throw: *Belly Up Tavern*  
Joe Stewart: *Two Leo's Mine Mesa*  
Jamaile and Ramsey Chisholms:  
Place: *Mesa Sun*  
West Coast: *Cole del Reg. Mon*  
Mike Wolford: *Blue Parrot, Gold  
Coast Lounge*

## Everything Else

Julio Aguirre: *classical guitar*  
Kung Fung  
David Bradley: *comedy and  
originals*  
Tom Crowley: *various piano, Beach  
Club*  
Friedrich: *comedy, Remade  
Jim Gaudin*  
Art Hall: *piano bar, La Maza*  
Steve Hudson: *comedy and  
variety*  
Tom Crowley: *various piano, Beach  
Club*  
Mylene Jackson: *classical piano*  
Shepherd Cafe  
Lisa Kany: *classical piano*  
Shepherd Cafe  
Liam: *classical guitar, Kung Fung*  
Bob MacLeod: *piano bar, Buhla  
Hotel, La Maza*  
Rick "Shasta" Michel: *barbita*  
Winner's Circle  
Nicholson: *midnight and  
contemporary classics, Duquoy*  
Orion Guitar Duo: *classical guitar*  
Prophet Vegetarian Restaurant  
Tommy Starr: *family  
entertainment, Organ Power*  
Jamaile and Ramsey Chisholms:  
Place: *Mesa Sun*  
Dale Vernon: *comedy, Remade  
Jim Gaudin*  
Yesterdays: *classical piano, Beach  
Club*

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## MANN THEATRES

<b>VALLEY CIRCLE</b> 267-3937	<b>CINEMA 21</b> 267-3937	<b>LOMA</b> 267-3937
<b>Garp</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)	<b>E.T.</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)	<b>E.T.</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)

**BETTER THAN 2 for 1**

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<b>Garp</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)	<b>E.T.</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)	<b>E.T.</b> No 12 Special Maurice Dill 11:20, 2:15, 5:15, 8:00, 10:30 (PG)

by the educational level of drawing the movie's eye to the intricate technical work of editing and continuity. That's a tricky business in any medium, but much more so in the medium of film.

## Escape from New York

It's a movie that's been in the air for a long time. The story of a man who is trapped in a prison, and who must escape. The movie is a classic of the genre, and it's a movie that's been in the air for a long time.

## Death Wish II

Charles Bronson returns to the role of Paul Snider, a man who is trapped in a prison, and who must escape. The movie is a classic of the genre, and it's a movie that's been in the air for a long time.

## Deer

Barry Levinson's very personal, yet very dramatic, portrait of a young man in Baltimore, 1959. The production is understated in its collection of period cars and haircuts and toggle button jackets and what-have-you (and are those pink-fingered men decorations a day before I, that other cinematic band of Baltimore and fellow post-culture connoisseur, John Waters?). But the problem with all these cut-it-up signposts, beyond how familiar they are, is how jammed together they are: more like a museum storage room than a selective and idiosyncratic public exhibit.

There is, in all areas, a tendency to overdo, to not know when to ease up. The entire movie, in fact, is so full of TV-in-a-movie as to deserve to be called a television movie. The problem with all these cut-it-up signposts, beyond how familiar they are, is how jammed together they are: more like a museum storage room than a selective and idiosyncratic public exhibit.

## Flash Gordon

Much fun, when not trying extra hard and also to be funny. A bit like a BARBARELLA in a much bigger budget. It's a kind of fantasy that money counts for more in this sort of endeavor than in most others. It's a kind of fantasy that money counts for more in this sort of endeavor than in most others.

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ness, for after shamelessness in our use of popular approval, Spielberg leaves Dickens behind the equivalent when, once having shut E.T. away in his coffin, he abruptly brings him back to the screen. The threshold of shamelessness is crossed over at many other points as well, particularly in Spielberg's reliance on the under-the-table use of any other visual aid to help him tell his story.

## Fast Times at Ridgemont High

Directed by Paul Verhoeven, this movie is a classic of the genre, and it's a movie that's been in the air for a long time. The story of a man who is trapped in a prison, and who must escape. The movie is a classic of the genre, and it's a movie that's been in the air for a long time.

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Friday 1982

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# CURRENT MOVIES

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