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## So Ashamed

I have enjoyed your paper for a long time and really look forward to it every week. However, this letter is a follow-up to a call I made this morning protesting the article about the female bullfighter, Jeanette Delwyne's story, "Masochism," in the August 26 issue, and the accompanying pictures. I was not only appalled at what I saw. Bullfighting is against the law in this country. I have noticed, however, brief shots of a bull (on TV) looking like a punishment and wondered if somehow this was just another manipulative effort by the powers that be to brainwash our minds into accepting this rotten sport.

I really feel sorry for this female (woman is too dignified) for being forced on going into the ring. No one forces her to do it. The bull is forced, however, and he is tormented and weakened until he is ground into submission and, hopefully, humanely killed. And nine times out of ten the bull does not win. By what right does your paper have to give publicity to this cruel sport? I did not finish the article. The pictures sickened me and I feel abused for the writer of the article.

As a matter of fact, I feel sick. Incidentally, on the first page there is a picture of her facing the bull with (it seems to me) the sword in

her hand hopefully ending the bull's agony. Did you notice the look on her face? I hope her life will be spared of his mother when he is old enough to understand what she has done. Elizabeth Lewis Clairemont

## Thoughts From John

While flipping through the Reader I noticed in the "Letters" section a controversy developing in which certain readers want removed and replaced by someone less antagonistic. I see it in this perspective. Most people do not know about the cinema, its purpose, and the techniques that are used to carry out those purposes. Many people want film critics to reinforce their preconceived notions about the film and also their view of the world in general, no matter how far removed from reality this may be.

The cinema in Hollywood is and has been since 1930 a communications tool of the capitalist system. Using the sophisticated psychological

marketing research techniques of today, the studios are changing the cinema from the entertainment artistic-romantic orientation of the past to a manipulation medium of capitalist, hedonistic, and

## Letters

scatological propaganda that: 1) the public is not enjoying; 2) society is suffering many disturbing effects from; and 3) the manipulation must increase in order to achieve the same results. Hollywood has always been manufacturing illusions, however it never had access to the advanced sound recording it has today. This has been used to subject the movie patron to unprecedented emotional trauma (e.g., The Lord of the Rings, Raiders of the Lost Ark, Alien, The Exorcist, Close Encounters of the Third Kind). The soundtracks of these movies are extremely manipulative - now it has come out that the studios are utilizing subliminal devices in its horror films to shock its patrons without their awareness. Subliminal visual and sound effects bypass defense mechanisms because their reception is beyond

the threshold of human sight and hearing.

Also political content is important to Hollywood as films are exported all over the world and must reflect the imperialistic, antisemitic, anti-internationalistic, antimilitary American big business viewpoint so important for the existence of the multinational corporations overseas (e.g., Stripes, Reds, Private Benjamin, An Officer and a Gentleman).

This is only a fragment of the information important to movie patrons, if they are to know what they are seeing. No movie critic in the world can make you like films that are unlikeable tools of corporate America. Just as Americans should not accept inferior merchandise from the studios.

As far as Duncan Shepherd is concerned, a new reviewer will not make these awful films any more palatable, however, he might help you get over your gull of watching your money foolishly.

John Gottowt Hillcrest

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## Straight from the Hip

Matthew Alice

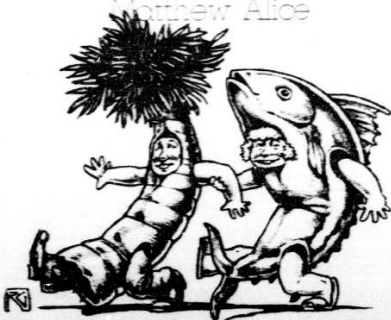


Illustration by Bob Geyer

Dear Matthew Alice: Readers, Jane Ballinger needs help. She is supposed to bring to a reunion in New England an item that is typical of San Diego. I asked many of the city's better-known residents for suggestions, but most of their answers were, "I'm not sure." What can you recommend?

Matthew Alice  
San Diego

What a bunch of last-filled athletes types you people are — that is, if you call the Over-the-Line tournament an athletic event. More of you suggested something connected with that dubious display of diamond skills and bodies than any other single item. Too many, in fact, to mention individually. So Jane, be aware that many San Diegans feel an OTL program of T-shirt says it all when it comes to their city.

Then there were those who looked to floral and faunal representatives of the area. Pat Green suggests a bough from a Turkey pine as symbolic of the pastoral life here. Ground cover and/or daisies are typical, writes Fay Tomlin, and she would throw in a koala for good measure. Fred Crowe believes that a sprig of the biogamete, minus mist, "is a piece of cracked dry vermal pool mud" is representative. He also suggests a grunion, as does John Davis. Kathie McGhee thinks on a larger scale, mentioning an official whale spotter's certificate, issued by the COWA bureau.

A scenic approach was taken by Jeff Guadagnino, who would bring one of those six-sided photo cubes with aerial views of Balboa Park, the Gaslamp Quarter, the harbor skyline, Old Town, tide pools, and the ever-popular OTL tournament. But several people looked at our town with a more critical eye. H. Clark suggests a tape cassette of San Diego

noise, featuring military jets, muffled motorcycles and vans, and "hundreds of little private planes flying around in circles." A vial of Mission Bay or Imperial Beach sewage water is another suggestion of Fred Crowe's, and Maureen Kearns continues the pollution theme with a vial of smog ("blow down from L.A., of course"). James Guymon Casady reminds us of some blessings on the pollution front by suggesting "one letter from Cecil Anderson, secretary of the interior under President Carter, deleting our offshore tracts from lease sale to oil-company interests."

Several of you looked southwest for inspiration. Both Adrienne Hughes and John Davis suggest their favorite local Mexican foods. Again, Fred Crowe had a

good idea with a one-way trolley ticket and a bushel of pesos, but the ultimate Mexican connection comes from Brian Parker. He thought Jane should take an illegal alien who was carrying a taco, into which was inserted a filling of either marijuana or cocaine.

Politics provided other food for thought, and Pete Wilson was a favorite subject. Art Roe nominated "Mayor Pete's forked tongue," and Ken Erhardt suggests "Pete Wilson's nameplate at city hall (we take no prisoners)." James O. McDonald would probably want Jane to suggest a suggestion in New England: "A real live developer with all of his tentacles connected to San Diego's power brokers." And there was the anonymous reply mentioning another

person who should be left in the East. The candidate for exportation? Tom Metzger. Surprisingly few people mentioned historical items. Sid Cornell insists that New Englanders were the first Americans to come to San Diego to trade, visit, and live, and in this light believes a short book on San Diego history would be most appropriate. Photographs of the four California missions in San Diego County are Kathie McGhee's idea.

A rather lengthy response comes from Luanne Whitlow, who first suggests the purchase of a blow-up doll from a local adult shop. Upon arriving, blow it up and dress it in an Old Globe Festival T-shirt; Off running shorts; jogging shoe and sport sock on one foot; Navy combat boot on the other; leg warmers on both legs; and a Charger cap on the head. In the doll's knapsack should be various items including a bikini, roller skates, a Frisbee, an SDSU catalogue, and tanning oil. But I believe Michelle McKenzie's idea is even more representative: "A sun-baked, surfboard-kneed, air-headed, Hawaiian-shirted — water who, when wound up, says, 'Hi I'm Michael, your water. Our catch of the day is red snapper, and our house wine is Altamir. I'll be back in a minute to take your order, and have a nice day!'"

Finally, the Matthew Alice for a Week Award goes to David Irving, who gets the last paragraph to himself: "Anyone really typical of San Diego," he advises Jane, "would be too laid back to go to New England for anything. Send them your regrets — on the back of a photo of yourself lounging at the beach."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o Reader, P.O. Box 80083, San Diego, California 92138.

## RACES

(continued from page 1)

cared for thirteen: Rejected, Swaps, Hillsdale, Dotted Swiss, Prove It, Cadiz, Pleasure Seeker, Ask Ask, Quack, Kennedy Road, Tree of Knowledge, Exceller, and this year's winner, Perrault. Eleven times Jockey has been hired to go to the Kentucky Derby and care for a competitor, four times he has cared for a Derby winner — Swaps in 1955, Decidely in 1962, Lucky Debonair in 1965, and Cameroun II in 1971. His advice has been solicited worldwide by thoroughbred doctors — he's been invited to lecture in the People's Republic of China on equine leg care, and to speak this November to the Philippines Thoroughbred Breeders Association. When state officials recently tried to ban many thoroughbred medications, Jockey spoke before members of the Assembly to

defend their use. And he was elected as a director of the California Thoroughbred Breeders Association, and he serves on both the track and medication committees of the International Horsemen's Benevolent and Protective Association. During Del Mar's 1982 summer season, he cared for about 400 of the 2300 horses on the backside. But injecting a horse with butazolidin or dexamethasone is easily done and any of the eight veterinarians on the Del Mar backside can do a competent job of that. What makes Jockey the dean of Southern California's thoroughbred doctors is that he has an uncanny ability to diagnose the horse's most common ailment — lameness — and remedy the malady. Jockey is also one of the top men in his profession because he has survived through a third of a century on the track while many other veterinarians have come and gone. He's also an exceptionally successful thoroughbred owner and breeder, his horses having won eighty-seven races, including thirteen stakes victories, a superb record considering that much

wealthier owners and breeders have spent much greater sums with far less success.

Caliente was a beautiful but security-lax track in 1953, and anybody could get on the backside. Jockey borrowed his mother's car and loaded the back seat with an array of veterinary texts — Veterinary Notes for Horse Owners by Captain M. Horace Hayes, The Horse by William Youatt, Diseases of the Horse from the U.S. Department of Agriculture, among others — and he crossed the border, making his way to Agua Caliente. He was twenty-seven years old and had a year of veterinary school remaining at Davis, and he stretched the truth to the first person he met.

"I'm a doctor of veterinary medicine," he said to trainer Cliff Clayton, a long-legged cowboy who wore blue jeans and a ten-gallon hat. He was the very image of Gary Cooper and worked his horses as hard and cheaply as possible. Clayton looked at this kid who wore a bowtie and a suit jacket that was too tight around the

shoulders, and who seemed he should have been going to a fancy luncheon with his mother the way he was dressed. Feeling awkward under Clayton's steely gaze, Jockey said, "You name what you want. If it's legal, I'll do it."

Clayton spat and looked at the kid out of one slit eye. "I got three horses need cortisone. You know what cortisone is?"

"I sure do," Jockey said. "It's one of the newest wonder drugs."

"You know how to give it without spooking an animal?"

"You bet. Oh, excuse me a moment, sir, but I forgot something in my car."

Getting into the back seat, Jockey quickly flipped through one of his book's pages, trying to find the chapter that explained how to give a horse, a cortisone injection, which, when he found it, said that the area on the horse must be shaven, but he hadn't a razor. However, scrounging around the car floor, he found one of his old straightedges.

By the time Jockey returned, Clayton, (continued on page 8)

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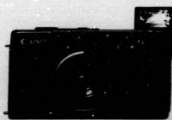
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## RACES

(Continued from page 9)  
half million dollars; he is a kingpin in a multimillion-dollar industry. His success came with a price, of course, not only for Jockey himself but for his wife, Katie, who has spent twenty-seven years shuffling from hotel to hotel as they followed the racing circuit, this time at Arcadia, then up to Bay Meadows in San Mateo, or to Pomona, or Hollywood Park in Inglewood. Katie had talent as an artist, but the constant moving, trying always to set up a new home, made painting too difficult. Then there were his four children. If they had school to finish, they were left behind with Katie, and Jockey lived alone until they finished. They, too, constantly moved about and lived in hotels or cramped apartments. "It was a drag sometimes," his youngest daughter, Jan, says of those days. "When you live in a hotel, people think it's supposed to be a vacation, but for me it was cement and television and being taken away from friends." She can also remember sharing time with her father, before 1960, and they would draw in coloring books; he gave her his personal attention.

"But by the 1960s," his wife says, "he had to meet the pressures of his business, and he just didn't have more time for the children. He'd tell me sometimes that if he had his life to live over again, from the time the children were young, he would choose to be a veterinarian at home in Del Mar and work with the horses around Rancho Santa Fe, and that maybe his family would have been happier. But the way he was raised, the main thing was to take care of the necessities. The emotional part was left to wander away. He didn't spend personal time with his children."

Now it is 1982 and Jockey is driving to San Diego from Los Angeles in the sparkling brown El Dorado he just bought, so

that now he has two Cadillacs — one for work, and this one he's driving, which he calls his dinner car. Today in particular he's a truly happy man. His gypsy lifestyle is temporarily suspended and it's so nice to be headed south for as long a stay at his Del Mar home as he has had in thirty-nine years. Today is July 18 and the Del Mar season begins in three days and lasts until September 8. This seven-week period is the only time he gets to live at home, and he doesn't want anybody or anything to mess it up. Definitely, Jockey doesn't want any problems from his children, who are all grown now, although he's not enamored of their careers, three of his children being musicians, the other a collector of Oriental rugs. After all, they're adults now and they ought to be able to handle their own financial obligations without always looking to their father to bail them out of difficulties when they can't afford payments on their cars, for instance, or they need help to pay rent. So he gives them money and puts food on the table and provides them a great place to live and they grow up on five acres with horses and a pool, and now he just doesn't want any problems — just happy, peppy days at work and with Katie at home in the kind of home he always dreamed of, on the beach at Del Mar, with the sand and ocean for his backyard, so that he feels as though he owns the beach and that his guests are the people in their beach chairs and on their towels.

Turning on the air conditioner and checking his digital gas-range computer, Jockey thought of the Del Mar racetrack that he likes to call the Saratoga of the West. He might even watch a few races this season. After all, he has the best bet at the track, as close as a grandstand spectator can be to the finish line. But then, perhaps he will not go to too many races this season. These days, Jockey has ambivalent feelings about the track. He has all the money he needs — a couple of hundred thousand dollars comes in each year now without his really trying — and there are things he wants to do that have nothing in

connection with the horses, such as running in 10,000 kilometer races, or becoming the American champ, for his age group, in the hundred and 200 meters, or improving on his fifth-place finish in this year's World Veteran Decathlon Championships, held at San Diego State University. But he'll be back at the track's backside. He'll be back just as surely as he has difficulty imagining himself treating some little dog that scratched itself and him offering words of wisdom to the dog's twelve-year-old owner.

...

By eight-thirty, the sun is high and warming the air. The grooms have been up four hours already, after having slept in their dingy, crowded rows of portable shoe boxes set up to accommodate them for their seven-week stay at Del Mar, a span of time in which they'll infrequently — perhaps never — leave the backside, owing their life to the three or four horses for whom they care for \$750 monthly, rent and utilities paid, they not needing much else, and what is needed can be bought somewhere on the backside, including anything from their dinner to shaving cream or new shirts and socks. The grooms and hot-walkers and exercise boys are mostly Mexicans and girls nowadays, most of the blacks having gone, and along with them the all-day and all-night poker games that Jockey used to play in when he was a "twenty-one man" who arrived at the track at seven and stayed till seven, seven days a week (seven-sevens: twenty-one), building up his business in some kind of craned pursuit of his dream and his security. But the "twenty-one man" routine stopped seven years ago, and this day Jockey doesn't pull onto the track until nearly eight-thirty, driving along the stables in his white Cadillac, which, along with his never-ending supply of brand-new starched white shirts, has become his trademark, leading trainers and grooms to call him the "society vet." The regular schedule he follows is the best way to discover how thoroughbreds are

treated, information few race fans ever obtain because racing is a highly policed sport that involves gambling, and only those persons with security clearances — approved by both the state and FBI — may go on the backside.

Donald Ross's stable is Jockey's first stop. Ross, a leading jockey at Hollywood Park in the late Sixties, is a very competent trainer but he hasn't great horses, most of them valued in the \$10,000 to \$200,000 range. Ross is a small man who slicks his hair back with plenty of oil, and he wants Jockey to know that his exercise boy noticed the filly, Social Pendant, was breathing hard after her morning work. Bringing his endoscope to the stall, Jockey told the groom, Juan, to put the halter on the horse. The endoscope, a pliable black tube, uses fiberoptics that enable Jockey to see inside the horse's body, as it's inserted into the nostrils and down through the respiratory tract into the throat and lungs. On the end of the tube is a small swiveling periscope. Although Social Pendant was plainly uncomfortable, Jockey has learned to move with authority around horses. The filly stayed still. The triangular-shaped larynx and its mucous folds were swollen from edema and infection. He injected the horse with antibiotics and anti-inflammatories.

Next, Jockey had to perform a Cullach, an operation named for the surgeon who invented this odd surgery for fillies. Just as some stallions must be gelded if they're to run well, many fillies have their vaginas partially closed, to prevent air from being sucked in, which causes the vagina to become enlarged and, rubbing against other organs, become raw, often infected, significantly slowing the horse. Turning the filly ramp-first, having Juan stick bales of hay behind her legs in case she kicks, Jockey injected local anesthetics, then sliced the edges of the vaginal lips, throwing the black scraps onto the sod. Taking bowed needles and thread, he sewed the lips together. As they healed they would meld together, thus sealing the upper mare.

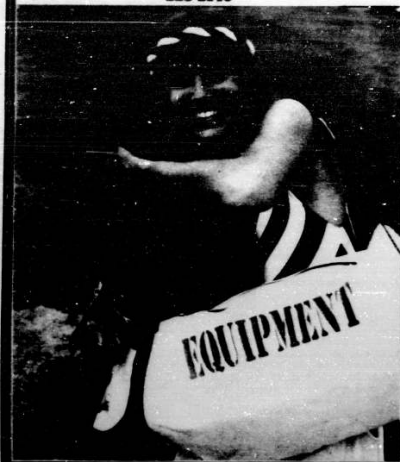
(Continued on page 12)

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# RACES

(continued from page 17)  
gin of the vagina. Attesting to the perversity in which he was engaged, Jockey said to a spectator, "Imagine that. Seeing a horse's vagina — just so people can bet on her."

Back in Ross's office, at the end of his stalls, Jockey stepped out of his veterinary role and offered his client the kind of universal wisdom that goes beyond the racetrack world, that's as old as the thoughts of a Roman businessman, a wisdom that almost everybody must possess if they're to succeed in accumulating wealth by selling their product, especially if that product is their own self. Ross was unsure whether he would get the opportunity to train the \$500,000 son of Affirmed, a colt he wanted very badly because it could become his big horse, the animal that could make him a name in the thoroughbred world. The colt's owner, Dan Statatos, had a few horses in training with Ross, and horses with other trainers, too, and he wasn't sure which trainer he wanted to handle his Affirmed colt. Ross, with his hands in his jeans' back pockets and trying to appear low-keyed, despite the concern in his voice that betrayed his agitation, said to Jockey, "I just don't know if I'm going to get him, Doc. He's a runner, but Statatos is looking around at several trainers and I'm just not sure he's going to want me."

Here Jockey had what he loves most — an audience leaning on his every word. In this instance, Ross wanted the kind of confidence-building Jockey initiated he needed. "Listen, Donald, you were once the leading jockey at Hollywood. Don't ever forget that. That's your name. You've got over five million and those other trainers. You tell Dan you'll be able to tell if the colt can run, and that, if he can, you'll keep him under wraps. But if you keep quiet, you'll never get the colt."

Then comes Nadine Falbo, a young woman training her own horse, Prince My Prince, which ran second-to-last the day before. After the race, she spent seven hours in front of her colt, watching its every urination, defecation, bit of hay he ate, every shift from one foreleg to the other, listening for every snort and cough, just because she had been so sure, almost certain, that her horse — her dream —



would run well and he hadn't. After seven hours of looking, she had called Jockey at his home. She said he had to get down to the stable. That was last night. Well, her 9:00 p.m. call was better than the calls at four o'clock in the morning, when owners, thinking they know their horse pulled seventh in an eight-horse field, give Jockey their opinions, then cry a little bit, then beg the doctor to tell them that their horse is, after all, a winner. Jockey went to the stable last night to appraise Nadine, but he said there was nothing he could do for her, and now, today, there she was again, waiting for the doctor and certain he could do something for her colt. She walked with him to her colt's stall where another dark-haired girl sat on a bale of hay, just looking at Prince My Prince. The dark-haired girl was Nadine's partner in ownership of the colt and had flown in from New Mexico to see its maiden race.

From out of her jeans pocket, Nadine pulled a shiny new stethoscope. "She wants me to have you check his breathing," Nadine said and looked at the dark-

haired girl, who looked back at Nadine as though Nadine had betrayed her by saying she was the one who doubted the doctor's expertise in practicing his profession. Jockey has an explosive temper and in his chest could feel a tightening, constricting ball begin to twist. That these two little girls would tell him, a man with a third of a century on the track, eight years of university training, eleven times to the Kentucky Derby, to check their horse's breathing, as if he didn't know what he was doing! He bit the inside of his cheek and silently took the stethoscope, placed the diaphragm upon the colt's chest, and found nothing unusual. Nadine suggested the colt had a temperature. Jockey took his temperature, which read only slightly above one hundred degrees, normal for a horse.

But that must be why he ran poorly. Nadine said. Can you inject him, Doc? — Your colt's healthy enough. An injection isn't needed. — But will you look at his race film with us? — Nadine, this was your colt's maiden

race, all right? Give him a chance to show himself. Later that afternoon Jockey returned to the stables to give another horse a Lasix injection and Nadine and her dark-haired friend had hired another veterinarian to check their colt. The new doctor advised them to send their colt to San Luis Rey Downs for X-rays and treatments. By late afternoon, dismayed by their new doctor's advice, they asked Jockey to come back and help them. By now Jockey could tell that the two women were suffering badly from frayed nerves, and that they felt their dream was shattered. Feeling protective of them, Jockey said, It's a tough world, but that doesn't mean you can't get all dressed up and go out to a nice fancy dinner at Mon Ami.

In contrast to Nadine were the Priddys, his next clients. They're from Del Mar and live half a block from Jockey. Ray Priddy is the kind of man Jockey respects and loves. When Priddy owned his big horse, Kamehameha — a stallion he bought in Kentucky for \$4500 and which won \$325,000,

and which he sold for \$500,000 — every time it won a race, Priddy stuffed a bundle of hundred-dollar bills in Jockey's hands, telling him, "Go take Kame out for a streak." Jockey didn't care so much about the bills as that they symbolized the way horse racing should be, that Priddy would take full responsibility for a horse that didn't run well, and that he shared the responsibility for a horse that was a winner. This day Priddy had left his stable under the quiet competent charge of George, their Mexican head groom, a big bull of a man who, from his usual seated position atop a bale of hay, made sure that the other younger hands stayed in line and properly did their chores. George has been on the track since 1942, at all that time not paying rent, having built up a bankroll of legendary proportions, not having a wife, only a lady friend who visits him and cooks for him in his little room. Recently, George was complaining that he never got to vacation. So the Priddys said take two weeks and George packed his bags and left for Mexico but returned two days later,

telling Ray Priddy, "How can I stay away when I fear, day and night, nobody will take proper care of my horses?" By George's own credo, he's the only one of the Mexicans who may address the honorable doctor, making sure that the younger hands see him, as they saw him now, addressing the doctor, asking, "Have we got work today, doctor?" George wore an undershirt and dirty sand-colored slacks and a cowboy hat and was brown-skinned and big-bellied and had big tough hands and thick shoulders and a black beard, shadowy dark on his face. He and the doctor walked into Priddy's office, where all the bridles hung from silver pegs, and the smell of wet leather and coffee, and a shepherd dog gloomily lay in the darkened cubbyhole. Together they looked at the chalkboard, on which Ray Priddy had written, in big child letters, "X-RAYS."

Jockey walked to his Cadillac, George walking beside, shouting at a groom to get to work, the groom watching the two of them as they conducted their very important business. Headed back inside the stable, George juggled the heavy gray X-ray machine and set it on the ground. Jockey tossed him lead gloves and a lead apron. Tying on the apron, George shouted to a groom who chewed a piece of straw, "Bring the cubillo! Pronto!"

The animal's back rose and its skin rippled and twitched. Stomping its left hoof, moving nervously forward, then back, every time George set up the plate, the horse knocked it over. "The horse needs a little tequila," Jockey said. Returning two minutes later, he smoothly injected the horse.

Now it wobbled with shaking legs. A drugged or sick horse is easily spotted, because the head is lowered; its whole nature is changed from nervous alertness to a drunken stupor. "Borracho," George said knowingly.

Jockey set up the plate, instructing George to hold it against the left fetlock, above the hoof. From down the row they heard a dog bark, then snap at a stallion that was loose and galloping toward them. "Ay!" George shouted. "Loose horse!"

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"My X-ray equipment!" Jockey cried as he dodged to the side and the stallion ran madly past, its dark eyes puny. The stallion reached the other end of the stable and quickly turned back toward them, this time headed straight for the X-ray equipment. George heroically dashed in front of the stallion and waved his arms as if he were on the deck of an aircraft carrier, providing landing signals. He shouted again, "Cubillo! Cubillo!" The stallion came fast at George and was about to run him down. But George ducked. The stallion jumped over his head, running even faster after it landed and regained its balance, out the stable door. The stallion was gone, the equipment never touched.

"Short," George said and wiped sweat from his forehead. He had a tight, worried look on his face.

"Come on," Jockey said, "let's get back to work."

"Very good, doctor, very good."

At about eleven thirty, after having cut-

(continued on page 14)

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## RACES

(Continued from page 13)

At the cafeteria's backside, Jockey drove over garbage piles of straw, stopping for horses being led from the track, waiting for them to amble past. He pulled up in front of John Sullivan's stable. Sullivan is from Ireland and for twenty years labored as an obscure trainer to whom the press paid little or no attention. Then three years ago a friend, who trained in Ireland, was handling a European champion, The Bart, for the Groves family, and he recommended they have Sullivan train the horse in the United States, since in Europe horses past three years have few stakes races, with big purses, in which to compete, but in America they can earn purses of \$150,000 and more until seven or eight, or until they're retired. Suddenly Sullivan became the center of attention, with television cameras at his stable, newspaper reporters breaking in on his lances, and fans from all over the world listening to his every word as he spoke of The Bart's race strategy. But after winning \$200,000, The Bart stopped showing the run it had demonstrated in Europe. No matter how much Sullivan looked at The Bart, he couldn't figure what was wrong. Jockey examined the horse and noticed a subtle shift in the stallion's squareness of posture — a horse should show even balance with all legs whether still or moving — from the left leg onto the right leg. But from the carpus joint down to the coronet, the left foreleg looked straight and clean. Still, Jockey was sure the leg was hurt, and x-raying showed a tiny chip, like a minuscule island, off the carpal joint. The Bart needed surgery, Jockey had said, always a risky proposition, but that successfully performed operation kept the stallion competing and winning — \$700,000 more for Sullivan and the Groves family.

Jockey charges more for his work than any other backside veterinarian. Some-

times that means losing business. Thus the Groves family, after reviewing his bills, instructed Sullivan to fire him. Realizing The Bart needed Jockey, Sullivan retained the doctor as an "advisory consultant," but couldn't let him administer to The Bart. Then, two days earlier, during a morning work, The Bart broke his shin bone and was through for good. The Bart gone, Sullivan had no big runners, and he had, once again, become just another trainer on the backside. Jockey came smiling to Sullivan, but the trainer was irritable and quick-tongued. "I didn't think you were going to come today."

"You knew I'd be here," Jockey said. "So don't worry, John."

"I'll fire you if I please."

"And hire me back the next day."

Sullivan turned his back to Jockey and walked into his office. "Look at La Pola, all right? And let's have no more trouble."

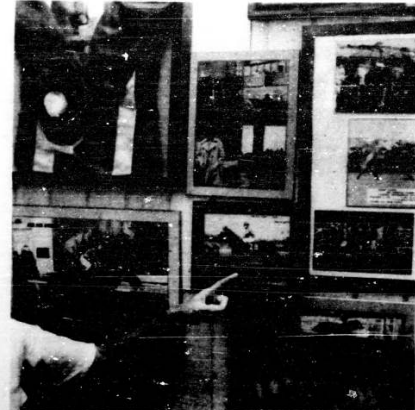
La Pola, soon to race, stood stiffly, slow to move, his muscles tight from heavy work. Equine muscles are unusually high sugar content. When the horse is worked very hard, the sugar turns into lactic acid that sometimes remains too long, making movement difficult. The ailment is called acetemia, or Monday-morning disease. In his hands, Jockey took La Pola's stifle — the rear knee — and, feeling with his fingers, moved down to the gaskin, feeling deeper to the soleus and digital extensor muscles that were knotted and cramped. He injected azium, an antispasmodic muscle relaxant. Then he went to another horse that had a sore back in the region of the croup, above the rump. Jockey injected a steroid into that area.

Through the rest of the early afternoon, Jockey filed down the teeth of one of Chuck Taliaferro's horses. A thoroughbred's teeth must be regularly filed because as the horse clamps down hard on its bit while racing or being worked, the animal bites its tongue and may bleed badly if the teeth are too sharp. One of Bruce Headley's horses had just returned from the farm where, having eaten feed on the ground, it could have gotten worms. Jockey stuck a long

tube down the horse's nostril, into its stomach, and using a big pump, he forced a pint of pink deworming solution into the animal. Another one of Headley's horses needed a Caesarean. At Bobby Wingfield's barn, Jockey had to geld a stallion. Other horses would need butazolidin injections. The state recently tried to eliminate use of this drug, an anti-inflammatory agent. In the opinion of some people, "bute" reduces inflammation, but the underlying problem, frequently arthritis, goes on. In later years, they say, the arthritic condition may return, but in a more severe and crippling form, because bute allows the aggravated stress of works and races to continue. About fifty percent of the backside's horses receive butazolidin. Jockey, however, believes bute is good for competitive horses, and he spent two years working with the state horse racing board to make sure the medication's use wouldn't be outlawed. Butazolidin is a curative agent, Jockey said, that reduces swelling, which is important to realize, since healing cannot occur if there's swelling. He injected butazolidin into six horses this day. Two thoroughbreds received Equipose, a steroid used to build strength and muscle mass on giant animals. A filly had been a heat too long — a condition known as "horsin'" — and Jockey had to inject her with progesterone, a hormone that would balance her estrous cycle. Several horses received concentrated vitamin and mineral injections, while others were given vitamin E and selenium injections. By noon, Jockey had made about \$500. (He sends monthly bills to the horses' owners.) He had one last task: he had to inject Lasix into a bleeder.

Due to hypertension at stress, some horses bleed very badly through their nose during a race. Lasix, a diuretic, makes a horse urinate more than it would normally, which, in Jockey's opinion, lowers the animal's blood pressure just enough so that it will not rupture arteries in the lungs and, therefore, will not bleed. The simple injection must be given three hours prior to the horse's race. Like many other medications, Lasix was recently threatened with prohibition because, by concentrating urine, it made detection of other substances difficult, sometimes impossible, thus fouling the state's attempt to police thoroughbred medications strictly. During the 1981 Del Mar summer season, Jockey spoke before state Assembly members who serve on committees that govern horse racing. They were considering a ban on numerous medications, including Lasix. "Before you people came to hear me," Jockey said, "each one of you used a drug, whether it was coffee to keep you awake, aspirin for your arthritis, or a drink to relax. Why should you deny the thoroughbred what you wouldn't deny yourself? Furthermore, if this country can put a man on the moon, then it sure can figure out a way to test a horse's urine." The state officials compromised. This January the use of Lasix was continued on the condition that the administering doctor provide a sample of the horse's blood before the injection.

This day Jockey gave the injection but forgot the blood sample; he was busy talking to Mary Jones Bradley, inheritor of the Flomheim shoes fortune, currently the owner of Cougar II, a horse with more than a million dollars in earnings and the hottest sire in the world today. Jockey had passed



her on his way to the stable where the bleeder was kept, and she wanted to speak with him. Jockey had advised her to buy Cougar II. There was another horse she wanted to buy, and she sought the doctor's advice. Jockey hurriedly injected Lasix into the bleeder and returned to Bradley. (Jockey also is her veterinarian, since Charlie Whiteington, the world's leading trainer, with earnings of \$3,571,645 this year alone, is her trainer, and Jockey is his regular veterinarian.) As they looked at a chestnut filly, brought into the United States from Chile, she said Jockey was the only race-trainer at parties who danced well enough for her, and weren't those glorious times? Jockey smiled expansively, like the strongest and best and brightest kid on the block. They talked awhile longer, then: "Dr. Jockey, please report to the track veterinarian at the receiving barn," boomed the backside's public address system. "Dr. Jockey, please..."

Sitting in his office chair was Dr. Alan Edmundson, the state veterinarian. He and Jockey share no love for one another. Their respective positions make them natural adversaries. Jockey is only as good as the horses he keeps running, and within legal bounds, he must do whatever he can to insure that his horses maintain peak performance levels. Edmundson, however, must enforce the laws and rules that Jockey must obey. Today Jockey broke a law for having forgotten the pre-Lasix blood sample. Edmundson called the track stewards, who are responsible for the overall running of the track; they're state people, too. Jockey said to Edmundson several times that he wanted to talk directly to one of the stewards. Jockey worried that the bleeder's trainer — Jockey's employer — would be blamed and his horse scratched from its race. Edmundson refused to tell the stewards that Jockey wanted to speak with him. Off the telephone, Edmundson became even meaner, telling Jockey that the horse might well be scratched when actually, he likely knew all along that the stewards had

no intention of taking such action).

"I don't want the horse scratched," Jockey said. "And I don't want my trainer troubled."

"But we may have to scratch your horse," Edmundson said very nicely and patiently. "Besides, no other veterinarians have ever forgotten their horse's blood samples."

"Come on, Alan. Never?"

"Listen, Jack. I know."

"All right, but couldn't you have let me talk with the stewards?"

"But you were negative, Doc. That's two times."

"I may have forgotten, but I wasn't negligent," Jockey said and felt hot and didn't like all those owners, trainers, groomers, and hot-walkers gathered around the two of them, spring him have his professional reputation bludgeoned.

"You were negligent, Doc."

"Alan, I'm not negligent," he said, openly mollified that Edmundson had to make a scene in front of everybody. "I just plain forgot."

"Answer me this: Were you or were you not negligent?"

"No."

"Look, I'm not going to argue any more. I think you were negligent. And the stewards want to see you tomorrow morning."

Once back out in the sun: "The hell if I'll wait till tomorrow."

Driving to Chuck Taliaferro's stables, going inside the trainer's office, Jockey called the stewards. The one with whom he spoke said they hadn't even considered considering scratching his mount.

Before the next morning's hearing, Jockey cornered each veterinarian he ran into, grilling them as to whether they had ever forgotten a pre-Lasix blood sample. Five of the seven veterinarians with whom he spoke — or who were spoken about — had forgotten, or in some other way messed up their blood samples.

Inside the stewards' office the next day,

the three officials were friendly but distant enough to make Jockey feel that he might be in trouble.

Dr. Jockey, you ought to know the rules, said Alfred Sheilhamer, a former jockey.

I just plain forgot, Jockey replied.

The blood-test requirements have been in effect only seven months, steward Pete Pedersen said. Please explain the procedure.

The three men remained noncommittal, nodding their heads as a stenographer took down what was said.

I just want you to know, Jockey said, Edmundson deceived and slandered me. All I have is my professional reputation, and if he wants to chew me out, have him do that behind closed doors, not in front of everybody.

As he walked to the door, Jockey grabbed the handle and asked, "So am I going to be fined?"

We haven't decided, Sheilhamer said.

Well, keep the fine under a hundred dollars, would you?

Four days later, in the mail, Jockey received the official ruling: a one-hundred-dollar fine. Notice of the fine was posted at various spots around the backside.

Grooms and hot-walkers kept stopping Jockey, asking what he did wrong. Jockey said a line for them. He said he ran a star sign.

Later in the same day the stewards' hearing was held. Jockey went to see the horses and put on his tiny California Thoroughbred Breeders Association pin — which gives him access anywhere on the racetrack — and he went to the clubhouse, his shirt wetted by perspiration, hands roughened and sweaty, his shoes dusty and caked with mud, he having been squatting, lifting, and bending all day — a man of the earth and animals.

Anyone who was on the track long enough greeted him: "Say, hey, Doc." or "How ya doin', Doc?" Those greetings, some from people he didn't even know, made him feel omnipotent in his world. People asked the savvy yet which horses to bet on, not realizing that the doctor doesn't bet in such small ways, that Jockey does gamble with horses, but gambles by owning them, selling them, with tens of thousands of dollars at risk each time.

On his way to the clubhouse, he was confronted with memories everywhere he looked, because he'd started at the track by lifting cases of beer off delivery trucks, then working as an usher, but never losing sight of those things he truly wanted — one being possession of the six seats in the box he now has, squarely on the finish line. A woman came along snapping photographs of track bigshots. A clubhouse attendant said, "Take Jockey's photograph. He's one of the track's big men." And Jockey, never breaking stride, came back with, "Hey, I'm only five-foot-eight!"

Then Joe Schwartzvaki, a Turf Club waiter, came beside Jockey and asked if the doctor would do him a favor and obtain a parking sticker that he couldn't get, because he hardly pulls any weight around the track, not like Jockey, and he needs to park close to the Turf Club — his legs practically rave in every time he walks, which he doesn't do so easily anymore now that he's neither Jockey nor Jockey said he could get the parking sticker.

(Continued on page 14)

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## RACES

(continued from page 15)  
Schwartz all then asked the doctor if he remembered back to 1971 and Ack Ack's colic. Schwartz said, of course, remembered. He had been serving the Jockys prime rib that night. Supper was very formal, a chance for the family to be together, one of the few nights in a long time Jock had taken out his family to devote himself to them. He dressed in a suit that night. Running into the room came Snake, Ack Ack's groom. "The big horse is sick," Snake said. "Colic."

"I have to go," Jocky said.  
"Oh, Jock," Katie said.  
"I have to."

Inside his stall, Ack Ack, 1971 horse of the year, rolled on his back and kicked his powerful legs. He was automating himself, because horses use fermentation to digest their food, but Ack Ack, worth three million dollars, couldn't pass his waste, which had turned to poison, and he was dying and there wasn't a thing Jocky could do for the horse except to inject him with antispasmodics, antibiotics, and relaxants. Ack Ack's owners, Greer Garson and Buddy Fegelson, would come in to see their prized stallion, and there would be Jocky, beside the horse, talking to the animal, knowing that he wasn't a god and couldn't cure the beast but only calm him and ease the way for him to make himself better. Six days and nights he spent beside Ack Ack till the horse pulled through.

Jocky knows the cruel aspects of horse racing: questions about the subject elicit responses that are defensive. He'll provide an answer common to many successful and highly competitive people, that for any achievement a price must be paid, whether one is a writer whose eyes have been weakened by too much reading, a business executive who never sees his family, or a track star whose body aches constantly. Thoroughbreds must pay, too. Much of horse racing is cruel, which isn't meant necessarily to denigrate the sport, but to make clear that the thoroughbred is a creature that has been turned into a gambling tool, used by bettors and the state to make money, the state extracting revenue from



Katie and Jocky

each track. But horse racing's cruelties aren't always obvious, for it's also true that thoroughbreds are some of the most pampered living things on earth — constant cleaning and bathing, massages, grooming, the best feed possible, round-the-clock health care. But given even these luxuries, ninety percent of the thoroughbreds at Del Mar suffer physical injuries or have other kinds of health problems. A pastured horse runs and plays and stays active and limber, but the thoroughbred, stabled almost all day and night, must frequently run as hard as it can, often urged on by a jockey or exercise boy using a whip to force even more run from the horse. And of course the horse cannot tell its trainer or rider that today it doesn't feel well enough to run because its back is sore, or it is coming down with the flu. In addition, while the thoroughbred's owner, trainer, groom, and hot-walker love the animal, economics temper their love. Feeding and care for a thoroughbred every year it's at the track runs to about \$20,000 in addition to the \$30,000 or so — sometimes much more — spent just to own the horse), no matter whether the horse is a champion or a loser. It's hard enough to break even on a thoroughbred, much less to show a profit, and that's why an owner, in most cases, wants his horse to run as often as possible and, above all else, to win, some-

times at any cost. For this reason, with few exceptions thoroughbreds are run by the age of two, but at that age they're still growing. Their bones haven't hardened or grown to full size. Yet these thousand-pound animals are being asked to run at speeds averaging thirty miles an hour — sometimes reaching speeds of more than forty miles per hour — and to put 55,000 pounds per square inch of pressure on their legs nearly every day. The stress can be analyzed to what would happen to the arm of a sixteen-year-old boy if he were forced to pitch, every fourth day, a nine-inning major league baseball game. (His arm could easily become permanently sore.) And whereas most athletes enjoy an off-season when they can rest and recuperate, thoroughbreds on the Southern California circuit race all year, because of the region's mild weather, while in most other of the country's twenty-five states that allow horse racing, the weather may be too hot or too cold, and the animals are pastured part of the year. Traveling from Santa Anita to Hollywood Park to Del Mar (three of the nation's six richest thoroughbred racetracks), the horses run in a circle of grueling races and morning workouts on a thoroughbred, much less to show a profit, and that's why an owner, in most cases, wants his horse to run as often as possible and, above all else, to win, some-

One of the Del Mar thoroughbred season's highlights is the annual yearling sale, held August 17 at the racetrack, in which 127 untitled colts and fillies would, this year, be auctioned for prices ranging from \$8000 to \$130,000. On the sale day, Jocky came home at noon and waited at the patio table for Katie to fix him lunch. The sun shone and he looked at the translucent waves break on the beach, and he felt con-

tent. Katie set his tuna sandwiches on the table, then asked if he would do something with her this day — anything, she said, just so that they spent some time together. As the two of them ate, Bouncer, the doctor's Jack Russell terrier, poked its head into his lap, snapping jaws, growling for attention. The rest of the lunch Jocky held his terrier and fed him lettuce. He repeatedly asked his wife if she loved his Bouncer? There wasn't much else he said to Katie. His daughter, Jan, came outside to the porch, after she had finished washing her clothes in her parents' washer, and she was ready to leave for her home in Cardiff. "I'll see you later, Dad," she said.

He ignored her and played with his dog. She said again, "Good-bye, Dad."

"Say good-bye to my Bouncer," he replied.

"I want to say good-bye to you."

"Don't you want to say good-bye to my Bouncer?"

"I wanted to say good-bye to you, but you never say good-bye to me. I don't even know why I come here to see you."

She paused. "I don't even want to see you anymore." And she angrily walked back inside.

"What did I do? What'd I do wrong?" he asked his wife, who had watched but didn't want to interfere between her husband and daughter.

As Jocky rose to leave, Katie asked where he was going. She hadn't remembered the yearling sale was this day. "I thought we were going to do something today," she said.

"Don't you remember?" he said. "The sale's today."

"Oh, Jock, you're not going to buy another horse, are you?"

"All right, Katie," he said. "I promise I won't."

"Jock, when are you going to realize you don't need the racetrack anymore?"

Roughly \$2.6 million changed hands that day. As the auctioneer kept up his fast singsong pitch, buyers in the first ten rows looked over their pamphlets that listed each yearling's bloodline of sires and dams

(and their earnings). Behind the auctioneer's pulpit were the portable stalls, and a lot of people were back there to look over colts and fillies before they were led up to the platform in front. Jocky spotted Charlie Whittingham, who's so media shy these days that he hardly speaks to anybody unless he's sure they're absolutely alone. But Whittingham and Jocky own Johannesberg, a large beautiful colt that, at three years, is still growing and hasn't collected himself yet and who ran last place twice this season at Hollywood Park, a big disappointment. Jocky's dream is to own and breed the winner of the Kentucky Derby or Santa Anita Handicap or Hollywood Gold Cup. He has had horses that have placed second in stakes races of more than \$100,000, but he has never won one that lucrative. But now he's breeding foals from his broodmare, Crimson Kate, daughter of the great champion Crimson Satan, winner of the Santa Anita Handicap. He has six horses from the Crimson Satan line, and he's hoping that one of them will become his big horse. Jocky and Whittingham talked about their colt, Johannesberg, whose back ankles were swollen and who wouldn't be racing at all this season at Del Mar. Then Mary Jones Bradley came over to them. She and Whittingham had been looking at a bay filly, sired by Hyannis Port, son of Kennedy Road, Canadian horse of the year, a winner of \$481,007. "It's a good line," Jocky said. She asked if he would look at the filly to see if it was healthy and looked like an athlete that could run. As the handler led the filly, Jocky went over and examined her. He came back excited, telling them the filly looked good and that she might show some runs. The filly's hip number was sixty-four. As the auctioneer sang his calls, Mary Jones Bradley turned to Whittingham and Jocky and said, "Let's go thirds on the filly."

Whittingham, lips tight, mumbled as how that was all right, and he turned to Jocky and said, "What do you say, Jocky?"

"I want me in."

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Sarita  
and the  
psychic scalpel

# BEYOND THE KNIFE

By Jeannette DeWyo  
Photographs by Robert Burroughs



Sarita

Sarita charges only fifty dollars for performing psychic surgery. The price is the same whether she is operating for cancer or heart disease or hemorrhoids. Her thirty-two-year-old son and assistant Jaime points out that this is cheap when you consider what medical doctors charge, and when you consider that Sarita's fifty-dollar fee also covers return visits, such as for removal of the psychic stitches.

But it is not the bargain that has attracted Ruben Cruz to Sarita's "spiritual temple" on Logan Avenue, just a block south of Chicanos Park and the Coronado Bridge. Something is wrong with Cruz's lower back. It never troubled him during most of his forty-five years, but three years ago Cruz was installing an engine at a Chevy dealership in Los Angeles when the pain started. Since then, Cruz has spent thousands of dollars on medical specialists, and they have concluded that his problem stems from a congenital defect in his spinal cord. Now the pain threatens to put an end to Cruz's twenty-five-year career as an auto mechanic.

He heard about Sarita from his brother and sister-in-law, Jesus and Carmine Cruz, who live in Chula Vista. A few years ago Jesus started feeling weak and ill, but heart specialists in Los Angeles, Tijuana, and Guadalajara didn't help him. Carmine was ready to fly with her husband to the Philippines, where he could undergo psychic surgery, when a friend in Tijuana told her about Sarita the curandera, the old woman who cures with her hands and folk medicine and prayer. Carmine says when she and Jesus arrived at the temple, Sarita took one look at Jesus and announced that his aura was "crooked." It was amazing, Carmine says. Shortly thereafter, Sarita performed a psychic surgery on Jesus, in which she straightened the blood vessel. Dramatic improvement followed, Carmine testifies.

So Carmine convinced her brother-in-law to drive down from his home in Los Angeles and have Sarita examine his back. Now Sarita has advised Cruz that psychic surgery could help. She leads the way to one of the two treatment rooms contained in the temple. Cruz perches on the edge of the examining table, while his wife takes a nearby seat. Sarita has donned a white smock.

She asks Cruz to remove his thick glasses, then she inquires about the purpose of



the lenses. Cruz explains he is almost blind in one eye. When she hears this, Sarita announces that she will fix his eyesight too. A moment later Sarita's son enters the treatment room bearing a piece of branch broken off from some larger plant. Glossy bulbous leaves, emerald green, project from the branch. Sarita says its name is *hierba viva*. Its juice is good for cataracts; it can even restore sight to the blind.

She makes Cruz remove his tank top and stretch out on the table. Jaime hands his mother a piece of cotton which she rubs over the crook of Cruz's arm. Her fingers assume a shape as if they were holding a hypodermic needle. This is the spiritual anesthetic, she tells Cruz's wife. Slowly Sarita's thumb plunges downward. Her hands move to Cruz's heart, where they mimic another injection. Then she stands behind the man's head and makes rapid picking motions over his closed eyes.

From Jaime, she receives one leaf of the plant. She wraps it in another piece of cotton. Lifting Cruz's lids, she squeezes two drops of milky liquid from the plant into each eye. As his lids squeeze tight, Sarita comments sympathetically that the drops hurt a lot. Cruz mutters agreement.



Then Sarita briskly orders the man to roll over onto his stomach, and then to loosen his slacks and slip them and his undershorts halfway down over his buttocks. She administers another "injection," this time pumping her thumb repeatedly, all the while breathing soft prayers. Finally, she makes the "incision," drawing her thumb in a straight line that crosses Cruz's lower back horizontally. Her leathery fingers begin boring his skin abruptly.

All the while Cruz says nothing. He doesn't believe any of this will work. He is here solely at his sister-in-law's urging. He made that skepticism clear to Sarita beforehand. In response, the curandera assured him she didn't blame him for being skeptical. There was a day when she too rejected curanderismo as nonsense.

She says spiritual healing played no role in most of her life. Born in Guadalajara seventy-two and a half years ago, she married and began working in a textile factory when she was fourteen. The next year, at fifteen, she had the first of her thirteen children, but she always continued working, first in the textile and sewing plants, and later in her own sewing business. In 1945, when she had produced nine of her offspring, Sarita and her husband moved north, to Tijuana. There the husband died, but Sarita remarried and had four more children with her new husband. Again she continued to work, at one point illegally in several Los Angeles food-processing plants. Then in the early 1960s, she became ill.

She had chest pains and a heart murmur. She had gallstones. When she consulted doctors at the Social Security Hospital in Tijuana and at Merry Hospital in San Diego and finally at the Centro Médico de la Raza in Mexico City, they all told her the same thing: she might die if she didn't have an operation. But her sons balked at that, so Sarita returned to Tijuana, where Sarita's elderly mother urged her to visit a temple of spiritual healing located near the old bridge over the river channel. "If the doctors can't cure me, what can these ignorant people do?" Sarita complained at the time, she says. But she went anyway.

At the temple she met a psychic healer named Petra Castro, who urged her to undergo a psychic surgery. Sarita submitted, still incredulous. But with the injection of the psychic anesthetic, she grew

drowsy and soon she saw a doctor and nurse dressed in white laboring over her prone body. She describes watching them mop up her blood with pads of cotton. Later, when they probed her gall bladder, she watched them remove fourteen stones. "I counted them," she says in Spanish (she speaks no English). "I even heard the sound as they dropped on the plate." When she awoke, she was certain she had undergone a real operation and demanded to speak to the surgeon. Informed that the procedure had been entirely spiritual, Sarita was transformed into a believer.

She began a three-year apprenticeship with Petra, developing her mental and spiritual powers and learning to perform the psychic cures. At the beginning, "ecstasies" would overcome her when she was engaged in the process of healing someone, she says, and she would remember nothing of what had happened when the operations were over. But she says one day during an operation she suddenly became aware of her own moving fingers. She claims she heard a voice say, "Don't worry. I am with you," and ever since then she has operated untranced.

Indeed, standing over Cruz, she seems businesslike rather than bewitched. Her hands have begun to move all up and down Cruz's spine, pausing from time to time for more of the thumb-pumping injections. All the time she utters prayers. When Jaime hands her a small container of olive oil, she smears a few drops of the golden liquid all over the mechanic's back. She places two sheets of paper towel over it, and thumps the flesh forcefully. Finally she announces that she is giving Cruz an injection to avoid complications, and a *cambio de sangre*, a blood transfusion, with which she will terminate the operation.

When Cruz struggles to a seated position, the whites of his still-watering eyes are congested with bright red. Sarita asks him to stand and reach for his toes three times. Each time he does, she prays over

him. Then she sinks down into a chair, relaxed and chatty.

She tells Cruz she will give him a tea called *chahal agua* to take home. If he drinks it regularly, he will lose exactly nineteen pounds, a weight loss that will help relieve some of the pressure on his back. Sarita also warns that Cruz will feel tired and depleted for three days, during which time he should strictly avoid consuming grease, meat, alcohol, or coffee. Instead, he should eat fresh fruits and vegetables. After five days, he should start to feel good and to enjoy a gradual continued improvement.

She reassures Cruz that she doesn't sense the spirit of death around him the way she does around some of those who turn to her. At such times, she has to inform the relatives that she's very sorry but can do nothing to help. She recounts how, only recently, one of the priests from Sacred Heart Catholic Church in Ocean Beach brought a friend of his to her for consultation, and she had to tell the priest that she was powerless to cure his friend's cancer. She says the priest asked, "How do you know, *hija*?" and she responded, "Because I see Death." Although the news disconcerted the priest, Sarita says he called her at 7:45 a.m. exactly one week later to tell her his friend had died. She says a total of sixteen people have been beyond the reach of her healing resources over the last twelve years.

It was twelve years ago that she moved to Logan Heights from Mexico City. After the three-year apprenticeship at the Tijuana temple with Petra, she had moved again to the Mexican capital, where two of her youngest sons began to attend the University of Mexico's medical school. To help support them, Sarita juggled several jobs: she ran a large boarding house where she charged twenty to twenty-five student boarders 500 pesos a month, then she opened a restaurant, and later, a boutique. On top of all that, she studied for eight years at a large spiritual healing center in

the capital, the Templo de Medio Dios. She says at the end of the eight years the temple directors urged her to come to San Diego to set up this first center of such healing doctrine on this side of the border.

So twelve years ago, she found a small house just a few steps away from the current temple location. She both lived and practiced there for six years, then the neighboring facility became available for rent. For a few years, she divided her spiritual consultations and healings between it and the Casa Familiar social service agency in San Ysidro, where she practiced her psychic healings under the label of a "spiritual counselor." When the agency's government funds were cut back, however, she lost that position in 1980 and began devoting all her attention to her temple. By last year it had begun to draw record numbers of people seeking various kinds of help. At times two to three dozen would crowd the front room of the facility, waiting for her to see them. Some days people would begin calling as early as six or six-thirty in the morning and at times the calls would continue to come late into the night.

Sarita says it is finally exhausted here. So this past February she moved out of the temple to live with one of her sons in the Del Sol section of South San Diego. Since then she has dramatically restricted her hours at the temple. Although she usually conducts two or three spiritual classes and services there per week, she is available for psychic cures only Monday through Friday mornings. These days her pace seems leisurely. Occasionally four or five clients do converge on the facility at once and then Sarita bustles from one room to another. But there are many other moments when she sits and waits and converses with her son and the occasional volunteers who help her.

She is a natural storyteller, quietly compelling. Although her back is slightly humped, her bearing seems erect when she speaks or preaches. The words stream out;

her hands rest quietly in her lap. Several things make her look years younger than her age: the clarity of her gaze, the smoothness of her brown face, the darkness of her hair, the zest with which she describes her spiritual adventures and her healing work.

She says some of the people who turn to her have drug or alcohol problems, others are depressed over stormy love lives. Some of these she counsels, preaching a positive mental attitude. With others, she prays for time consecutive days. Once in a while she is called upon to perform a full-blown exorcism.

She recalls one case in which a group of American spiritualists in San Ysidro suddenly saw one of their members possessed by a "bad spirit." So they brought him to Sarita, who says, "He came like a madman, crazy." He was shouting profanities, struggling, fighting off attempts to restrain him. Sarita says she and some of her temple initiates formed a circle around the man and prayed for him. By the end of the session, the man was tranquil (although he did return for two more treatments).

She says much more common than actual exorcisms in her practice are ritual spiritual "cleansings," which she calls *desajolos*. These are administered when someone has fallen victim to a "malediction or a curse," Sarita says, and involve the burning of incense over a charcoal fire and the use of various plants. Once, for example, she performed a *desajolo* to free a home plagued by vicious (invisible) birds. She also mentions using the technique successfully to aid a number of sophisticated, educated, and happily married women who were frightened when (again, invisible) spirits suddenly began visiting them and forcing sexual intercourse upon them.

For the physical ailments, she doesn't resort to psychic surgery. Sometimes, simpler curaciones suffice. For example, on a recent Thursday morning Sarita

(continued on page 20)

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## BEYOND THE KNIFE

(continued from page 19)

clides to administer such a cure when a young woman wearing a sleeveless peach-colored shirt enters the temple complaining of having fallen and injured her arm and shoulder.

This is the woman's first visit to the temple. She discloses that she actually fell twice, once at her job about a month ago. After that fall, she went to a medical doctor who prescribed hot-water treatments and exercise. "It hadn't helped much, and then yesterday the young woman had damaged the same arm, her left one, in a fall incurred while she was standing on a chair in her home. The second fall rendered her unable to lift anything with the arm or to close her fist. At that point, a girlfriend had recommended Sarita.

In the treatment room, the young woman proffers the arm gingerly, but the old woman's touch in response is far from gentle. When she massages and manipulates the injured shoulder, the young woman draws in her breath through her teeth, grimacing with pain. Her legs are rigid, her toes curled tightly into her rubber thongs. Undeterred, Sarita works the limb, squeezing the flesh gradually downward, supporting the upper arm while rotating the lower part, pushing hard on the wrist bone, which she declares has been broken. Methodically, she continues kneading, rubbing, tugging the flesh. Periodically she administers "spiritual injections" to the girl's neck, to the back of her left ear. Finally, Sarita announces that she has realized the shoulder blade and brought the wrist bones together. Indeed, when the girl hops off the table, she concurs that she has regained some of the arm's strength and flexibility. "I should have come here in the first place," she whispers shyly.

Now the girl will spread the word, Sarita notes with satisfaction. Sarita boasts that she never advertises or promotes her work; instead clients seek her out. And indeed,

her reputation, which is widest among San Diego's Chicano community, has spread beyond it. Among Chicanos, she tends to be known by the traditional label of *curandera*, a term which signifies folk healing. Others are older spiritualists. Still others, like Marie, happen upon her in the process of a desperate search for cures.

The follower says Sarita much prefers to view herself as a "psychic healer" working within the emerging field of holistic medicine. Some of Sarita's Anglo devotees have come from within that field. Others are older spiritualists. Still others, like Marie, happen upon her in the process of a desperate search for cures.

Dressed in tight-fitting jeans and a sport shirt, Marie is slim and very blonde. Although she could pass for a woman in her early thirties, she says she is much older. "I'd rather not say how old. I have several foreign children." She claims doctors in San Diego had diagnosed cancer in her uterus a few years ago and had all but abandoned hope for a cure, when Marie one day chanced to walk by the locked doors of the temple. She says something prompted her to return that night even though "I was in pain and was hemorrhaging badly. I was in the temple, I knew this was where it was at." Sarita agreed to perform a psychic operation. The charge at the time was thirty dollars. But Marie laughs. "I didn't have the money. So Sarita lent it to me."

Marie says the memory of the operation itself is somewhat hazy. "She gave me a spiritual anesthetic, so I was kind of under, but I could feel the incision. It sort of felt like she was really cutting into my skin, but there was no pain or pressure. Later I could feel something big taken out of me." She claims it took about six weeks for the cancer to disappear. "It came out as a

discharge. I had some fibroid tumors which also came out." She says when she returned to the oncologists, they merely cited the unpredictability of cancer. "But they looked surprised at my cure."

Marie says out of gratitude she has been working as a volunteer at the temple for about a year. She also occasionally attends the services, like the one held one recent Sunday morning between ten and noon. Besides Marie, about two dozen adults and five or six children straggle in. Before taking a seat, most of the adults walk over to a battered desk on which sits an old Ivory Liquid bottle filled with "holy water." Squeezing out some of it, they rub their hands together, then wipe the water over their hair and down the sides of their clothing. At the front of the temple, before a tiny altar crammed with fresh flowers and candles, an assistant to Sarita leads the group in half a dozen songs and lengthy Spanish prayers. Then a gray-haired female initiate, eyes closed, lifts her palms and begins "channeling messages" from a spiritual guide. At the conclusion of the ceremony five or six of the participants, including Sarita, describe the spiritual visions they flashed before their eyes during the channeling. One woman tells the group that when she looked at the symbol over the altar — an eye within a pyramid — she saw the eye slowly close and then reopen.

The presence of pyramids is a forceful one around Sarita's temple. In fact, she says one of her most important missions involves a pyramid. She says certain terrestrial "brothers" have changed her with the task of constructing a giant pyramid somewhere on this side of the border, one which must be completed by 1985 or 1986. Sarita says the same otherworldly brethren have warned her that the most terrible earthquake in human history will strike at 7:15 a.m. on May 5, 2000, and the marvelous pyramid will house all those people who survive the disaster. So far, Sarita has arranged for the building of an elaborate model of the pyramid, but she shugs her shoulders at the question of where she'll get the money to erect the real thing.

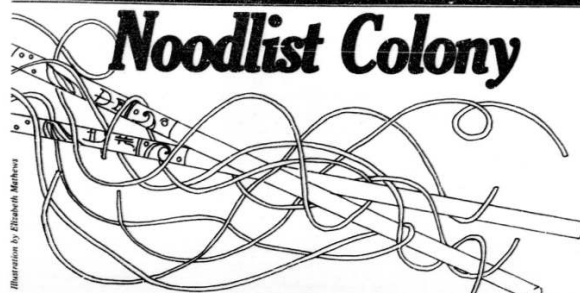
At the moment she says the donations for the cures don't even cover the cost of renting the temple and buying supplies for such as oil and candles, so she occasionally earns supplemental income by speaking at holistic conferences. But she is confident that God will provide; the pyramid will be built.

In the meantime, the healing keeps her busy. Now a mother with two teen-age daughters in town appears at the doorway. Sarita greets them as old friends. The mother, who is stylishly coiffed and dressed in designer jeans, reminds Sarita in Spanish that one of the girls is in for a follow-up visit. After a medical doctor had failed to help that girl recover from a bladder infection, the mother had brought her in to Sarita. Sarita's treatment seemed to work, and now the girl is supposed to have her "spiritual stitches" removed.

But the other daughter is moving stiffly and holding her stomach. In the treatment room, Sarita has her lie down and untie her jeans. "Ei, *coflamado*. *Mey enflamado*," she mutters as her fingers gently probe the teen-ager's abdomen. The mother confides that the girl hasn't had a bowel movement in five days, during which time the pain has increased steadily. Out comes Sarita's invisible hypodermic; into the girl's forearm goes the psychic injection.

Once again, Sarita works decisively. She moves her hand slowly and precisely around the navel of the girl, who mewls with distress. Sarita massages, Sarita sneers an oil-soaked cotton ball around the abdomen. She calls for two vials, one filled with olive oil and the other with herbal tea. When Jaime brings them, Sarita orders the girl to sit up and drink one after the other. Finally, she makes a confident announcement. It is a little after 10:50 a.m. and Sarita says the girl will have a bowel movement by no later than 11:45.

When the mother and Sarita leave the room, the girl sighs and sits up. Slowly, she begins rearranging her clothing. "It hurt a lot when I came in, but it doesn't hurt much now," she says. This is her last visit; it probably won't be her last. □



ELEANOR WIDMER

**The Restaurant: The Noodle House of Oremoyan**  
**The Location:** 4646 Convey Street (268-9595)  
**Type of Food:** Japanese noodles  
**Price Range:** Two dollars to \$4.50  
**Hours:** Closed Sunday, Open Monday through Saturday, 11:00 a.m. to 3:00 p.m. and 5:00 p.m. to 9:00 p.m.

Both value and pathos attach themselves to the small business that fails, particularly a restaurant where the hours are brutal, the hopes a roller coaster, the rewards few. In early June an acquaintanceship of mine told me about a modest restaurant called the Rustic Kitchen, where homemade meals were available at a cost of under five dollars. I made a mental note of it, but because the restaurant was in San Jose I didn't get there until last week. My informant had stressed that they served American cooking — soups, chicken, pies — but when my friends and I arrived we saw a huge banner proclaiming Mexican food. My heart sank. I wasn't even sure we were in the right place, but since we had come a great distance we went in.

The interior was pleasant, with fan-backed rattan chairs placed around the tables. A counter open to view displayed gorgeous-looking pies, particularly the lemon meringue whose egg-white topping was like a proud wave on a sea of buttery meringue. Still, the menu was undeniably Mexican. When the owner, Minnie Lynn, came to our table, she told us that she had changed her menu in July because she wanted to cut down on food costs and because surveys indicated that Mexican food was the most popular. It's a mistake.

for the practitioner of any craft to lend one's talents to what's allegedly popular instead of what one can do well. The Mexican food didn't taste quite Mexican, but the American pies, especially the lemon meringue, were fine. When we complimented her on her pies, tears rose in Minnie's eyes and she said, "We're closing up on Saturday. I just couldn't make it."

A few statistics about her restaurant will help indicate the problem. The rent cost more than \$1200 a month, a waitress and two helpers in the kitchen had to be paid, however modestly. In order to clear a profit, the restaurant had to do a volume of \$5000 a month. One would have to sell a great many slices of pie at \$1.35 to sell a large number of full meals at approximately five dollars to meet expenses for a modest family restaurant in San Jose! The remarkable thing is that Minnie was already talking of the possibilities of the next place. She had managed to last from February to the end of August, lost thousands of dollars of her original investment, countless hours, including lost sleep, and yet she wanted to go on, to try again. "Maybe someplace on the street where the rent is less."

Our small restaurant that I hope will remain in San Diego a long time is called the Noodle House of Oremoyan, whose product, as the name implies, is homemade noodles. As many of you know, noodle dishes are available on the streets of Japan, often sold from wagon stands. While connoisseurs of Japanese noodle dishes can ratify old distinctions of half a dozen noodles, for the purposes of most of us there are three types and more naming. The first is the most popular, a Chinese style noodle served in ramen dishes. The basic ramen consists of Chinese noodles placed in pork broth and seasoned

with soy. The dish is garnished with thin slices of pork or ham and with leeks. "Instant" packaged ramen is available not only in Japan but in our supermarkets as well. In preparing instant ramen you may add any appropriate vegetable or bits of meat to enhance the flavor. Many novices believe that ramen is the same as *soba*, which it is not.

*Soba* is made from buckwheat flour; the same ingredient was originally used in the preparation of dumplings, and as a substitute for rice by the mountain people. The dumpling was eventually converted to a noodle by the use of eggs. *Soba* is a long, square-shaped, brownish gray noodle, which may be eaten hot or cold.

The last of the well-known Japanese noodles is *udon*, a long, white, wide noodle. In Japan, the diner must specify the noodle preferred, either *soba* or *udon*, but the easiest advice I can give you is to try one of each.

The Noodle House offers twenty-one noodle dishes as well as a few "side orders" that may be consumed as appetizers. Since the prices are astonishingly low — the most expensive dish in the house is \$4.50 — you may indulge yourself in a variety of choices. We began our meal with *tebasu* chicken wings (two dollars) and *gyozos* (\$2.50), a stuffed fried dumpling, sometimes called "potstickers" and similar to Chinese wontons. The *gyozos* were very tasty but I especially liked the chicken wings for that dish's sauce.

Each of us then had a noodle dish. Most of these dishes cannot be shared because they are served over broth in deep "pots," which are brought to the table hot if the broth is hot and chilled if the dish is a cold one. They are all stunning to the eye but my favorite was the cold *reimen* (their spelling) which consists of ramen noodles, cucumbers, pork, Chinese mushrooms,

rooms, and hard-boiled eggs (\$4.20). If you can make your way through all of these ingredients, there's still the broth, which is drunk last or ignored, according to preference. Eating the ramen at the Noodle House is like having a cold salad and is excellent in the summer.

I had ordered the *Nabeyaki udon*. This is a winter dish, served hot in a deep ceramic dish or pot with a lid. The *udon* noodles are placed in a fish broth with fish cakes, green onion, and a poached egg. There's also a large shrimp tempura whose butter is somewhat coarse and which spreads across the soup. This dish is only for the hardest lovers of authentic Japanese dishes because the soup contains an egg that's barely cooked as well as the somewhat lumpy tempura batter. The *Nabeyaki udon* does not have the delicacy of the *reimen* and I didn't find the butter to my liking. It's a very filling dish, however, quite unusual by American standards, and one that you may want to try if you enjoy experiments.

One of my friends had the curry ramen (\$3.50) with meat and vegetable curry. It had a splendid, lively taste and should satisfy curry fanciers.

For our *soba* dish we tried the *yaki soba*, or stir-fried noodles with meat, vegetables, and seafood. This is very similar to pan-fried noodles in Chinese restaurants and has the advantage of not being in broth. The dish costs \$3.50 but if you want double noodles or extra meat, the cost is a dollar more. We took the larger portion and shared it, as if it were an appetizer. I was, of course, quite satisfied from the chicken wings, the *gyozos*, the fried noodles, and the soup, but for the sake of this review I didn't want to leave without trying a rice dish, *chiu chan*, a pork-fried rice normally served with soup — I had the rice without it. As is the case in most interesting dishes and one that you may omit without any sense of loss.

The Noodle House is run by a mother-and-daughter team. The daughter was leaving on a vacation so we entered the restaurant, but she should be back by now and will be happy to instruct you on any of these dishes. As is the case in Japan in similar establishments, the Noodle House serves noodles as its basic dish; it does not offer sushi or sashimi or beef teriyaki or any of your well-known favorites. If you've never tried any of these noodle dishes, you should do so, and if you've had them in Japan and longed for them, they are now available here. Please bear in mind that although noodles are soothing, they are not elegant fare, but rather the everyday home variety of authentic Japanese cooking. The room is plain, clean, and there's a glass case that shows off most of the dishes. The Noodle House closes by 9:00 p.m., so it's best to get there early. This establishment is an interesting addition to our dining scene. May it and many more of its kind prosper. □

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## A black and white photograph capturing the immediate aftermath of the atomic bombing of Nagasaki on August 9, 1945. A massive, billowing mushroom cloud rises from the city center, its dark, dense column of smoke and debris reaching high into the sky. The cloud's top is a lighter, more diffuse cap. The surrounding landscape is dark and appears to be in a state of complete devastation, with no visible structures or vegetation. The image is grainy and has a high-contrast, historical quality.

To begin with the obvious, it must be acknowledged that *The Atomic Cafe* is every bit as much a propaganda film as the 1940s and 50s relics it so confidently holds up to ridicule. If the only difference between it and them were that it happens to be on The Right Side, and they happen to be not, it would hardly be worth talking about as a movie. That it seems to me very much worth talking about as such is one way of saying that it is a more sophisticated piece of propaganda than its targets.

any interest, that are not immune to being treated with dispassion, with a restless curiosity, with a somewhat divided mind. I am not suggesting anything as drastic as neutrality. I am suggesting only that it is not necessary, just because a subject falls within the political purview, to take the politician's traditional stand that it would seem weak or silly, that it would fatally undermine one's position, to concede a point to the other side, to admit the cloudiness of an issue, to confess to feeling a bit overwhelmed. We expect more from our art makers in this regard than from our politicians.

World, a Flesh, and the Devil, Arch Oboler's *Five*, and a random sampling of radiation-activated movie monstrosities and how about some folkie or folksier protest songs to go along with, or rather against, the cheerful civil-defense jingles and inane pop songs? Lacking the opportunity to see the movie, I could only speculate and speculate on whether their inclusion would serve to offset the present impression of 1950s naïveté, or to reveal the naïveté of first-generation protesters too, (or most likely) a bit of both. But that, as I have indicated, would be an altogether different movie. The avowal of Raftery, Raftery, Raftery, "I should make a nuclear Raftery Madness" should suffice to put the viewer on red alert.


never require themselves to express their views in their own words and images (the movie is strictly a compilation job, without narration, and with only an occasional identifying subtitle); they get their points across instead by shuffling together footage from one source with footage from another, by clever juxtaposition, or by laying an alien soundtrack over a mismatched image. The fast-shuffle procedure works well. The movie is very much aboveboard, in the climax, but oftentimes it is hard to tell to what extent the filmmakers are tampering — conclusive evidence that they are not so interested in documenting our nuclear past as in ratcheting up rhetorical points.


If information as to the source of the clips is somewhat scant, information as to their outlet and their intended audience is scantier still — in fact, nonexistent. A lot of the footage was plainly aimed at school children (or at soldiers, which is pretty much the same thing, or at the uninitiated in any age group, which is again the same thing), and this would help account for the rampant naiveté.


The relative sophistication of *The Atomic Cafe*, noted above, should, however, have the emphasis placed on *relative*. For unimaginative, if not unimaginable, reasons, the filmmakers chose to take a roughly chronological approach, not omitting Hiroshima atrocity footage and seemingly endless newsreel documentation of assorted atomic tests. Even those Cold War martyrs, the Rosenbergs, are once again marched out, along with a chilling eyewitness account of the double electric jolts needed to complete the execution of Ethel — a bit of footage included, it would seem, mainly for the spokesman's stumbling over the word "stethosc—" and his ghoulish delight in the prospect of the Rosenbergs' imminent appearance before a Higher Court.

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SEPTEMBER 9, 1962 23



# The Plays, The Things



Requiem for a Nun



Titus Andronicus

JONATHAN SAVILLE

How many ways theatrical productions have of going wrong? How few they have of going right? Using plays I have seen recently as examples, here is a brief rundown of some of the various possibilities.

**Good play, good production, good acting**  
The Guthrie Theater's *Summer Vacation Madness*, which I reviewed a few weeks ago, and the Old Globe's *The Miser*, which I wrote about at the beginning of their 1982 summer season, fall

command of the play's wittily modulated language, and each creating a character in just the appropriate manner and at just the right intensity.

**Good play, good production, problematic acting**

A second visit to the Globe's *The Tempest* caused me to revise my earlier assessment somewhat. What remains memorable here is Jack O'Brien's conception of Shakespeare's final comedy. Mr. O'Brien concentrated on the dreamlike, magical qualities of Prospero's island world, continuing to enrich our imaginations with sights and sounds that give delight, and hurt not, and suggest that our little lives are rounded with a sleep. From the grand invocation of the raging powers of nature, in the breathtakingly staged storm scene that opened the production, to the haunting, luminous conch shell that constituted the set for the rest of the play (Douglas Schmidt was its admirable designer), to the uncanny synthesized sounds Ariel speaks in at his most enchanting moments, this was a production showing a larger, more fantastic, more potent, and more wonderful than the rather ordinary concerns of romance and family life that make up the play's basic plot. The idea was central and pervasive, unifying all the component elements to great aesthetic effect.

It was disconcerting, however, to notice how relatively unsatisfying the acting was — a defect that was also central and pervasive. There were technical flaws (the *Miranda* who overemoted to the point where her hysterical speeches were incomprehensible), failures to understand the proper style (the Ferdinand who seemed like a friendly American teenager, without a drop of noble blood in his veins), comic actors whose spirit of comedy seemed exhausted (Stephano and Trinculo), a Caliban who was not heavy and threatening enough, an Ariel lacking in mystery and poignance (or in anything that might give him distinction as a character), and a bunch of uninteresting lords. It is a tribute to the power of Mr. O'Brien's unifying concept that it could speak so persuasively even through such indifferent voices. As for Ellis Rabb's Prospero, who may have been impressive at first even as he came to be monotonous, and the mystery or grandeur or profound melancholy projected in Mr. Rabb's first wordless statue at the audience (a striking invention of the director's) after a while began to seem

merely poses, devices of external acting, not attached to some little-recognized character. I found Mr. Rabb's performance to be one that did not hold up well after the passage of time and some reflection on my part: he was not really worthy of that glorious conch shell.

**Good play, brilliant production having very little to do with the play, brilliant acting of a limited sort**

Here is a strange combination indeed — one which I have not encountered before the Guthrie Theater's *The Marriage of Figaro*, which I reviewed last week. One cannot fault director Andre Serban for his glittering theatrical inventiveness (the mirrors, the supermarket carts, the speech from the moving trapeze), or his actors for being forced to display all their motor skills while suppressing their ability to create characters. But none of this had anything to do with the script.

**Problematic play, bad production, bad acting**

*The Taming of the Shrew* has a lot of fun in it, but there is also a lot of fairly routine humor, and the central thesis about the proper relations between husband and wife is one a modern audience might find hard to take straight. Alas, Joseph Hardy — the same Joseph Hardy responsible for the Globe's superb *Miser* — seemed intent on doing everything a director should not do and avoiding everything a director should do. He did not confront the central issue of the play and take a stand on it; this was a production without a concept of its own, and even without an attitude toward the playwright's concept. He introduced, as a style of acting and dress, reminiscences of vulgar TV comedies about low-class Italian-Americans, and added a measure of the ugly horrors of punk. A curious and awful choice, for the play's wealthy young Italians are anything but vulgar; they are, on the contrary, overrefined, overeducated, overwitty, and much too conscious of life as a work of art to throw themselves around like hoodlums or to dress so tastelessly.

This style was therefore not only repulsive in itself, but it also undermined the whole tone of the play; this was not Shakespeare but anti-Shakespeare. And — whether because of poor casting, weak talent, or because in such a screwed-up production — the actors were by and large feeble, with the greatest feebleness in the two main characters: a Petruchio without

bite or brilliance, a Katharina without real passion or anger, a petty little couple pretending they get a kick out of fighting with each other but evidently with their minds on other things all the while. The only actor who gave his character a focus, and who knew how to get humor out of the sounds and rhythm of his rhetoric, was Drew Eselmann, who played the moderately tiny part of Gremio (the elderly suitor to the shrew's sister).

**Bad play, bad production, desperate acting**

The third play I saw in Minneapolis this past summer was William Faulkner's *Requiem for a Nun*, under the direction of Liviu Ciulei. This ambitious attempt at drama by the most inept writer who ever won the Nobel Prize, is about a "nigger-whore-dopefiend" with a heart of gold, who self-sacrificingly murders a baby in order to keep a shallow young woman from leaving her husband for a cheap crook, and who spends her last hours before execution mumbling pseudo-Dostoevskian nonsense about suffering and faith. It is virtually without action, and its characters tend to be mere mouthpieces for the various middle-headed voices of

the author. Having made the mistake of choosing this empty vehicle, director Ciulei (whose Shakespeare and Goldoni I have deeply admired in the past) apparently sensed that the situations and dialogue were not much good, and he attempted to make up for their defects with extraneous mechanical devices. Photographs of broken Greek statues were thrown on screens, super- or subsonic sounds underlined supposedly meaningful moments — things like that. The symbolism and emotional hectoring of these devices made the muddy waters even muddier, for Faulkner's ideas were confused enough without the added confusion of Mr. Ciulei's ill-defined interpretations. While all this audio-visual trickery was going on, the director seems to have left the unfortunate actors without guidance, their response being to fall into the cliché gestures and intonations of bad 1930s movie melodramas. The only notable achievement of this unpleasant production was a new fusion of philosophical bombast and the stereotypical smoking of cigarettes.

**Everything bad**  
San Diego Rep's *Titus Andronicus* is a

mess. Here is a bad play, a ghoulish, overwritten potboiler of a Senecan tragedy, saved by occasional flashes of genius and intrinsically interesting because it is Shakespeare. It is possible to stage it effectively, but that requires supreme rhetorical acting and a compelling imaginative focus in the direction. Scenarism, grand guignol, the supernatural terror of a universe full of blood and rape and maiming and revenge, the decadence of imperial Rome — whatever it may be, this play demands a concept and a style. Director Douglas Jacobs really does not offer us either. He simply goes through the action from beginning to end, as though confident that the audience will understand what the play is telling us about human life and as though its meaning and purpose were self-evident. As a result, the audience does little but laugh at the horrors — as well they might, considering how unattractively they are brought off.

Even a firm, strong, comprehensive directorial concept, however, would have had a hard time achieving anything but unintentional comedy with a cast such as the one crowded together on the Rep's little stage. It is not merely that actors of this level do not have any idea of Shake-

spearan style, that they muck up the language, make hash of the lines, and use the intonations of breezy suburban America. A number of them — and in the prominent roles — don't seem to know how to act at all, never mind the style. There are no living characters here, not even faint sketches for them. The most one can hope for is that the actor will know how to speak, to recite (Ollie Nash, in the title role, is one of the few to respond to this hope). Nor are the flaws in the acting compensated for by anything in the staging that might at least create an expressive atmosphere. Jonathan Sacks's musical score, intelligent and sensitive in itself, simply cannot carry the weight that this ghoulish tragedy demands. Uta Fink-Krell's set is ungainly, unimaginative, a meaningless pile of rocks; it is also highly impractical, causing the sanded actors a great deal of tediously repetitive trouble each time they have to climb up or down it. John Curcio's lighting design makes no use of the power of lighting to create atmosphere, to convey mood, to evoke feelings. The costumes (also by Uta Fink-Krell) are just awful. This is theater at its nadir. Which traverses the range, from top to bottom.

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# Runyon in Place



Michelle Della-Fave, Nanci Hunter, Art Kousik, Scott Chamberlin

JEFF SMITH

The name "Damon Runyon" was the result of a proofreading error and an editor's decision. When he was a reporter at the Pueblo, Colorado *Evening Post*, Alfred Damon Runyan's last name was misspelled on a by-line. He kept it that way. When he was a journalist in New York, earning the heaven-sent wage of a dollar for every written word, an editor chose to drop Alfred's first name. "Damon Runyon" stuck as his pen name. Legend also has it that Runyon — who allegedly smoked three packs of cigarettes and (after he swore off alcohol in 1910) drank sixty cups of coffee a day — also held semi-wars at his New York apartment. These concerned dissertations on effective gambling plays, proper distillation of liquor during Prohibition, and so on. Runyon converted these seminars into a series of short stories, called "The Broadway Tales," about life in the underworld. He attempted to show that even gangsters have hearts. They must, he contended, since they keep losing them to "dolls." Runyon wrote with detachment and a remarkable ear for dialogue. And his characters, who yearn for the good life promised by the easy money they were rarely able to accumulate, all adhere to a code of street dignity. "As a rule I do not care to associate with coppers," one of Runyon's characters says, "because it arouses criticism from other citizens."

Runyon's underworld, Broadway in the late Twenties and early Thirties, has its

own stratified class system based on a form of pseudo-etiquette. In this society of gambling markers, foul-smelling cigars, and decidedly shady individuals, the highest aim in life one can have is to be a "guy" or a "delt" — both terms of respect, in that milieu at least. A "right guy," a gentleman, always gives everybody a "square rattie." Others, like "parlor tough guys" and "slow thinkers" ("who may finally think themselves into a bad conclusion"), are less admirable. At the bottom of the scale is a "gorill," who is not a right guy, for "when you take gorills who are drinking and get them all crazy about the same doll, they are apt to turn out to be no gentlemen any minute." In 1950, four years after Runyon's death, Frank Loesser, Abe Burrows, and Jo Swerling captured the flavor, the spirit, and the sociology of Runyon's world in *Gypsy* and *Dolls*, one of the finest musicals ever made.

The "musical fable" begins with Nathan Detroit needing a thousand dollars (known locally as "potatoes") to keep his crap game afloat. He bets Sky Masterson — a ne'er-do-well in some circles but a true citizen in this one — that that gentleman will not succeed in coaxing Miss Sarah Brown, head of the Save-A-Soul rescue mission and an unlikely candidate to join Masterson for a pleasant evening in Cuba. Detroit also has other problems. His fiancée Adelaide is hearing wedding bells, a sound Detroit has been deaf to for the first fourteen years of their relationship. And some high-rollers — notably Big Julie, a gorill from Chicago whose idea of a fun time results in behavior that is often dis-

specified — are coming to town looking for some action. If they don't find it, Natty Detroit could wind up pretty much dead.

He doesn't, of course, and neither does the good but at times uneven production of *Gypsy* and *Dolls* at the Fiesta Dinner Theatre. Director Frank Wayne has assembled a quality cast, with one or two exceptions, and has staged the pugnacious musical well. But within the confines of the relatively small stage at the Fiesta Dinner Theatre, Wayne has had to restrict his efforts to a fair treatment of the musical's wonderful score at the expense of the play's many impulses to burst at the seams. Thus the choreography has been held to a minimum. Robert Earl's set design is sparse (a bare stage with a few pointed scums to suggest the Big Apple, the headquarters of the Salvation Army, and pre-Castro Cuba), and the cast has been reduced in size by an actor or two to accommodate the limited space of the Fiesta production. And although the musical numbers, backed by a modest, three-piece band, are rendered satisfactorily, the production often lacks life at its edges, along with the fullness that a larger space and more abundant choreography could have provided. While the Fiesta's pared-down production occasionally resembles a ship in a bottle (or the experience of watching Stanley Kubrick's 2001: A Space Odyssey on a twelve-inch, black-and-white TV), it is nonetheless an energetic and enjoyable re-creation of the original.

One key reason — aside from a musical score replete with songs that, like old friends, come back to you as if they had never been away — is the cast of the Fiesta production. Gifted Scott Chamberlin plays Sky Masterson, the free-wheeling character who, as Runyon said in a different connection, "does not reckon on the holding powers of love." Chamberlin's interpretation, less suave and thus more vulnerable than other readings, is consistently on the mark. And his voice, especially in his stunning version of "Luck Be a Lady," needs no back-up amplification to reach the back rows of the house with ease. Of equal quality is Nanci Hunter's work as Adelaide. With a nasal Bronx accent, which sounds like a waterlogged kazoo, Hunter is captivating as Nathan Detroit's apparently perennial fiancée, and "Sue Me," her duet with Art Kousik (who plays the harried and devious Detroit), is another of the show's highlights. Of the four leads, only Michelle Della-Fave falls short of expectations. As the feisty Sarah Brown, the dedicated Salvation Army soul-saver who loses her heart to Masterson, Della-Fave is mostly milquetoast. Her performance and singing voice, both slender, lack the assertiveness necessary to make her an appropriate match for Masterson.

The ensemble for this production, garbed in Zoo-DuFour's appropriately dainty imitations of high-class outfits, is generally capable. Since dolls were allowed few opportunities to speak, on the streets and in the musical, Zoo-DuFour, K.T. Brown, and Lea Chazin make the best of their voiceless, minor roles. Of the play's Spike Serenitas and Bill Dunsen, verge on being fearsome as Harry the Horse and Big Julie, from Chicago, two gorills likely to abandon their stage roles and perform some improvised, on-the-spot mayhem. Harold MacPherson, Jr., Byron LaDoe, James C. Manley, and Phil Fontella (the latter two giving fine renditions of the small dance numbers allowed them) are competent as the "slow thinkers" in the crowd — though Fontella occasionally threatens to upstage more important characters with background humming of his bit parts. And David Schrage, as "parlor tough guy" Nicely Nicely, steals the show with his buoyant version of "Sa Down, You're Rocking the Boat."

Damon Runyon's characters habitually speak out of the corners of their mouths, preferring the "side" to more direct forms of address (rather than merely talk, they always seem to be giving you a tip), as if the rest of the world were composed of nothing more than coppers and dangerous gorills. So I would like to know: Would two tings: a tip and a piece of gaw-ledge for yer general beta-mint. Da foist is dat even down da Fiesta's pre-black-shin ain't what id kild be, id's a good one anyways. Da sekund is frum Mistah Runyon — who has my ut-most respect — an whad be sez iz a troot we should always remember. "A guy is sometimes judged by the company he keeps," dah man sez, "especially around crap games."

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# Off the Cuff

What major strike would affect you most?



Ruth Mencer  
Pharmacist  
Escondido

I thought about this last year during the baseball strike. I remember thinking that I could live without baseball but I didn't think I could live without live music. To listen to live music is much more exciting, more stimulating, than just about any entertainment I can think of. I really appreciate groups like the Oingo Boingo, Kraus, Helmut Hantler, Square, Genesis, King Crimson. . . . If people who were involved in the creative process just went on strike, quit creating, we'd be forced to listen to the same old thing. I have to admit, I have been more interested in baseball this year and it will probably kill me if the Chargers don't play.



Tom Licciardi  
Neighborhood Merchant  
College Area

I had just opened a post office alternative business which accepted UPS packages. It was right before Christmas and we were starting to get busy when they [UPS] threatened to strike. We didn't know if they were going to settle or how long a strike would go on. We'd have to take all of the packages to the post office every day rather than have pick-up service from UPS. That's fifty or more packages during the holiday season. The news media thrived on the possibility of the strike. This kept people away. Since it represented about seventy-five percent of our business, things were getting a little shaky. They finally settled at the deadline of their negotiations. It took about two days for the news to get the word. If it happened now it would be disastrous.



Lufe Ball  
Lienman  
Delmar Valley

To tell you the truth, I can't think of any strike that would really affect me. I've got six acres of land, a windmill that pumps water and powers the generator. I have solar heating for water and a back-up diesel generator just in case. I've got a garden, livestock, and an underground basement full of food. A lot of people are moving up into the hills. It's not something they want everybody to know about. A lot of them are learning survival techniques — how to get rid of their neighbors if there wasn't enough to share. A gasoline shortage wouldn't really affect me. I have two horses and they'd provide transportation for just about everything. I only get one station on television. I wouldn't really miss it. It's kind of nice. No one messes with me.



Robert Allforce  
Martial Arts Instructor  
East San Diego

I guess a San Diego Gas and Electric strike would be pretty bad. They influence everything that exists now if you're plugged into society. They seem to be the most in control. I hear a lot of people saying they own San Diego. People are dependent on them. I'm pretty much a day person. I don't need to use a lot of energy at night. I think if you had to you could go back to basics — food, clothing, shelter. When you have more, you just expect more. I'm not saying more isn't nice, but aside from the basics I think you could get by without just about anything else. There are a lot of things you could do in lieu of SDGE, although I'm sure they'd find a way to charge you for everything else. I prefer real luxuries — they're easy and convenient. When you don't have them, you find ways to slip.



Barbara Shadgett  
Manager  
Hillcrest

My bank, the transportation industry, food producers, cable television. I could name a lot of things. Basically I'm a consumer, but I believe when you're lacking a certain commodity you're forced to compensate in other ways to have your needs met. It could be a very creative process. If there were no gasoline, people would walk more, bicycle to work, make friends with the people in their immediate vicinity. Neighborhoods would be much stronger. There are a lot of things you could do in lieu of SDGE, although I'm sure they'd find a way to charge you for everything else. I prefer real luxuries — they're easy and convenient. When you don't have them, you find ways to slip.

—Lin Jakary

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## SEPTMBER 9, 1982 3



## READERS GUIDE

**Hispanic Heritage Fiesta.** To celebrate National Hispanic Heritage Week, including a parade, dancing and performances of traditional Mexican songs, will be held Tuesday, September 14, 10 a.m. to 5 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 454-8221.

**Parade.** Celebrating Mexico's independence day, will be held next Thursday, September 16, 12 a.m. to 2 a.m., from Second Avenue and J Street to Ninth Avenue and Revolution. Tickets: 254-4443.

**Bird Alert.** A twenty-four-hour message telling what interesting birds can be seen where in the county, a service of San Diego Bird Ornithologists, can be heard by calling 433-6764.

### Radio/TV

**"Freedom."** The eleventh episode of Ireland. A television series after the Republic of Ireland gained its independence in England. Thursday, September 9, 12:15 p.m., KTVB-TV Channel 15.

**"TeleFrance."** Programming in French, including movies, plays and programs from French television stations, is aired each Saturday and Sunday, noon to 1 p.m., Cox Cable Channel 2.

**"The Virgin Queen."** A 1955 movie starring Bette Davis as Queen Elizabeth I, will be broadcast Sunday, September 12, 1 a.m., Channel 6.

**"Ormandy and Diana Jensen."** Features ten-episode violinist Diana Jensen, making her Philadelphia debut performance with the Philadelphia Orchestra, Sunday, September 12, noon, Channel 15.

**Classical Concert.** Featuring Leonard Bernstein conducting the New York Philharmonic, will be presented Sunday, September 12, 2 p.m., KTVB-TV 89.

**"Spawns of the North."** A 1948 movie set in Canadian fisheries and starring Henry Fonda, will be shown Monday, September 13, 9 p.m., Channel 6.

**"Reflections of La Raza."** A three-part series begins with an episode examining Latino's hopes and concerns. Monday, September 13, 10:15 p.m., KTVB-TV 89.

**"Pride of St. Louis."** A 1952 biopic of baseball player Dizzy Dean, starring Dan O'Kelly, will be broadcast Tuesday, September 14, 1 p.m., Channel 6.

**"Pay in Terra: Moral and Religious Issues."** A series about the moral and religious aspects of the arms race and nuclear war, continues Tuesday, September 14, 7 p.m., Southwestern Cable Channel 18.

**"Fort Apache."** A 1948 western starring John Wayne, Henry Fonda, and Shirley Temple, will be shown Tuesday, September 14, 9 p.m., Channel 6.

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**"Books Under Fire."** A documentary examining the growing struggle over book censorship in the United States, part of the series *Cross to Cross* with Barbara Jordan, will air Tuesday, September 14, 10 p.m., Channel 15.

**"Mister Roberts."** The 1955 comedy drama about a World War II cargo ship and its commanding officer, starring Henry Fonda, will be shown Wednesday, September 15, 9 p.m., Channel 6.

**"Alcoholism: A Woman's Issue."** will be addressed by counselor Stephanie Coughlin as part of the "New Views of Women" lecture series. Wednesday, September 15, 1 p.m., building 101, 211 SBLU. Free. 265-9574.

**"The Importance of Change in Ethical Values."** will be discussed by Eugene Torrell of SBLU, department of philosophy. Wednesday, September 15, 4 to 6 p.m., room 186, social science building, SBLU. 265-3263.

**"San Diego America's Finest Target."** The title of a panel discussion on crisis relocation planning and whether it would be effective in the event of nuclear war, sponsored by Physicians for Social Responsibility, Friday, September 16, 12 p.m., Unitarian Church, 4180 First Street, Hillcrest. Free. 481-7774.

**Recent Developments in Strategic Arms Reduction** will be discussed by Eugene V. Roston, director of the U.S. Arms Control and Disarmament Agency, at a luncheon sponsored by the World Affairs Council, Saturday, September 11, noon, Atlantic Restaurant, 2595 Ingraham Street, San Diego. Reservations: 231-2111.

**China** will be the topic of a slide show and lecture, presented by NUCO, one of the five universities following the closing of relations between that country and the United States, at a dinner sponsored by the International Studies Network, Sunday, September 11, 6 p.m., Hill House Restaurant, 1600 Hill Mall, Vista La Villa and Interoceanic. Del Mar. Reservations: 454-7124.

**Just Passing By.** A display of black and white photographs by San Diego photographer David Jan Schwartz, will be on view through October 1, a reception for the artist will be held Friday, September 12, 7:30 p.m., Darkroom Inc., 660 El Cajon Boulevard, San Diego. 266-7281.

**Italian Re-Evolution: Design in Italian Society in the Eighties.** A major exhibition of Italian design from 1945 through 1985, will be on view Friday, September 10 through October 11, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**The Union Universe.** An installation of paintings, prints, sculptures, and performances by Hanne Laurendeau, will be on view Monday, September 13, through September 14, Mandeville Annex Gallery, UCSD. 452-3122.

**Acrylic Paintings by Carole Frie.** including works from a series in which she uses diverse materials such as fabrics, powdered pig-

ments, salt, and sands to give texture to her works, will be on view through September 15, Thomas Newman Gallery, 211 Tenth Avenue, downtown. 231-1328.

**Trends in International Affairs.** an evening of discussion led by the World Affairs Council, will be presented Tuesday, September 14, 7:30 p.m., San Diego Federal Savings and Loan, 925 E. Stokton, Mission Hills. Reservations: 231-0111.

**"On the Edge."** an exhibit of works from the private collections of Dennis Komar, Tom Newman, Mark Quatt, and Gary Vlahakis, will be on view through September 15, Doro Shop 2, 265 North Avenue, downtown. 231-0242.

**"The Importance of Change in Ethical Values."** will be discussed by Eugene Torrell of SBLU, department of philosophy. Wednesday, September 15, 4 to 6 p.m., room 186, social science building, SBLU. 265-3263.

**Scawled** will be the topic of the third in a series of lectures about local natural life. Wednesday, September 15, 7 to 9 p.m., Scripps Institution of Oceanography, 8052 La Jolla Village Drive, La Jolla. 452-4578.

**"On Becoming Your Own Best Therapist: Optimum Health, Love and Joy."** the first in the annual lecture series "Alternative Ways to Health," will be presented by mechanist Harold H. Bloomfield. Wednesday, September 15, 7:30 to 9:30 p.m., Casa Real room, Arroyo Center, SBLU. Free. 265-5528.

### Galleries

**"Contemporary Photo Imagery."** a series of photographs, will open with a reception Friday, September 10, 6 to 8 p.m., and will be on view through October 22, Maple Creek Gallery, 3435 Kensington Boulevard, San Diego. 264-2151.

**"Just Passing By."** a display of black and white photographs by San Diego photographer David Jan Schwartz, will be on view through October 1, a reception for the artist will be held Friday, September 12, 7:30 p.m., Darkroom Inc., 660 El Cajon Boulevard, San Diego. 266-7281.

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## To Local Events

supreme master of it. Stravinsky's music, of all periods, repays repeated listening and close study the way Mozart's music does: the important thing is not the numerous changes of manner but the deepened understanding of a comprehensive musical intellect, which reveals in its moment-to-moment creativity the immense possibilities of the art.

Stravinsky was born in 1882, so this year is his centenary. There have been numerous celebrations of the event, devoted to performances of Stravinsky's works, but it is only in San Diego that there will be a large-scale, five-day symposium on the composer, including

performances, lectures, the reading of papers, and discussions among musicians, composers, scholars, and critics. Among the invited guests are some of the leading musical figures of our era. The public may attend by registering for the entire symposium, or by paying individual fees for the individual events. The schedule of events is as follows:

**Friday, September 10: 5:00 p.m.,** opening reception, with performance of the *Ebony* Concerto, at University House, 9630 La Jolla Village Road, La Jolla.

**Saturday, September 11: 9:00 a.m.,** paper on "Stravinsky and His Russian Background" at

Auditorium, 12:15 p.m., performance by Three's Company of *The Fire of Spring*, at the Salk Institute, 10310 North Torrey Pines Road, La Jolla. 2:00 p.m., excerpts from Stravinsky's *Balanchine* ballets, Mandeville Auditorium; 2:45 p.m., papers on "Stravinsky and the Ballet," including a film of *Les Noces*, Mandeville Auditorium; and all day, videotapes of Stravinsky ballets, Mandeville Recital Hall. **Sunday, September 12: 10:00 a.m.,** panel discussion on "Stravinsky in America"; 2:00 p.m., performance and lecture on Stravinsky's piano music, by Charles Rosen; 3:00 p.m., papers on *The Rake's Progress*, with composer Virgil Thomson

and artist David Hockney; 7:30 p.m., three-hour documentary film on Stravinsky, (All in Mandeville Auditorium) **Monday, September 13: 9:00 a.m.,** papers on the technical analysis of Stravinsky's music; 2:00 p.m., further papers, focusing on the composer's late music, with speakers including composer Gilbert Amy, Milton Barbitt, and Charles Wuorinen; 8:00 p.m., concert of Stravinsky's chamber music, including world premieres of two piano pieces (all in Mandeville Auditorium); and all day, audio tapes of Stravinsky in rehearsal, etc., Mandeville Recital Hall. **Tuesday, September 14: 9:00 a.m.,** papers on "Stravinsky's Treatment of Instruments,"

Mandeville Auditorium; 11:45 a.m., concert including the *Mass* and a premiere of a Bach arrangement by Stravinsky; 2:30 p.m., papers by the Sea Church; 4:30 p.m., performance and lecture by Rex Lawson on Stravinsky's piano music; 5:00 p.m., panel discussion on "Stravinsky's Influence"; 4:30 p.m., discussion on the future of Stravinsky research; 5:15 p.m., two lectures by Stravinsky's long-time associate, Robert Craft, including "Influence or Assistance? On My Relationship With Igor Stravinsky" (all in Mandeville Auditorium). For further information, phone 452-6722.

— Thomas Arne

# We're Having A PARTY

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**FREE Marina Village Balloons to everyone**  
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**HAPPY HOUR will be extended throughout the Party**

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Friday, October 8, 8:00 pm  
Miracosta College Gym  
One Barnard Drive, Oceanside  
Lecturing on his best-selling book, "Life Extension"  
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**JEWISH SINGLES 25-30**  
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Good music... great food. A non-offensive way to meet other Jewish singles. Still only \$5.00.  
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The University of Humanistic Studies  
Wine & Cheese Open House  
Meet, listen, talk with many of the authors in the field who have taught and studied at U.H.S.  
Barney Muller, Ph.D. *Extraordinary Women: The Best Is One*  
Willard Johnson, Ph.D. *The Complete 21 Day Diet*  
Dan Eckstein, Ph.D. *Life Style: Theory, Practice and Research*  
Phyllis and The ABC's of Classroom Discipline  
Elmer Katz, Ph.D. *The Conceptual Connection*  
Carol Weyman, Ph.D. *The Ethics of Sexual Interactions and Justice: Cases With a Difference*  
Friday, Sept. 10, 7:30-10:30 p.m. (No charge. Open to public.)  
"Better than E.T." (Eating out tonight). Text Word  
THE UNIVERSITY FOR HUMANISTIC STUDIES  
2445 San Diego Ave. in Old Town, Ph. 296-7204







# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John O'Grady. Please send concert information and photographs to Reader Music Scene, P.O. Box 9000, San Diego 92108 or call 231-7821 Friday before 5:00 p.m.

Dishing up political statements without coming across like the didactic, pot-bellied stars of old-wave rock (e.g., Crosby, Stills, and Nash) has been problematical for many post-punk artists. Most have resorted to milder, more detached variations on the bile spewed long ago by John "Johnny Rotten" Lydon, at the ever-present risk of alienating their audiences by taking a cool, distant view of global conditions. Graham Parker, John Hiatt, and Elvis Costello can be cited as examples of artists who attack not from the flanks but head-on, yet their attempted gut-level diatribes often seem like vulgar, polemic belches that rumble up from the toes. The Clash diagram sentences from the day's headlines, and assume that we are sufficiently aware of current events to catch their drift. The Lords of the New Church disguise their name-calling in quasi-poetics, their lyrics staying faithful to grit while keeping art as a mistress, and the Gang of Four skirt the issues altogether by teasing the listener with cryptic references to political and social realities, like little boys who tap at the



GANG OF FOUR

window and then run away as you draw near. One feels like Dylan's Mister Jones when listening to this band — there's something happening here, but you don't know quite what it is, and I suppose that's part of their appeal. One reason these proceedings are rather murky is that writer/vocalist Jon King and writer/guitarist Andy Gill often brandish the

double-edged lyrical gimmick of writing both in the first person and in complete sentences. They equip their main character with the tools of a chaotic world, and through his eyes we see militarism, bourgeois complacency, mindless escapism, forced separation of the class, greed, macho self-delusion, the survival of the

hippop in social interaction, and the insufficiency of old-line values in a contemporary context. Yet, one must make one's way through a thick underbrush of gibberish and unexplained skirting to see that there is a point being made.

If skirting is something the Gang of Four does well, they at least cannot be faulted for inconsistency, as their music stammers along in a nondescript hodgepodge of sounds and effects that is

madly fascinating. The group has been referred to as a dialectical band you can dance to, and that's because

underneath the stuttering guitars, electronic sighs and whistles, and tangential harmonic side-stepping, one quite often finds the plodding thud of a modified "disco" beat. It is not the robotic whump usually associated with that style, of course, but a slippery, elusive groove that is as difficult to hold onto as a watermelon

seed. When King's passionate, throat-roaring vocals are added to this mix, the result is a theater-of-sound melange that is simultaneously funky and esoteric. You can partake of this intriguing band by purchasing one of their albums (the latest, *Songs of the Free*, is excellent), or you can take more immediate action by catching the Gang of Four when they

present one of their highly acclaimed shows Saturday at the Adams Avenue Theatre.

Operating for the band is the Atlanta-based power pop aggregate, R.E.M.

In other concerts this week, the Shirelles, who had a succession of late-Fifties/early-Sixties hits that included "Let Him On a Sunday (A Doo Run Run)," "Dedicated to the One I Love," "Will You Still Love Me Tomorrow," "Mama Said," "Baby, It's You," and "Soldier Boy," will be at the San Diego Stadium Swap Meet today, Thursday.

Friday finds violinist Richard Greene returning to the Old Time Cafe (if you like this instrument, you need to hear Greene); the Manhattan Transfer in SDSU's Open-Air Amphitheatre; and the Cameron Weir Jazz Ensemble at the King's Road Cafe while

Jimmy Witherspoon is opening a two-night engagement at the Blue Parrot in La Jolla. He will also be appearing Sunday night along with Big Mama Thornton at the Belly Up Tavern in Solana Beach. Patrice Rushen will be at Humphrey's on Saturday night for two shows.

Rare Earth, the token white band on a Motown subsidiary label in the late Sixties, who scored with remakes of such soul songs as "Get Ready" and "I'm Lovin' You," and eventually with the slightly rockier "I Just Want to Celebrate," will be at the San Diego Stadium Swap Meet Sunday. On Tuesday, the "Jazz Live" series will continue with vocalist Keyon Lattus and Friends at the San Diego City College Theatre.

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Atlanta-based power pop aggregate, R.E.M.

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## CONCERTS

Shirelles: San Diego Stadium Swap Meet, Thursday, September 9, call for times, Mission Valley, 243-5906.

Richard Greene: Old Time Cafe, Friday, September 10, 7:30 and 9:30 p.m., 1844 North Highway 101, Encinitas, 436-4030.

Manhattan Transfer: SDSU Open-Air Amphitheatre, Friday, September 10, 8 p.m.

The Cameron Weir Jazz Ensemble: King's Road Cafe, Friday, September 10, 8 and 10 p.m., 4034 30th Street, 569-6623.

Jimmy Witherspoon: Blue Parrot, Friday and Saturday, September 10 and 11, 9 p.m., 1208 Prospect, La Jolla, 454-9031.

Red Wailing, Juju Hounds, and Dream Syndicate: Spirit, Friday, September 10, 9 p.m., 1130 Buena Vista, 276-3993.

Patrice Rushen: Humphrey's, Friday, September 10, 9 p.m., 1130 Buena Vista, 276-3993.

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Saturday, September 11, 7 and 9:30 p.m., 2303 Shelter Island Drive, 232-3411.

The Gang of Four and R.E.M.: Adams Avenue Theatre, Saturday, September 11, 8 p.m., 3325 Adams Avenue, 283-3657.

Big Mama Thornton, and Jimmy Witherspoon: Belly Up Tavern, Sunday, September 12, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Rare Earth: San Diego Stadium Swap Meet, Sunday, September 12, call for times, Mission Valley.

"Jazz Live" featuring Kevin Lettun and Friends: San Diego City College Theatre, Tuesday, September 14, 8 p.m., 14th and C streets, 234-0862 or 230-2481.

Biti Vera and Friends, the Harlequines, and the Black Slacks: Belly Up Tavern, Thursday, September 16, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

See Palmer and Eric Hybertson, Unicorn Antiques, Friday.

September 17, 5 p.m., 310 Fifth Avenue, 232-2564.

Emmylou Harris: SDSU Open-Air Amphitheatre, Saturday, September 18, 8 p.m.

John Hammond, and "Blonde Brown" Thelma Houston: Sunday, September 19, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Wall of Voodoo and Twisted Roots: Adams Avenue Theatre, Friday, September 19, 8 p.m., 3325 Adams Avenue, 283-3657 or 753-1382.

George Winston: La Paloma Theatre, Thursday, September 23, 7:30 p.m., First and D streets, Encinitas, 436-4030.

Jerry Ropelle, and Rock Hudson: Belly Up Tavern, Friday and Saturday, September 24 and 25, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

Danny Gillespie, Jon Hendricks and Company, and Billy Taylor: Old Globe Theatre, Friday, September 24, 7:30 and 10:30 p.m., Balboa Park, 439-1404.

The Billy Taylor Trio, Anthony Davis and Episteme, and Jack DeJohnette's Special Edition: Old Globe Festival Stage, Saturday, September 25, 1 p.m., Balboa Park, 439-1404.

Decoding Society: Old Globe Theatre, Saturday, September 25, 7:30 p.m., Balboa Park, 439-1404.

Turkey Wing Cafe: Saturday, September 25, 7:30 and 9:30 p.m., 2753 B Street, Golden Hills, 279-9966.

Suburban Lanes: Saturday, September 25, 9 p.m., 1130 Buena Vista, 276-3993.

Junior Walker and the All Stars, Sippie Wallace, Clarence "Gatemouth" Brown, and the SDSU Jazz Ensemble I: Old Globe Festival Stage, Sunday, September 26, 1 p.m., Balboa Park, 439-1404.

Suburban Lanes, and the Brat: Spirit, Friday, October 1, 9 p.m., 1130 Buena Vista, 276-3993.

Suburban Lanes, the Paladins, and Mammal Scan: Headquarters Nightclub, Saturday, October 2, 8 p.m., 4617 Mission Bay Drive, 270-7000.

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## CLUBS

Club listings are compiled by Linda Kern. If you wish to be included, please call 231-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

The Anchorage, 3145 Carlsbad Boulevard, Carlsbad, 739-3170: Linn Cherry and Zaza, jazz and contemporary, Tuesday through Saturday.

Barr-V Ranch House, 119 East Broadway, Vista, 724-6541: Lady and the Tramps, country and contemporary, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022.

## GRAND OPENING

Saturday & Sunday, September 11 & 12

FREE BUFFET

From 3 pm

LIVE ENTERTAINMENT

with Brian Connolly and Sean McVicker

From 2 pm

BLANEY STONE PUB, TOO

7050 El Cajon Blvd., La Mesa

463-2263

## Presenting new dance music

CLUB i-D

MONDAYS

753-9190

50+ well drinks

9-10 at 2201

El Cajon Blvd.

223-2355

SHARP

THE WHO

San Diego

Oct. 25

QUEEN/WILLY SOULIER Irvine Sept. 11 & 12

GEORGE CARLIN 2nd row Sept. 25

GEORGE THOROGOOD excellent, reserved seats

BEACH BOYS 3rd row center, Hollywood Bowl, Sept. 19

RED SPEEDWAGON/SURVIVOR front row, Oct. 5

RAINBOW/CHEAP TRICK front row center, Sat. Sept. 25

CHARGERS Buy & Sell all games

Reserve now for 84 Olympics

**George Carlin** with special guest **Travis 'N Shook**

**SATURDAY, OCT. 9, 7:30 PM**  
**GOLDEN HALL**  
720 B STREET

Dance-style on the floor and reserved seats upstairs available for \$9.50 advance, \$10.50 day of show, available at Civic Center Box Office, Bill Gambles, Artec Center, Select-A-Seat Outlets, Encore Records (Mission Hills), Licorice Pizza, Pacific Beach. For info: 236-5510

**RESERVED TICKETS \$12.50, \$10.50** Available at Fax Box Office, Sears, Artec Center, 2nd Street Naval Station and all Ticket outlets. For more information and charge-by-phone, call 235-4203.

**WOLF & REISCHLER CONCERTS IN ASSOCIATION WITH FAHN & SILVA PRESENTS BRING YOU...**

**REO SPEEDWAGON**

**SPECIAL GUEST STAR SURVIVOR**

**ALL SEATS RESERVED: \$12.50 & \$10.50**  
Tickets available at Mad Jack's Sound Centers, all First World Travel Agencies, all Arena Ticket Agencies and the Sports Arena Ticket Office. For information: 224-1716.

**San Diego Festival '82**

**Friday evening, September 24, Old Globe Festival Stage, Balboa Park, 7:30pm, 10:30pm**

**Dizzy Gillespie**  
"One of the legends of jazz," he is to jazz what Elvis and the Beatles are to pop."

**Jon Hendricks & Co.**  
Only Southern California appearance, "Assembling" San Francisco Examiner. Number 1 vocal group in Talent Deceiving Water Recognition. Down Beat International Critics Poll, 1981-1982

**Special Most Billy Taylor**  
7:30 SHOW ONLY  
Friday, 7:30pm, \$20. Includes special wine and cheese reception in honor of Dizzy Gillespie at 6:30 pm.  
Friday, 10:30pm, \$16.

**Saturday afternoon, September 25, Old Globe Festival Stage, Balboa Park, 7:30pm, 10:30pm**

**Jack De Johnette's Special Edition**  
Chris Freeman, John Purcell, Eddie Gomez, Jack De Johnette. "A drummer," Jazz Year, 1981

**Billy Taylor Trio**  
"Taylor has that happy-go-lucky, carefree, infectious, and infectious." Jazz Year, 1981

**Anthony Davis/Episteme**  
with James Newton, Jay Huggert, George Lewis, Mark Dremer, David Gering, Shem Gubler, Pharoan Akali, Anthony Davis  
Saturday afternoon, \$11.50 advance, \$12.50 day of concert.

**Sunday afternoon, September 25, Old Globe Festival Stage, Balboa Park, 7:30pm, 10:30pm**

**"Artists of the '80s"**  
Musicians that will shape the direction of jazz in the years to come. San Diego about it all.

**Ronald Shannon Jackson & The Decoding Society**  
"The Future of Jazz Drumming" Mission Herald

**Bobby McFerrin**  
"...the major new jazz vocalist of the 80s." Berkeley Examiner

**United Front**  
"An interesting, exciting and entertaining as any group playing today..." anywhere." San Francisco Examiner

**Sunday evening, 7:30 advance, \$12.50 day of concert.**

**Sunday afternoon, September 25, Old Globe Festival Stage, Balboa Park, 7:30pm, 10:30pm**

**Jr. Walker & The All Stars**  
The finest R&B soulful since King Curtis

**Clarence "Gatemouth" Brown**  
"A versatile Renaissance man of American music." Golden State Herald

**Sippie Wallace**  
Legendary Blues/Soul/Ragtime singer. Accompanied by Jim Deagery.

**S.D.S.U. Jazz Ensemble I**  
Award Winning Ensemble  
Bob Watts, Director

**Sunday afternoon, \$11.50 advance, \$12.50 day of concert.**

All seats reserved. Tickets available at all Ticketmaster locations and through mail order. For mail order tickets, enclose a self-addressed stamped envelope with concert list & check or money order to: San Diego Jazz Festival, P.O. Box 2676, La Jolla, CA 92038. For further information, call 439-1404

**SPECIAL FESTIVAL PACKAGES**  
\$45.00 entire festival, including 7:30 concert Friday + reception  
\$40.00 entire festival, 10:30 concert Friday + reception  
\$20.00 Saturday & Sunday afternoons

WORKSHOPS with Billy Taylor, Anthony Davis, Cecil Lytle and Sippie Wallace on Sept. 25 & 26 through USD Extension Program. For information call 452-2320.

THIS FESTIVAL IS SUPPORTED IN PART BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS

Formerly La Jolla Jazz Festival.

Artists subject to change.



Four Eyes, rock and roll, Thursday through Saturday; Big Mama Thornton, blues, Jimmy Witherspoon, blues, Sunday; the Hurricanes, blues and rhythm and blues, Monday and Tuesday; the Black Slacks Band, rockabilly, Wednesday; Afternoon Concerts: Stone's Throw, vintage, jazz, rhythm and blues, and swing, Thursday; the Chicago Six, Downtown, Friday; the Bob Long Band, jazz, pop, and boogie, Sunday; Tall Cotton, country hokey tonk, Wednesday.

**Bobby C's**, 455 First Street, Encinitas, 436-7297: The Tarbos, rock and roll, Thursday through Saturday; Wil's End, rock and roll, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

**Carmel Valley Inn**, Carmel Valley Road at Via Cortina, Del Mar, 755-1283: The Keystone Brothers,

oldies, Thursday; Kyle and Co., contemporary, Friday and Saturday; the Swingtigers, big band swing, Sunday; Teach of Country, country, Wednesday.

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

**The Chopping Block**, 1740 East Vista Way, Vista, 726-8776: Rock and roll, seven nights, call club for information.

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

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0868: New Country, country rock, Wednesday through Sunday; the Lone Star Country

Band, country, Monday and Tuesday.

**Distillery East**, 755 Metcalf Street, Escondido, 741-4983: The Penetrators, rock and roll, 10P-2, rock and roll, Thursday; dance to recorded music, Friday and Saturday; This Kuls, rock and roll, Sunday; Greater San Diego Talent Search featuring several bands, Wednesday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-6733: The London Brothers, rock and roll, Thursday; Trend Breakers, rock and roll, Friday and Saturday; with the Nomads, rock and blues, Friday; Dirk Debonaire, rock and roll, Sunday and Monday; with This Kuls, rock and roll, and Heroes, rock and roll, Sunday; Radio Romance, rock and roll, Tuesday and Wednesday.

**FireSide Lounge**, 439 West Washington, Escondido, 745-1931:

Sky High, rock and roll, Thursday through Saturday; Jari Debonaire, rock and roll, Wednesday.

**Fish House West**, 2832 South Highway 101, Cardiff, 753-6438: Bob Long Band, jazz, blues, and boogie, Thursday through Saturday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 722-1151: Denny Timmer, country, Tuesday through Saturday; Don Tension, contemporary and country, Sunday and Monday.

**Fogcutter**, 2858 Carlsbad Boulevard, Carlsbad, 729-1189: Tremor, rock and roll, Wednesday through Saturday; Incognito Rockers, new wave, Sunday through Tuesday.

**Gentleman's Choice**, 1020 West San Marcos Boulevard, San Marcos, 744-5215: Delene, contemporary, Friday and Saturday.

**Glamo's**, 380 North El Camino Real, Encinitas, 942-3676: Mr. Peet and the Wandering Boys, rock and roll, Thursday through Saturday; dance to recorded rock and roll, Sunday through Tuesday; Romeo, rock and roll, Wednesday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614: The Mix, rock and roll, Wednesday through Saturday; the Pop Boys, rock and roll, Sunday through Tuesday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: The Russ Kirkpatrick Band, rock and country rock, Thursday through Saturday; Mr. Peet and the Wandering Boys, rock and roll, Tuesday and Wednesday.

**Jolly Roger**, 1800 North Harbor Drive, Oceanside, 722-1833: The Boogie Brothers, '50s and '60s rock, rhythm and blues, and country, Wednesday through Saturday.

**FRANK PEOPLES**  
and **Free Wheelin' Cowboys** Nashville recording artists  
Friday, Saturday & Sunday  
**Sunday Talent Night Cash Prizes** from 8:00

Put a little **MAGIC** in your evening with  
**Jerry Camarero** and **Dallas Oliver**  
Thursday—**Magician's Convention**—"Bring your own special blend of magic."  
Watch football on our giant T.V. screen.  
Free keychains with Charger schedule. Monday Night Spaghetti Dinner 99c

Never a cover!!  
**Bodie's**  
6149 University Avenue 583-6700  
We have a liquor catering license for company parties.

The Triton presents live jazz  
Thursday through Saturday 9-1

**ELLA RUTH  
PIGEE**

**The Triton**  
6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-3240  
Closed Mondays  
... a truly distinctive seafood restaurant

Tim Maze presents  
**GANG OF FOUR**



With special guests R.E.M.  
Saturday, September 11, 8-10 p.m.  
Adams Avenue Theatre 3325 Adams Avenue  
Advance tickets \$9.75. At door \$11.00. Info: 281-3657

**WALL OF VOODOO**



plus **TWISTER ROOTS, SLACK TANGO**  
Sunday, September 18, 8-10 p.m.  
Adams Avenue Theatre 3325 Adams Avenue. Info: 281-3657  
Advance tickets \$7.50. At door \$8.50.

Tickets for both shows available at:  
Off The Record, S.D. 265-0507 / Shift Competition, P.B. 272-8209 /  
Lou's Records, Cardiff 753-1382 / Licorice Pizza, C.V. 425-0302.

SOLART presents...  
**THE RETURN OF  
PHAROAH  
SANDERS: LIVE**  
With JOHN HICKS, piano  
IDRIS MUHAMMAD, drums RUFUS REID, bass



"Listen to KSDS Jazz 88 FM - 234-1062"  
DATE  
Friday & Saturday, September 17th & 18th  
TIME: Two shows 8:00 & 10:00 pm  
TICKETS: \$6.50 advance, \$8.00 door, available at Licorice Pizza (P.B.),  
Chameleon Records, Prophet Restaurant, Grass Roots, Intlight, Golden Guitar

LOCATION:  
**Intlight Movement & Art Center**  
935 Sixth Avenue (corner 6th & Broadway, Downtown San Diego)  
For information call: 235-4200  
—A SOLART PRESENTATION—  
Proceeds minus expenses to fund Solart Art Mural Program



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**KGB-FM  
101**

**AN ALL DAY EVENT**



**Rockin'  
at the  
Racetrack**



**THE  
MOTELS**



**GREG KIHN  
BAND**



San Diego's Own  
**MONROES**

**DIRK  
DEBONAIRE  
FOUR PLAY**

**The London Bros.**



AN ALL DAY EVENT

**SATURDAY, SEPT 25th**

**Del Mar Racetrack Grandstands**

**GATES OPEN 10 AM**  
(Music starts at 11:00 AM)

Tickets Available at all

**\$14.00  
ADVANCE**

**TICKETRON, LICORICE PIZZA STORES AND SELECT-A-SEAT**

**\$16.00  
DAY OF EVENT**

**RANCHO  
PRODUCTIONS** IN ASSOCIATION WITH VALLEE-TUCKER MEDIA GROUP

No  
Cash or Bottles  
Please

No  
Cash or Bottles  
Please



**LEHR'S GREENHOUSE**

**TONIGHT—THURSDAY** Sept. 9  
... AND EVERY THURSDAY  
**KGB NIGHT**  
WITH GABRIEL WISDOM  
Specials & surprises from KGB  
Irish Strawberry Daquiris \$1.05

**PORTLAND MAKAI**  
**ROCKIN' WEEKEND**  
Friday & Saturday Sept. 10 & 11

**PORTLAND MAKAI**  
plus  
**TWO BANDS**  
**TWO DANCE FLOORS**  
**THREE BARS** \$3

**SUNDAY** Sept. 12  
**BACK-TO-SCHOOL BASH**  
**4 BANDS!**

<b>Dallas Collins</b>	<b>FLYWEIL</b>
<b>TOYS</b>	

\$1 Heinekens, \$1.05 Margaritas

**MONDAY** Sept. 13  
**MONDAY NIGHT FOOTBALL**  
Pittsburgh vs. Dallas  
Drink Specials All Night

**18-FOOT TV SCREEN**

**TUESDAY—SATURDAY**  
Sept. 14-18  
**PORTLAND MAKAI**  
Tuesday: Five T-shirts to the first 25 ladies

**WEDNESDAY** Sept. 19  
... AND EVERY WEDNESDAY  
**KPRI NIGHT** with Gary Kelley  
Drink specials and surprises from KPRI  
\$1.05 Margaritas

**PORTLAND MAKAI**  
**V.I.P. MEMBERSHIP SPECIAL**  
\$50/year  
Reg. price \$100/year  
Special good with this ad only—expires 9/23/92

**Lehr's V.I.P. Gardener's Club Card Privileges:**

1. Admission free of charge to interment for cardholders (max 1 guest, valid I.D. required)
2. Discount of 20% on Lehr's Florist and Antique Shrine
3. Mailing list notification of special events
4. Special daytime V.I.P. reservation numbers

Club fee \$1.00

**GREENHOUSE**  
Your Name \_\_\_\_\_

2828 Camino del Rio South, Mission Valley, 299-2828

Monte Jack's, 11949 Bernardo Plaza Drive, Rancho Bernardo, 949-2491. The Frog Lounge, 7100 La Jolla Village Drive, San Diego, 524-1111. Contemporary, Wednesday through Saturday.

Mukane's, 340 East Grand Avenue, Escondido, 741-9935. Rich Hunt, contemporary, Thursday and Saturday. Nick of Time, contemporary, Tuesday and Friday; amateur night, Wednesday.

Normandy, 215 North Hill Street, Oceanside, 722-4724. Rock and roll, Thursday through Saturday; call club for information.

Oakvale Lodge, Lake Wildford, 749-3150. White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

Oakvale Resort, Lake Wildford, 749-3150. Kums Fargo and the Spurs, country, Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Jim and Theresa Horton, Celtic music, Thursday; the Richard Greene Band, jazz to bluegrass violin, Friday; Alfredo Bolando Ortiz, Panamanian bar, Saturday; the Big Jewish Band, Klezmer music, Sunday. Old Time Hoof Nite, Tuesday. Bob Phelps, originals, Wednesday.

Pancho's, 1309 Camino Del Mar, Del Mar, 481-0414. Pure jazz, Thursday through Saturday.

Pinerada Club, 12231 Pomerado Road, Poway, 748-1135. Stagecoach, country rock, Wednesday through Saturday.

President, 1690 Coast Boulevard, Del Mar, 755-5945. Danny Holiday, rock and roll, Thursday through Saturday; the Bob Long Band, jazz, blues, and boogie, Sunday.

Poway Mine Company, 12273 Poway Road, Poway, 748-7294, 566-2070. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Spike and the City Boys, rock and roll, Wednesday.

Ranada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5076. Freeway, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Coach Inn, 135 North Pine (corner of Centre City at Al Valley Parkway), Escondido, 743-9796. Bar, live, contemporary and country, Wednesday through Saturday; Rick Rackus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1988. Ritz Sanders, country and pop, Friday and Saturday.

Rogue Stills, 9850 Carmel Mountain Road, Poway, 578-2144. The Duane Wall Show, country and blues, Monday and Tuesday.

Roxy, 517 East First Street, Escondido, 436-9116. Steve Peterson, jazz quartet, jazz, Thursday; Diane Holland Quartet, jazz, Friday and Saturday; Delaney, jazz, Wednesday.

The Shepherd Cafe, 1128 North Highway 101, Escondido, 753-1124. Leo Karmy, classical piano, Thursday; Adriane Jackson, classical piano, Friday and Saturday; Peter, Paul and Willie, contemporary, Sunday; Jeff Greiner, folk guitar, Monday; Rick Erben, blues, Tuesday; Jeff Preiner, contemporary, Wednesday; live classical and folk guitar during lunch seven days, including Laura Jackson, Wednesday.

Stage Coach Inn, 1465 Vista Way, Vista, 724-9166. Cactus Jack, country, Tuesday through Saturday.

Sunset Lounge, 2128 South Escondido Boulevard, Escondido, 741-2541. We-Ro and the Countrymen, country, Wednesday, Friday and Saturday.

Tquila Flats, 2206 Mission Avenue, Oceanside, 757-7757. Dakota, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday; call club for information.

**A Fabulous Jazz Concert**  
**The Cameron Weir Jazz Ensemble**

"Superjazz—The New Direction"  
James Zoller—Trumpet \* Dave Sages—Bass  
Randy Bregard—Keyboard \* Rick Glencock—Percussion

**Fri., Sept. 10 at 8 & 10 p.m.**

**KINGS RD. CAFE**  
(formerly International Slend)  
4034 30th St., San Diego  
Tickets \$6.50 advance,  
\$7.50 at the door. Available at  
Ticketron outlets, Laverie Piza  
in Pacific Beach & Chameleon  
Chameleon Records.  
For info, 569-6623.

**Robert Silver**  
**Tony Nelson**  
**Entertainment Group**

**KPRI FM & 106**  
**Presents**

**A BACK-TO-SCHOOL EXTRAVAGANZA**  
featuring San Diego's finest

**Dallas Collins**  
**FLYWEIL TOYS**  
Hosted by Gary Kelley

**Sunday, September 12**  
Doors open 7:30 pm

**99¢ cover**  
before 8:30 pm  
\$3 cover after 8:30 pm

**\$1 off with any valid student I.D.**

Free T-shirts to the first 50 ladies  
\$1 Heinekens \$1.05 Margaritas

For more information, call Lehr's 299-2828

**LEHR'S GREENHOUSE**  
2828 Camino del Rio South, Mission Valley, 299-2828

**MARK BERMAN CONCERTS 91X FM AVALON ATTRACTIONS**

**CHEAP TRICK**

**RAINBOW**

**SATURDAY SEPT 25-8 PM**  
**SPORTS ARENA**

TICKETS RESERVED 12:50-10:50 AT SPORTS ARENA BOX OFFICE MAD JACKS, 32nd STREET NAVAL AZTEC BOX OFFICE & AT ARENA OUTLETS  
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

**CONCERTS**  
**Marc Berman**  
**Avalon**

**MARK BERMAN CONCERTS - AVALON ATTRACTIONS**

**Summer Music FESTIVAL**

**This Saturday**  
**Concerts by the Bay**  
**HUMPHREY'S**  
2800 Summer Island Drive 724-3471

**Patrice Rushen**  
**SAT-SEPT 11-7-10 PM**  
Tickets on sale at all TICKETRON outlets and Humphrey's

**On Sale Now**  
**SPYRO GYRA**

**SAT-OCT 9-7-10 PM**  
Tickets on sale at all SELECT-A-SEAT outlets and Humphrey's

**DATE CHANGE**

**EMMYLOU HARRIS**  
**SEPT. 28 8:00 PM**  
**GOLDEN HALL**

Please note date & location change.  
Persons holding tickets for SDSU concert can exchange tickets at Center Box Office for comparable tickets for Golden Hall.  
No refund after Sept. 28.

**MANHATTAN 5-TRANSFER**  
**FRI-SEPT 10-8 PM**

**under the stars or under the sun**  
**in San Diego's finest outdoor theater**

**OPEN-AIR AMPHITHEATRE**  
**SAN DIEGO STATE UNIVERSITY**

Produced for S.D.S.U. ASSOCIATED STUDENTS by  
**MARK BERMAN CONCERTS AVALON ATTRACTIONS**



Triton, 2530 South Highway 101, Carlsbad 92008. Price and live contemporary. Tuesday through Saturday. Tito Ruiz, Pagan, and other blues, Sunday and Monday.

Valley Center Inn Saloon, 2757 Valley Center Road, Valley Center 94106. Blues, rock and roll, contemporary. Tuesday through Saturday. Tito Ruiz, Pagan, and other blues, Sunday and Monday.

Vista Entertainment Center, 435 West Vista Way, Vista 92081. The Vista Brothers, rock and roll, contemporary. Tuesday through Saturday. Tito Ruiz, Pagan, and other blues, Sunday and Monday.

Moby's Bruler, Miami 807 Restaurant, 1410 Rosecrans Street, Pacific Beach 92109. Rock and roll, contemporary. Tuesday through Saturday. Tito Ruiz, Pagan, and other blues, Sunday and Monday.

Monti's Saloon, 945 Garnet Avenue, Pacific Beach 92109. The Bara, rock and roll, Thursday through Sunday. Planet, rock and roll, Monday. Site Flight, rock and roll, Tuesday through Saturday.

**Larry Page**  
Comfortable sounds that touch the heart.  
Piano, guitar, and a string style you'll fall in love with.  
That's Larry Page. Now appearing in the Porthole Lounge at the Embarcadero. Bring someone special tonight. 9 p.m. to 1 a.m.  
Tuesday through Saturday  
**PORTHOLE**  
Lounge  
Poolside at the Holiday Inn at the Embarcadero  
1355 North Harbor Drive 232 3061

The VALE-TUCKER Media Group announces our...  
**"KICK-OFF PARTY"**  
Come party with  
San Diego's local entertainers & celebrities!!  
featuring  
**DIRK DEBONAIRE**  
**THE HERIODES**  
**this kids**  
plus... special guest appearances by members of  
**Moving Targets**  
**BRUCE DALLAS**  
of Dallas Collins  
**POISON IVY LONDON BROS.**  
**BLACK SLACKS BAND**  
and many, many more!!  
Sunday, Sept. 12, 8:30 pm  
**DISTILLERY**  
NIGHTCLUB  
110 S. Sierra, Solana Beach  
481 5692

Whiskey Creek, 1220 Pacific Beach Drive, 92091. Country, rock, and roll, contemporary. Tuesday through Saturday. Tito Ruiz, Pagan, and other blues, Sunday and Monday.

Whiskey Plate, 1290 West Valley Parkway, Escondido 92029. Don Livingston and the New Timberline Band, country. Monday through Friday. Live rock and roll, Saturday. Call club for information. The Johnny Almond Rhythm Route, rock and blues, Sunday.

#### Beaches

Atlantis, 2595 Ingraham Street, Mission Bay 92034. Roberto Lora and the Camelliers, pop and standards. Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 906 West Mission Bay Drive, Mission Bay 92033. Main Street, contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 906 West Mission Bay Drive, Mission Bay 92033. Jonathan Von Braun and Yesterday, Elvis impersonator. Wednesday through Saturday. Yesterday, oldies. Tuesday. Piano Bar: Buddy Reed, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Banana Court, Macho's Restaurant, 2900 Village Drive at 80th Street, Loma Portal 92034. Diverse, contemporary. Thursday through Saturday. Sunday. Banda featuring Latin performers and mariachis. Dance to recorded live music. Tuesday. The Rebel Rockers, rock and reggae. Wednesday.

The Beach Club, 1021 Bacon Street, Ocean Beach 92037. Black Rose, rock and roll. Friday and Saturday. Jim Edwards, jazz. Sunday through Wednesday. Tom Crowley, piano bar. Friday through Sunday happy hour.

Blue Parrot, 1298 Prospect Street, La Jolla 92031. Mike Wolford Trio, jazz. Thursday. Jimmy Witherspoon and Trio, blues. Friday and Saturday. 24-hour Jazzathon featuring various artists. Sunday and Monday. The Jan Tiber Quartet, jazz. Tuesday. The Rotten Quail Quartet, jazz. Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 92031. The Bruce Carver and Hilda Gentry Ensemble, jazz. Thursday through Sunday. Tony Barnwell, jazz. Monday through Wednesday.

Elario's, 7655 La Jolla Shores Drive, La Jolla 92034. Dance of the Universe Orchestra featuring Peter Sprague, jazz. Thursday through Sunday. Sprague, Plank, and Wolford, jazz. Tuesday and Wednesday.

Haleyon, 1258 West Point Loma Boulevard, Loma Portal 92034. The Electric, rock and roll. Thursday through Saturday. The Menes, rock and roll. Sunday and Monday. Tunes, Holiday, rock and roll. Tuesday and Wednesday.

Key Largo, 711 Pacific Beach Drive, Pacific Beach 92109. Rumpus, rock and roll. Wednesday through Saturday.

Le Chalet, 3010 Newport Avenue, Mission Beach 92037. Spoke and the Old Boys, rock and roll. Thursday. Miking Pitt, rock and reggae. Friday and Saturday. The Harmonics, blues. Sunday. Frenzy, blues, rock and roll. Monday and Wednesday.

Mexican Village, 1200 Orange Avenue, Coronado 92021. The Third Degree, contemporary. Friday through Sunday.

**CHAMPAGNE BRUNCH**  
Sunday 11 am - 3 pm  
**BARNACLE BILLS** proudly presents the singing artistry of  
**PACO**  
direct from  
**PUERTO VALLARTA'S EL SET RESTAURANT**  
Entertaining  
Wednesday through Saturday (Friday & Saturday evenings on the patio)  
The best hors d'oeuvres on the island... served daily at HAPPY HOUR 4-7 pm & 10-2 am  
**BARNACLE BILLS**  
RESTAURANT  
1880 Harbor Island Drive 297-1673

**THE LOU DINI ZONE**  
7888 TO THE LOU  
2766896  
Thursday, September 9  
**FOREIGN AFFAIRS**  
50+ KAMIKAZES ALL NIGHT  
NO COVER CHARGE  
Friday & Saturday, September 10 & 11  
**METRO**  
DOLLAR COVER CHARGE  
DOLLAR DRINKS TILL 10:00 PM  
Sunday, September 12  
**SAN DIEGO CHARGERS**  
Season opener against Denver. Get the big picture on our  
**GIANT SCREEN TV**  
HOT DOGS 50c  
Monday, September 13  
**MONDAY NIGHT FOOTBALL**  
DRINK SPECIALS - VIDEO SURPRISES  
EXTENDED DELI HOURS  
Tuesday, September 14  
**EYE LEVEL**  
NO COVER CHARGE  
Wednesday, September 15  
The return of  
**CIRCUS**  
from Hawaii  
\$1.00 Margarita. NO COVER

**KGB-FM 101** **ROCKS AMERICA AND PRESENTS** **ON SALE TOMORROW**  
**THE WHO**  
**LAST TOUR EVER OF THE U.S.A. WITH SPECIAL GUESTS**  
**LOVER BOY AND JOHN COUGAR**  
**WED., OCTOBER 27 - 5 PM**  
**SAN DIEGO JACK MURPHY STADIUM**  
**SPECIAL WHO-RAH PARTY**  
**TONITE - 8 PM**  
**STADIUM GATES E & F**  
**SCHLITZ-THE TASTE THAT ROCKS AMERICA**  
**Fahn & Silva presents** **Fezline**  
**PRODUCED BY** **WITH** **DESIGNED BY MATT DAN COHEN**



**Bacchanal**  
LIVE AT THE  
100 8022

**THURSDAY SEPTEMBER 9**  
**HEIRDOES**  
WITH SPECIAL GUESTS  
**NRG**  
SUPER DRINK SPECIALS  
ALL NIGHT KAMIKAZES  
MARGARITAS, ICED TEAS

**FRIDAY & SATURDAY SEPTEMBER 10 & 11**  
**HEIRDOES**  
SUPER LADIES' NIGHT  
ALL LADIES ENTER FREE  
\$10.00  
COMPLIMENTS  
OF THE PERFECT

**CLOSED**

**DR. JAMES DOWNS**

**UPCOMING NATIONAL CONCERTS**  
**ALLEN HOLDSWORTH**

**JOHN KAY & STEPHEN WOLF**

**Moving Targets**  
UPCOMING NATIONAL CONCERTS  
ALLEN HOLDSWORTH

**JERRY HERRERA'S**  
**SPIRIT**  
1130 BARNES AVE. 376-3993 Food, drink, cocktails, dancing - 21 and up

**Thursday (TONIGHT) SEPT. 9**  
**DETENTE**  
with  
**CLEAR SPOT**  
and  
**FIG & THE BOMBERS**

**Friday SEPT. 10**  
**RED WEDDING**  
with  
**JU JU HOUNDS**  
Dark and mysterious midlife soul rock  
music (Johnny Winter band)  
**JOYCE ROOKS & I M**

**Saturday SEPT. 11**  
**JUST RELEASED DOUBLE RECORD ALBUM PARTY**  
featuring  
**THE MAGNETS**  
and L.A.'s recording artists  
**THE SIGHTS**  
Just completed their second album "So Much For Ever Lasting Love"  
Five Sights & Magnets give away albums and  
**ENUF** Rock violin exists

**Monday Nite beginning SEPT. 13**  
**FOOTBALL & FOOT BAND NIGHT**  
Come down and party and watch the game on our giant  
screenage TV. Beer pitchers \$1.50. Hot Dogs \$1.50  
and immediately after game at 9:00 p.m. continue  
partying with the audience

**COUNTRY DICK & THE SNUGGLE BUNNIES**

**Tuesday SEPT. 14**  
**CLEAR SPOT**  
with  
**THE ORPHANS**  
and  
**DETENTE**

**Wednesday SEPT. 15**  
**THE MAJESTIKS**  
with  
**THE HEARD**  
and  
**THE RAVERS**

**Tomorrow**  
Sept. 16th. ROCKIN' ROULETTES, ENUF & THE JONES BAND  
Sept. 17th. HOT SPOTS MAGAZINE PRESS PARTY featuring the Spotlight Artist  
of The Month DFX: JERRY RANNEY & THE SHAMES plus THE SNUGGLE  
BUNNIES  
Sept. 18th. H.R. & HIS ALL BITCHIN' ALL STRUTIN' ALL STAR PLEASURE  
BANDS

**W**ell, by the time you read this *Madeline* & I will become one, aboard the S.S. Norway and steaming down the Caribbean into port of St. Thomas. Thanks to the incredible wind-off you gave us last Thursday we were able to change our level & sleeping quarters on the ship. From animal hole to luggage room. But when I told them I was doing a story for the Reader about this cruise they brought us up to the first class deck & have been waiting on us hand & foot. Guess they haven't seen any of my writing stuff. Boy will they be surprised. They're even letting me use my Reader's Choice Card. Hope the Reader doesn't find out. *Madeline* says hi. Bye. Oh yes, the little of you we took doing is going real fast - can you mail us some more?

P.S. If you find I am worried about you I am that's why I took this cruise. Be nice to Joan, Tim, Michele, Marguerite, Segal, Bruce, Chris, Emma, CJ & Ben and the whole gang and I hope you have something left of the place when we return otherwise we're having a wonderful time, but a magical one. I'll tell you all about it when we return. After all, I look you for it. Thanks all.

**Thursday and Wednesday:**  
**Mahoney's**, 1031 Orange Avenue, Coronado, 435-9990: Bob Semmens, contemporary. Wednesday through Saturday.  
**Mustang Club**, 3995 Sports Arena Boulevard, Loma Portal, 223-5596: Tall Cotton, country honky tonk. Thursday through Saturday.  
**Country Jamboe** featuring the Cottonwood Country Band, Richie Gary and Sandown, and the Savory Brothers. Monday, Richie Gary and Sandown, country. Tuesday and Wednesday.  
**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach.  
**270-7522**: Jim Hawley, contemporary. Wednesday through Saturday; the Cutters, country and contemporary. Sunday through Tuesday.  
**Roden**, 4980 Via La Jolla, La Jolla, 457-5590: Moving Targets, rock and roll. Thursday through Saturday; Bruce, rock and roll. Sunday and Monday; Tweed Sneakers, rock and roll. Tuesday and Wednesday.  
**Salmon House Restaurant**, 1970 Quivira Way, Mission Bay, 223-2234: Terry Schmitt, contemporary. Tuesday through Saturday.  
**Sandtrap Lounge**, 2702 North  
**Mission Bay Drive**: Mission Bay, 274-3314: Billy Fender Trio, jazz. Thursday through Saturday.  
**Sanka's**, 4250 West Point Loma Boulevard, Loma Portal, 223-9138: Polikan May, jazz and contemporary. Friday and Saturday.  
**736 Club**, 744 Ventura Place, Mission Beach, 488-4438: Lou Cole with Skin and Bones, rock, blues, and country. Friday and Saturday; live rock and roll on the patio. Saturday and Sunday, afterwards: open stage jam session, early evening Sunday.  
**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach, "Tentac"  
**Country and the Blues**: Oxters, blues. Thursday; Perfect Strangers, rock and roll. Friday and Saturday; "Tentac", rock and roll. Saturday and Sunday; Benito Golbach, country. Tuesday.  
**Vacation Village Hotel**, Bay Lagoon, Vacation Isle, Mission Bay, 274-8638: Shero B-On, contemporary. Tuesday through Saturday; musical entertainment. Sunday and Monday; call club for information.  
**Windrose**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Dallas Collins, rock and roll. Thursday through Saturday; Radio Romance, rock and roll.  
**Sunday and Monday**: the Run Bother Band, rock and roll. Tuesday and Wednesday.

**San Diego North**  
**The Abilene Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Stampede, country. Tuesday through Saturday.  
**The Alamo**, 3093 Claremont Drive, Claremont, 276-2240: Flower, rock and roll. Tuesday through Saturday.  
**Bacchanal**, 8022 Claremont Mesa

**The Poseidon**  
A Del Mar Tradition  
**Live Entertainment Wednesday - Sunday**  
Thurs.-Sat., Sept. 9-11  
**Danny Holiday**  
Sun., Sept. 12  
**Bob Long**  
Coming Sept. 16-18  
Join us for a dining experience 7 nights a week. Watch the waves roll in while you eat.

**Anthony's Harborside**  
THE SUNSET LOUNGE  
**ANTHONY'S SEAFOOD HABIT - THE SAN DIEGO FAVORITE!**  
ANTHONY'S HARBORSIDE RESTAURANT is the only place in San Diego that has made Anthony's seafood famous. From seafood cooked in our own old world recipes, plus the renowned quality of the Seafood Bar. A unique kind of restaurant in Anthony's family of fine restaurants.  
Specializing in Businessmen's Luncheons.  
Res: 232-6358  
Thru Oct. 2nd  
**SIGNED, SEALED & DELIVERED**  
Make your plans now. Seats 100. Open 11:30 a.m. to 11:00 p.m.  
Lunch \$5.95. Dinner \$10.95. Entertainment from 9:00 PM. Open 11:30 a.m.

**9IXFM PAJAMA PARTY**  
No Cover with P.J.'s  
\$100 for the woman in sexiest nightie  
\$50 for man in most original P.J.'s  
50¢ DRINKS until 10 p.m.  
Bands start 8 pm  
Bands start 8 pm

**MY RICH UNCLE'S**  
6205 E. Cogan Blvd. 287-7332  
2.5 mi. east of College  
**SIERS BROS.**  
Sept. 1-5, Sept. 7-11, Sept. 15-19  
**DALLAS COLLINS**  
Sept. 22-26, Sept. 29-Oct. 3, Oct. 6-10

**Every Thursday**  
**KPRI FM106** Night  
Your host, KPRI's Jeff Duan  
**CHAMPAGNE THURSDAY**  
**FREE BOTTLES OF CHAMPAGNE**  
to the first 106 persons  
Compliments of KPRI

**Every Monday**  
**KCR NIGHT**  
San Diego State LD, will receive discounts on J&R's and cover charge.  
This week  
**THE PENETRATORS**

**WELCOME BACK ALL COLLEGE STUDENTS**  
Happy hour to all students with college I.D.  
**10¢ BEER**  
3-4 pm  
50¢ Margaritas for all lady students  
Monday - Friday 3-8 pm  
\$4.99 all you can eat & drink, happy hour only.

**TEENS WELCOME!**  
(1st show)  
Sept. 12, two shows, 7 & 10 pm  
**THE MONROES**  
1st show open to teens (all ages)  
2nd show 21 & over.  
Alcoholic beverages will be sold. Plus Siers Bros.



268-3838

**TRIP TICKETS**  
S.D.'s Largest Number 1 Ticket Agency  
Best seats, lowest prices

**NORTH COUNTY**

*Grand Opening*

**In Escondido**  
Inside the *Imagination* Store  
1929 E. Valley Parkway  
409-118P

The first 100 people will be put on our preferred customer list—at no charge! You will be called when the concert of your choice goes on sale. It gives first pick at the best seats!

**FREE DRAWING**  
FRONT ROW TICKETS—Rainbow/Chenp Trick Emmy Lou Harris Enter at any location

**BEST SEATS LOWEST PRICES**

**Van Halen** \* **Manhattan Transfer**  
Sept. 9, 10, 11 Sept. 28

**Queen/Billy Squier**  
Sept. 11, 12

**Home Games** \* **CHARGERS Soccer Bowl**  
From \$14.50 Lay away the game you want now! Sept. 18

**Emmy Lou Harris Linda Ronstadt Kenny Rogers**  
Sept. 18 Sept. 18 Sept. 26

**George Carlin** \* **Motels/Greg Kihn**  
Sept. 25 Sept. 25

**Rainbow/Chenp Trick** \* **George Thorogood**  
Sept. 25 Oct. 10

**L.A. Raiders** \* **WHO**  
All Games - Low Price! Oct. 27, 29 Reserved Seats

**Diana Ross** \* **REO Speedwagon**  
Oct. 2 Oct. 8

**Hank Williams, Jr.** \* **Olivia Newton-John**  
Oct. 9 Oct. 17

**Upcoming Shows**

Now accepting a \$5 (refundable) deposit on:  
**OCTOBER—Lenny—Bowie** Starts with B. Cash  
**NOVEMBER—Alabama—Emmy Lou Harris—Frank Zappa—Tom Petty—Archie Tull—All Supply—Judas Priest**  
Missing Persons—Nasty Women!

Open Monday—Friday 10-5, Saturday & Sunday 10-4

**Charmant** 4279 Camino del Rio South 268-3838  
**Chloe Vista** 1425 Broadway 426-4747  
**El Cajon** 141 El Cajon Parkway 443-5553

**AMERICAN EXPRESS**

**HALCYON**  
4258 W. Pt. Loma 225-9559

Thursday-Saturday September 9-11  
**DIRK DEBONAIRE**

Sunday & Monday September 12 & 13  
**MOVIES**

Tuesday-Saturday September 14-18  
**DANNY HOLIDAY**

Thursday, September 9  
B-100 Weekend Warm-up.  
Draft beer just 25c  
from 5:00-7:00 p.m. Hors d'oeuvres  
★ Two Bands ★

**HEROES** **DIRK DEBONAIRE**  
5:00-8:30 9:30-1:30

Every Wednesday night is dollar night.  
All well drinks, domestic beers, and house wine are just a buck.

**WE'RE DEALING AT THE LIVE ROCK ALAMO**

WITH THE BAND THAT TOOK SAN DIEGO BY STORM!

**FLYWEIL**

TUESDAY WET T-SHIRT NIGHT  
WEDNESDAY MALE HULA ROCK NIGHT  
THURSDAY A CHORUS LINE NIGHT

**WIT'S END**  
Wednesday, Sept. 15  
**JOHNNY ALMOND RHYTHM REVUE**  
Kamikazes \$1.00 7 days a week  
The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

**BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY**  
3093 CLAIREMONT DRIVE • SAN DIEGO • 276-3437

**DANCE OF THE UNIVERSE**  
Thursday - Sunday 9pm-1am  
**SPRAGUE, PLANK & WOFFORD**  
Tuesday & Wednesday 9pm-1am  
*Clarior's*  
Restaurant  
Summer House Inn 7955 La Jolla Shores Dr

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

**Bobby G's**  
Thursday-Saturday, Sept. 9-11  
**TURBOS**  
Sunday-Tuesday, Sept. 12-14  
**WIT'S END**  
Wednesday, Sept. 15  
**JOHNNY ALMOND RHYTHM REVUE**  
Kamikazes \$1.00 7 days a week  
The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

Boulevard, Clairemont. 560-8022.  
Hawaii, rock and roll, Thursday through Saturday. 294-1144.  
Ambition, top 40, Tuesday through Saturday.

**Black Angus**, 1247 Kearny Villa Road, Kearny Mesa. 279-3144.  
Ambition, top 40, Tuesday through Saturday.

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

**Harvey Stone Pub**, 5617 Balboa Avenue, Clairemont. 279-2033.  
Brian Connelly, Irish music, Tuesday through Saturday.

**Harvey's**, 9306 Mira Mesa Boulevard, Mira Mesa. 578-8666.  
The Amber Band, rock and roll, Thursday through Saturday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131.  
The Art Resnick Trio, jazz, Thursday through Saturday, jazz, Tuesday and Wednesday, call club for information.

**Haji Baba**, 824 Camino de la Reina, Mission Valley West. 298-2010.  
Middle Eastern music and belly dancing featuring Gzalah, Thursday through Saturday.

**Holiday Inn/Mission Valley**, 390 Hotel Circle South, Mission Valley. 291-5720. Raja Strings, contemporary, Tuesday through Saturday.

**Hungry Hunter**, 2245 Hotel Circle Place, Mission Valley. 291-8075.  
Sarah and the Owl, contemporary and bluegrass, Friday and Saturday.

**Islands Lounge**, Harbort Hotel, 2270 Hotel Circle North, Mission Valley. 297-1011. Summer Breeze, contemporary, Tuesday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley. 298-8281. Jesse Davis, contemporary, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information.

**Lele's Greenhouse**, 2828 Camino del Rio South, Mission Valley. 299-2828. Portland Makai, rock and roll, Thursday through Saturday; rock and roll, Tuesday and Wednesday, call club for information.

**The Leading Zone**, 7888 Othello Street, Kearny Mesa. 277-9869.  
Foreign Affairs, rock and roll, Thursday; Moten, rock and roll, Friday and Saturday; Eye Level, rock and roll, Tuesday, Circus, rock and roll, Wednesday.

**London Open House**, 5404 Balboa Avenue, Clairemont. 279-2390.  
NiteLine, contemporary, Tuesday through Saturday.

**Mel's**, 18475 San Diego Mission Road, Mission Valley. 563-0969.  
RPM, contemporary, Tuesday through Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley. 291-1638. Steve Hudson, comedy and variety, Tuesday through Saturday; Bill Brackett, X-rated comedy and music, Sunday and Monday.

**The Nougat**, 4615 Clairemont Drive, Clairemont. 273-1022. Sandy Stewart and Co., contemporary, Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

**Sam's Inn**, 8515 Nacian Road, San Carlos. 465-1720. The Latos (formerly Blusonic), rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

**Pal Joey's**, 5147 Waring Road, Allied Gardens. 286-2872. The Whirlwinds Preservation Band, Old-time, swing, and oldies, Friday and Saturday.

**The Patriot Game**, 5353 Mission Center Road, Mission Valley.

**Terry Scheidt**  
Tuesday through Saturday  
Reservations accepted for Lunch, Dinner & Sunday Buffet Brunch.  
Banquet facilities for 25-200

**SALMON HOUSE**  
1970 Quivira Way at Marina Village (Just off W. Mission Bay Drive)  
223-2214

**Hill House RESTAURANT & BAR**  
**THE MIX**  
Wednesday-Saturday  
*Pop Boyz*  
Sunday-Tuesday  
Monday is ladies' night  
Well cocktails \$1.00  
Dancing nightly - No cover  
2730 Via de la Valle, Del Mar (in the Flower Hill Mall)  
755-6614, 455-0920

**Gizmo's**  
Live entertainment & dancing 942-1676  
Thursday-Saturday, Sept. 9-11  
**Mr. Peet & the Wandering Boys**  
Sunday-Tuesday, Sept. 10-12  
Gizmo's introduces  
**D.K. the DJ.**  
playing your favorite golden oldies and rock & roll hits for your listening and dancing pleasure.  
Sing along too!  
\$1.00 Karaoke every 2 hrs.  
anytime  
**Romeo**  
380 N. El Camino Real, Encinitas



# ESCONDIDOS DISTILLERY EAST

AGES 17 AND UP

Bill Coviello Presents  
Wed., Sept. 15 only  
the exclusive  
San Diego appearance  
of the former lead  
vocalist & guitarist  
from  
**The Eagles**  
**Randy Meisner**



Singing his hits:

Life In The Fast Lane,  
Take It To The Limit,  
Best Of My Love  
and his latest solo hits:  
**Heart Of Fire**  
and this week's no. 10  
hit single in the United States:  
**Never Been In Love**  
plus a very special guest  
appearance by



plus the  
**INKIGNITO Rockers**

Tickets on sale the night of the performance at the  
Distillery. East side office. Doors open 8 p.m. Showtimes:  
Inkognito Rockers 8 p.m. - 10 p.m.  
Randy Meisner 11 p.m. - 12:30 a.m. Call 741-9394 for concert or  
ticket information. \$7.50 at the door.

TONIGHT ONLY Thursday, September 9

**The Penetrators**  
and  
**DFX2 No Exit**

Friday & Saturday, September 10 & 11  
**Live ROCK 92**  
**Dave Stewart**  
at the controls

Sunday, September 12  
**The X-Offenders**  
and special guest stars

Comedians in music  
MONROES Sept. 18. ROMANTICS Sept. 28. AOMEQ VOID.  
BUS BOYS A MEN AT WORK

Tickets go on sale at 2 p.m. at East Side Office hours.  
All events are subject to cancellation.  
**Mission & Metcalf, Escondido**  
**741-9393**  
Evening admission: Sunday 8:30 p.m. 11:30 p.m.  
June 17-25  
Phone: 741-9394

296-8714. Irish entertainment.  
Wednesday through Sunday; call  
club for information.

**The Pavilion Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, 294-7111. The Nite Marmas  
Trio, contemporary international  
dance music, Tuesday through  
Saturday.

**Smuggler's Inn**, 402 Fashion  
Valley, 291-7170. Stephen Cox,  
contemporary, Tuesday through  
Saturday, with Tonya Martov's  
contemporary, Friday and Saturday.

**Spirit**, 1130 Buena Vista, Bay  
Park, 275-2993. Joyce Brooks Band,  
rock and roll, the Rockin' Raleites,  
rockabilly, Detroit, rock and roll,  
Thursday. Red Wedding, rock and  
roll, the Juna House, rock and roll,  
Clear Spot, rock and roll, Friday;  
the Sights, rock and roll, the  
Majestiks, rock and roll, Fred, rock  
and roll, Saturday; the Orphans,  
rock and roll, Clear Spot, rock and  
roll, the Ravers, rock and roll, the  
Heard, rock and roll, Wednesday.

**Springfield Wagon Works**, 5255  
Kearny Villa Road, Kearny Mesa,  
365-2272. The Dan Luvano Trio,  
jazz and contemporary music for  
dancing, Thursday through  
Saturday.

**The Leo's/Mia Mesa**, 10787  
Camino Ruiz, Mira Mesa, 695-1461.  
Joe Stewart, country and  
contemporary, Wednesday through  
Saturday.

**The Leo's/Mission Gorge**, 6333  
Mission Gorge Road, Mission  
Gorge, 298-9444. Bill Frey,  
contemporary, Monday and  
Tuesday; Pepp Spive,  
contemporary, Wednesday and  
Thursday; Melissa McCracken,  
contemporary, Friday and Saturday.

**Wrangler's Roost**, 6608 Mission  
Gorge Road, Mission Gorge,  
298-9262. Steve Cray,  
country, Wednesday through  
Sunday.

## San Diego South

**Anthony's Harborview**, 1355 North  
Harbor Drive, downtown,  
232-6356. Sigurd, Sealed and  
Delivered, contemporary, Tuesday  
through Saturday.

**Aster Band**, Targuino Room, 4356  
30th Street, North Park, 283-3035.  
Road Runner, rock and reggae,  
Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor Drive,  
Harbor Island, 297-1673. Pato,  
Mexican popular music, Wednesday  
through Saturday.

**Black Frog Restaurant**, 9572  
Federal Boulevard, East San Diego,  
264-5797. Jazz, Friday, Saturday,  
and Sunday afternoon, call club for  
information.

**Boat House**, 2040 Harbor Island  
Drive, Harbor Island, 291-8010. Old  
Ridge, music and comedy,  
Tuesday through Saturday; Steve  
Hudson, comedy and variety,  
Sunday and Monday.

**Bullie's**, 6448 University Avenue,  
East San Diego, 583-5706. Country  
music, Thursday through Sunday,  
call club for information.

**Cafe del Rey**, 1549 E. Prado,  
Balboa Park, 234-8511. Raggle  
Raggle, new Renaissance variety,  
Tuesday evening and Sunday  
afternoon; West Coast, reggae,  
country rock, and jazz, Thursday  
through Saturday.

**Callope's**, 2027 Maple Avenue,  
North Park, 281-2610. Flamenco  
music and dancing, Thursday.

**Crossroads**, 345 Market Street,  
downtown, 233-7256. Saturday  
evening. Jazz, featuring Herb  
Mannell, vocalists, Friday and  
Saturday.

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island, 233-2572.  
Tony Vee and the Cats, 50s and 60s

rock and roll, Thursday through  
Saturday; live music, Sunday and  
Monday, call club for information;  
the Spud Brothers, 50s and 60s  
rock and roll, Tuesday and  
Wednesday.

**Drowey Magle's**, 31st Street and  
University Avenue, North Park,  
298-8584. Five local folk  
performers, Thursday; Marcia  
Bosman, folk, blues and originals,  
Friday; Womansong, topical,  
rockabilly, and folk songs, Saturday;  
Premiere Showcase, Sunday;  
Stamoa Cael Celi Band, traditional  
Irish music, Tuesday; Les Tray  
Shelke, folk and originals,  
Wednesday. Early Evening Shows:

**Don Strandberg**, blues guitar,  
Monday and Friday; Richard  
Freeman, folk and bluegrass,  
Tuesday; Deborah Lay Johnson, folk,  
Wednesday.

**Pat City/China Camp**, 2137 Pacific  
Highway, downtown, 232-0686.  
Harvey and 52nd Street live, jazz,  
swing, show tunes, blues, Friday  
and Saturday.

**Grass Roots Cultural Center**, 1947  
30th Street, Golden Hill, 232-5005.  
Rob Balmuth, Peppy Watson, Laura  
Zecher, political folk music,  
Friday; Sabia, nuevo cancion, Latin  
American music, Saturday.

**Humburguesia**, 4016 Wallace Street,

**HEADQUARTERS NIGHTCLUB PRESENTS**  
The Friday  
**PENETRATORS X-OFFENDERS**  
THE ANSWERS THE SEVENTH  
This Saturday - Model Menu Magazine presents a  
**COVER GIRL CONTEST**  
Winner will be on November cover  
**JOHNNY KAT JONES BAND**  
**CYRON BOYS CHOIR**  
**PHUON DOORNAH**  
Sunday: B&B presents RHYTHM & BLUES  
Monday: Private party - 270-7625

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

Thursday  
straight from Rock Stars  
**The London Bros.**

Friday & Saturday  
**Tweed Sneakers**  
They're really hot!  
with **NOADS**  
Friday night only, one set

Sunday  
Valley Tucker Media Group  
**"Kick-Off Party"**  
**DICK DEBONAIRE** **THIS** **HEROES**  
plus many special guests. Doors open 8:30.

Monday  
**Locals Night**  
Dick's bar Monday this summer  
Commemorative drink with  
cover charge.  
First Monday Night Football  
Barb - Pittsburgh vs. Dallas.  
Drinks, wine & well drinks  
50¢ during game.

Tuesday & Wednesday  
**Rockin' Reggae**  
Kam & Jerry 70s  
both nights  
7 nights a week until 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.

Old Town, 295-6584. Donny Ruiz,  
country and contemporary, Friday  
and Saturday.

**Harpoon Henry's**, 2725 Shelter  
Island Drive, Shelter Island,  
221-8242. T & A contemporary,  
Friday and Saturday.

**Holiday Inn/Embarcadero**,  
Forthale Lounge, 1553 North  
Harbor Drive, downtown,  
232-3861. Larry Page,  
contemporary, Tuesday through  
Saturday.

**Humphrey's**, 2341 Shelter Island  
Drive, Shelter Island, 234-3577. Jon  
Sandwich with Lisa McDowell,  
contemporary and jazz, Wednesday  
through Saturday.

**John's Tavern**, 6286 University  
Avenue (at Van Dyke), East San  
Diego, 280-5834. Jack Johnson,  
country, Friday and Saturday.

**July Buger**, 807 West Harbor  
Drive, Support Village, 233-4300.  
Forecast, rock and jazz, Wednesday

through Saturday.

**King's Road Cafe**, 1034 30th  
Street, North Park, 284-9601.  
Battle of the Garages featuring  
Show of Hands, Hot Dogma, plus  
guests, Thursday; Cameron Weir  
Jazz Ensemble, jazz, Friday; Mid's  
All-Dayer featuring the Cravedaddy's,  
Manual Scan, I-Sps, Saturday noon;  
dance to recorded new music,  
Wednesday.

**Kung Food**, 2949 Fifth Avenue,  
Hillcrest, 298-7302. Llama,  
classical guitar, early evening Tuesday and  
Wednesday; John Aguirre, classical  
guitar, early evening Thursday and  
Friday; Doug Hewitt, folk guitar,  
early evening Saturday.

**Mandala Wind**, 200 University  
Avenue, Hillcrest, 297-3017. King  
Biscuit Blues, blues and rhythm  
and blues, Thursday through  
Saturday; live music, Tuesday and  
Wednesday, call club for  
information.

**McDani's Downtown**, 647 Market

Street, downtown, 232-1795. Danny  
Lopez, contemporary and older,  
Friday; happy hour.

**My Rich Uncle's**, 8295 K2 Cam  
Boulevard, East San Diego,  
287-7332. The Sers Brothers, 90s  
rock and Beatles music, Wednesday  
through Saturday; Toys, rock and  
roll, Monday; rock and roll,  
Tuesday, call club for information.

**Oasis Cocktail Lounge**, 1184  
Market Street, South San Diego,  
237-9772. Big City Blues Band,  
blues, Monday.

**Old Town Saloon**, 2495 San Diego  
Avenue, Old Town, 298-2299. Bob  
and Jerry, Two's Company, top 40  
and Latin, Thursday and Friday;  
High SE, rock and roll, Saturday  
and Sunday.

**Our Place/Mini Sun**, 2424 Fifth  
Avenue (at Laurel), Hillcrest,  
232-1773. Jamie Valle Trio, jazz,  
Friday and Saturday.

**Prophet Vegetarian Restaurant**,

4461 University Avenue, East San  
Diego, 293-7448. Loni Bell and  
Shep Meyers, jazz, Thursday,  
Saturday, and alternate Sundays.

**Red Coat Inn**, 3023 Upperway  
Avenue, East San Diego, 363-6679.  
Prophet, rock and roll, Tuesday  
through Saturday; Rimes, rock and  
roll, Sunday and Monday.

**Reuben's**, 500 East Harbor  
Island Drive, Harbor Island,  
291-9119. Dizzy and Melissa,  
contemporary, Wednesday through  
Saturday.

**Royal Affairs**, 1021 Scott Street,  
Shelter Island, 233-5200. Rex Paris,  
contemporary and variety, Saturday  
evening and Sunday brunch.

**Sheraton Harbor Island**, 1380  
Harbor Island Drive, Harbor Island,  
291-2900. Butterfield's Camen with  
Jeanne Cheatham, Harry Smith,  
and Party Padden, jazz, Tuesday  
through Saturday; Leslie Gold,  
contemporary and standards,  
Sunday and Monday.

**Sheraton Inn Airport**, San Diego  
Lounge, 1380 Harbor Island Drive,  
Harbor Island, 291-6400. The  
Johnson Twins Trio, contemporary  
and variety, Monday through  
Saturday; jazz jam session with  
Jazzline and Jimmy Cheatham,  
early evening Sunday.

**Ton Inn's Lighthouse**, 2139  
Harbor Island Drive, Harbor Island,  
291-9119. Dizzy and Melissa,  
contemporary, Wednesday through  
Saturday.

**Tricon**, 3011 E3 Canyon Boulevard,  
East San Diego, 363-1240. Ella  
Ruth Piggie, jazz and blues,  
Wednesday through Saturday.

**Trojan House**, 6179 University  
Avenue, East San Diego, 585-1750.  
4-Eve, rock and roll, Thursday;  
Foreign Affairs, rock and roll,  
Friday and Saturday; rock and roll,  
Tuesday and Wednesday, call club  
for information.

**Tuna Man's**, 2551 University  
Avenue, North Park, 295-9426.

**JAZZ JAZZ AND MORE JAZZ!**  
9 P.M. TO 1 A.M.

Sept. 7 - 11  
**ART RESNICK TRIO**

Sept. 14 - 18  
**BIRDIE CARTER**

Sept. 21 - Oct. 2  
**JAIME MORAN QUARTET**

**STAMPEDE**  
Tuesday - Saturday, beginning at 9 p.m.  
WEEKNIGHT HAPPY HOUR 4 - 9 p.m.  
MUNCHIES 4 - 7 p.m.  
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.  
LADIES' NITE WEDNESDAY \$1 Margaritas  
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

**ABILENE**

Town and Country Hotel  
500 Hotel Circle North  
291-7131

**SUMMER BREEZE**  
Tuesday - Saturday  
**NITELINE**  
Beginning Sept. 12th returns  
to Sunday and Monday nights  
FOUR SHOWS NIGHTLY 8:30 - 1:30 a.m.

**THE ISLANDS**  
RESTAURANT  
Hannaford Hotel  
2270 Hotel Circle North  
297-1101

**Gold Coast LOUNGE**  
Town and Country Hotel  
500 Hotel Circle North  
291-7131


**MIKE MURPHY**  
Back again is the fun and musical talent  
of Mike Murphy - starting at  
9 p.m., Wed. - Sat.

**LA HACIENDA**  
RESTAURANT  
Mission Valley Inn  
875 Hotel Circle South  
298-8261

**"Dansations"**  
LAS VEGAS STYLE  
DANCE SHOW  
Wednesdays, 10 & 10:45 p.m.  
**"Phil Dufford"**  
HYPONOTIST  
Thursdays 8 - 9 p.m.  
**Crystal's Emporium**  
Town and Country Hotel  
500 Hotel Circle North  
291-7131



**Tony Vee & The Cats**



Sunday & Monday  
Call for information

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**DOC MASTERS**

at the Shelter Island Marina Inn.  
Phone 223-2572

**CARMEL VALLEY INN**

(formerly Little Bavaria) under new management

Wednesday, Sept. 15 Country Western  
**Touch of Country**

Thursday, Sept. 9 & 16 Oldies but goodies  
**Keystone Bros.**

Friday & Saturday, Sept. 10 & 11

**Kyle & Co.**  
Variety, ballads, dancing

Sunday, Sept. 19 5pm-9pm Sunday, Sept. 11 & 25 5pm-9pm  
**Stan Mroz** **Swingtimers**  
Polka Band Big-band sounds, Latin, western & swing

Giant screen T.V. for all sporting events  
Happy Hour 4-7 with hors d'oeuvres. 2 for 1 cocktails. Largest dance floor in North County. Lunch 11-2, Dinner 5-9. Closed Tuesdays.

**Carmel Valley Rd., Del Mar 755-1383**

**Raphael's**

**Afternoon Jazz on the Harbor**

Hardcore Blues Band.  
Bluesgrass, Thursday: West Coast, jazz, reggae, and country. Saturday:  
Wing Cafe, 2733 B Street, Golden Hill, 230-8900. See Musher, show tunes. Saturday: Catherine Schere, folk, Sunday brunch.

**East County**

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Appaloosa, country, Friday and Saturday.

**Big Oak Ranch**, 1723 Harborway Canyon Road, Del Mar, 445-3047. Country music. Sunday afternoon, call club for information.

**Black Angus**, 1000 Graces Avenue, 12 Cajon, 440-5035. Classic, top 40, Tuesday through Sunday.

**Blaney Stone II**, 7059 El Cajon Boulevard, La Mesa, 463-2283. Sean McVicker, Irish music, Wednesday through Saturday, with Tom McMaster. Friday and Saturday: Brian Connelly, Irish music. Sunday.

**Blue Jay Lodge**, Sunrise Highway, Mount Laguna, 473-8844. Electric Horseman, contemporary country, Saturday.

**The Boonchies Restaurant**, 8320 Parkway Drive, La Mesa, 465-3660. Dale Pearson, piano bar, Tuesday through Saturday. Jay Star, contemporary guitar, Sunday and Monday.

**Boss MIA's**, 9325 Mission Gorge Road, San Diego, 448-9983. Nightrunner, country and country rock, Thursday through Saturday.

**Ball and Beer**, 690 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary, Tuesday through Saturday.

**Chatsworth**, 10757 Woodside Avenue, San Diego, 449-6700. Funk, rock and roll, Thursday through Saturday. Quick, top 40, Sunday and Monday. The Tiki Bar, rock and roll, Tuesday and Wednesday.

**Chico D'Amico**, 1013 Broadway, El Cajon, 444-7442. Country. Country, country, Tuesday through Saturday.

**Delmar Springs Beach/Wildlife**, 1051 Carlin Road, San Diego, 766-4384. Almost Live, country, Friday and Saturday.

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

**Diamond Lounge**, 5286 Baltimore Drive, La Mesa, 462-0523. Carl Simmons and Southern Comfort, country, Tuesday through Saturday. Country Justice, country, Sunday and Monday.

**Kentucky Steel**, 13377 Woodside Avenue, San Diego, 448-3482. Country Justice, country, Thursday through Saturday. Stagecoach, country rock, Sunday.

**Lakehead Beach**, Highway 79, Coronado, 765-8736. C. Y. Dye, country, Friday and Saturday.

**Lakehead Beach**, 9940 River Street, Lakeside, 443-5091. The Cottonwood Country Band, country, Thursday through Sunday.

**La Pasa del Sol**, 1221 Broadway, El Cajon, 447-5665. East Coast Bruce Robbins and Mark Hellman, easy listening and top 40, Wednesday through Saturday.

**La Pasa del Sol**, 8230 Parkway Drive, La Mesa, 462-2640. East Coast Bruce Robbins and Mark Hellman, easy listening and top 40, Sunday and Monday.

**Live Oak Springs Beach**, Highway 80, Boulevard, 766-4288. The Grand River Band, country rock, Friday and Saturday.

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

**Belly Up TAVERN**  
PROUDLY PRESENTS

Thursday, Friday & Saturday, Sept. 9, 10 & 11, 9 PM  
Rock 'n' Roll with  
**FOUR EYES**

Sunday, Sept. 12, 9 PM  
Blues concert with  
**BIG MAMA THORNTON**  
and  
**JIMMY WITHERSPOON**

Monday & Tuesday, Sept. 13 & 14  
9 PM Rockin' Rhythm & Blues with  
**HURRICANES**

Wednesday, Sept. 15, 9 PM  
**BLACK SLICES**  
BARRE CUNNINGHAM, lead vocal & guitar; DUB CAMPBELL, lead guitar; JEFF MORGAN, bass; MARCUS BASKIN, drums; PETER DUBOW, keyboards.

Coming Thursday, Sept. 23, one show only 9 PM  
Tickets available at Belly Up & Ticketron

Thursday, Sept. 23, one show only 9 PM  
Tickets available at Belly Up & Ticketron

Friday, Sept. 24, one show only 9 PM  
Tickets available at Belly Up & Ticketron

Saturday, Sept. 25, one show only 9 PM  
Tickets available at Belly Up & Ticketron

**JOHN HAMMOND**  
with guest  
**MAJOR BLUES**  
from THE HURRICANES

Thursday, Sept. 23, one show only 9 PM  
Tickets available at Belly Up & Ticketron

Friday, Sept. 24, one show only 9 PM  
Tickets available at Belly Up & Ticketron

Saturday, Sept. 25, one show only 9 PM  
Tickets available at Belly Up & Ticketron

**REBEL ROCKERS**  
JERRY RIPOLE  
**CHICAGO 15 BIG BAND SWING**

FREE AFTERNOON CONCERTS  
Extended Hours 5:30-7:30 pm  
Happy Hour all day to 9:00 pm

This Wed. • TRINITY RIVER BAND  
This Thurs. • Funk jam with PURL

Every Fri. • Dinkland Jam with the CHICAGO SIX

Every Sat. • Top, Range & Jam with the BOB LONG BAND

143 So. Colton, Solana Beach 481-0822

**THAT CAFE AT THE BELLY UP**

Specializing in  
**PIZZA BURGERS, PIZZAS & SHAKES**  
(and friendly, courteous service)  
TRY US FOR A MID-NIGHT SNACK!  
143 S. Colton, Solana Beach - 481-3331  
(located in the Belly Up Tavern)

**BANANA COURT**  
Formerly Macho's  
MIDWAY & ROSECRANS 224-2401

**Tonight Thurs.,**  
**All drinks**  
**from 25¢ to \$1.50**  
\*Each hour drink prices are set by a spin of the Wheel-of-Fortune and any drink in the house is that price for one hour.

**No cover**

**\*\$100 CASH PRIZE**  
**BANANA EATING CONTEST**  
T-shirts for each entrant and prizes for 2nd, 3rd place. Sign up until 9:30 p.m. Judging based on style, finesse, imagination; costumes encouraged.

**Thurs., Fri., Sat.**  
San Diego's best dance band  
**DEVOCEAN**  
Playing everybody's favorites and our huge dance floor gives room to really dance.

**Mon. September 13**  
**MONDAY NIGHT FOOTBALL PARTY**  
with  
**KOGO**  
With special guests from the Chargers & KOGO Radio  
Special drink prices, 75¢ draft beer, and giveaways including:  
• **A Charger game football**  
• **Tickets to Chargers, Padres, Sockers or Clipper games**  
• **KOGO surprises**  
• **Chips & dips**  
• **6 foot wide screen T.V.**

**Tues. September 14 - 9 p.m.**  
**cleo's** modern music for modern times  
SIMPLE MINDS, SPANDAU BALLET, HEAVEN 17, HAIRY 100, FLOCC OF SEAGULLS, FAD GADGET, ROMEO VOID, BAUMALS, SLOW CHILDREN, BIRTHDAY PARTY, KILLING JOKE, BOY WOV WOV

**Wed. September 15 - 9 p.m.**  
Every Wednesday in September you can hear the incredible unduplicated Caribbean Rock of the  
**REBEL ROCKERS**  
Highly danceable music that appeals to music lovers of all tastes. And opening the night  
**STEEL DRUMS**  
Playing the "steel drums" an instrument developed in the Caribbean from 55 gallon oil drums left by the military after the war. The sound? ... Come hear it.  
**Sunday NFL & Monday Night Games**  
on Wide Screen

Tuesday through Saturday: Pro Brigham's Preservation Band. Inland jazz, Sunday and Monday.

**Magnolia Mahoney's**, 6861 Magnolia Avenue, San Diego, 448-8500. Branson, country, Wednesday through Saturday.

**Mama's**, 533 East Main Street, El Cajon, 442-5573. Jimmy Nissen and Downzone, country rock, Tuesday through Saturday; the Grand River Band, country rock, Sunday and Monday.

**Nickie D's**, 9563 Mission Gorge Road, San Diego, 448-9934. Diversions, rock and roll, Friday and Saturday.

**Nite Owl East**, 667 North Mission Avenue, El Cajon, 447-3854. Fever, top 40, Tuesday through Saturday; the Brown Sugar Show, top 40, Sunday and Monday.

**The Office**, 1410 Old Highway 80, El Cajon, 464-8762. Riber Creek, country rock, Friday and Saturday.

**Organ Power Place**, 3459 Imperial Avenue, Lemon Grove, 463-6977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Reba Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. The Robas Band, rock and roll, Thursday through Saturday; Red Tape, rock and roll, Sunday and Monday; Heron, rock and roll, Tuesday and Wednesday.

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

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

**Van Winkle's**, 10055 Mission Gorge Road, San Diego, 449-6900. Johnny West and the Chapparrals, country, Thursday through Saturday.

**Wile O'ley's**, 240 West Main Street, El Cajon, 448-9247. Back home, top 40, Thursday through Sunday.

**South Bay**  
**Black Angus**, 787 E Street, Chula Vista, 426-5809. Cycles, top 40, Tuesday through Sunday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1851. Richie Gary and Sundown, country, Thursday through Saturday; Ducktail Revue, '50s rock and roll, Sunday and Monday; country music, Tuesday and Wednesday, call club for information.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1851. The Late Show, rock and roll, Tuesday through Saturday.

**Deck's Cocktails**, 37 Third Avenue, Chula Vista, 422-1556. Lee Whittington, country and pop, Wednesday through Saturday; Rex Paris, contemporary, Sunday and Monday.

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

**Ivy Cottage**, 2200 Highland Avenue, National City, 477-9151. Linda Sherwood, crossover country, Tuesday through Friday happy hour.

**McKiel's Bays**, 105 East 8th, National City, 474-6771. Danny Lopez, contemporary and oldies, Wednesday through Saturday.


**Quale Bar**, 1121 Third Street, Chula Vista, 426-2977. Rex Paris, country and contemporary, Tuesday, Wednesday, Thursday through Sunday.

**Old Bunka Show Restaurant**, 4014 Bonita Road, Bonita, 479-3537. Jim Moore, contemporary, Thursday through Saturday.

**Palmolive Star**, 3008 Main Street,


**RODEO**  
457-5580

Thursday - Saturday, September 9-11



**Moving Targets**


Sunday & Monday, September 12 & 13



Monday, September 13  
**RODEO'S MONDAY NIGHT FOOTBALL SPECTACULAR**  
3 TV's INCLUDING 1 GIANT SCREEN  
25¢ hot dogs 50¢ drinks  
plus: Our usual ultra-low happy hour prices on everything & anything in the house: \$1.25. Complimentary hors d'oeuvres... Sounds like we're giving the place away. Well, you're right... we are!

Tuesday - Saturday, September 14-18

**TWEED DUCKS**



Cover charge only \$1.00 Tuesday through Thursday  
The Rodeo always offers the finest entertainment at the prices you like.

Every Wednesday night  
**Outrageous All-Night Happy Hour**  
Any well drink just \$1.25, Kamikaze just 75¢, all night long

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch and happy hour.  
For more information, call 457-5580.  
You must be 21 or older to enter and picture I.D. is required.  
Dress Code.



Chula Vista, 427-5809: Gene Krollman and Croweand, country, Thursday through Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista, 428-2549: Eddie Preston, contemporary and country, Thursday through Saturday; Ron Tabor, contemporary, Sunday through Wednesday; John Lewis, contemporary, Tuesday through Thursday; happy hours.

Trappist Inn, 101 Broadway, Chula Vista, 427-1340: Bachula Trio, contemporary, Tuesday through Sunday.

Trophy Inn, 999 National Avenue, National City, 477-5732: Nightlife, country, Tuesday through Saturday.

Westerner, 21 West Seventh, National City, 474-2989: Legend, rock and roll, Monday; Tony Mills and Choccut, rock and roll, Tuesday through Sunday.

Wild Turkey, 5080 Bonita Road, Bonita, 367-2550: Automatics, rock and roll, Thursday through Sunday; Running Wild, rock and roll, Monday and Tuesday; dance: live recorded odds, Wednesday.

**RESTAURANT**  
**BLUE PARROT**  
Live Jazz • Great Lunches & Dinners

Thurs. **Mike Wofford Trio**  
Fri. Sat. **Jimmy Witherspoon** & Trio  
Sun. **Bill Kyle**

Mon. **New Texedo Jazz Band**  
Tues. **Jan Tober** Quartet  
Wed. **Kevin Quail** Quartet

Coming 9/17 & 18: Bobby Shaw, 9/24 & 25: Rush Price

1208 Prospect, La Jolla—opposite the Cove 464-8131

**THE WILD TURKEY**  
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course.)

Thursday, September 9  
**RAVENS NIGHT**  
Auburns

Friday & Saturday, **THE AUTOMATICS**  
no cover 10:00 a.m.—daytime drink prices 10:00 a.m.

Sunday, **WINE NIGHT—Plus Guitar Contest—Final week of our**  
**AIR GUITAR CONTEST**  
Grand prize will be awarded. New guitar donated by **GUITAR TRAINER**  
5000 Shawline  
since to **THE AUTOMATICS**

Monday Night Chili Bowl during game. Watch Monday Night Football on our GIANT TV. Chili 50¢ and Hot dogs 35¢ during game. Draft beer 50¢ at halftime followed by **FREE CHARGER TICKETS** plus cash in our **FOXY JOCKEY CONTEST** **RISING WILD** music by **FREE CHARGER TICKETS**

Wednesday night **FREE CHARGER TICKETS**  
and dance to recorded odds from 5:00 and 10:00 and draft beer at the good prices price of only 50¢.

And, watch for details on our KGB "Jamaica Night"  
**WIN A FREE TRIP FOR TWO TO JAMAICA**  
Drawings begin Wednesday, September 22

**Catch Monday Night Football at Humphrey's**



Starting September 13, team up with Humphrey's for great Monday Night Football parties!

Festivities kick off at 4:30 PM every Monday. There'll be plenty of TV sets around so you won't miss a play. You can get draft beer and margaritas by the pitcher for \$3.00, along with plenty of complimentary hors d'oeuvres, like ball park franks, hot nachos and popcorn. And every time a touchdown is scored, Kamikazes

**HUMPHREY'S**  
4241 SHELTER ISLAND DRIVE  
224-3577

Lakeside Hotel, Mustang Club  
Country Casanova: Circle D Corral  
Country Justice: Kentucky Stud,  
Driftwood Lounge

Coyote: Whiskey Creek  
C. Y. Dyke: Lakeside Resort  
Dallas: Cavallo, Flats  
Dallas Express: Charlie's Country  
Electric Horseman: Blue Jay Lodge  
Ellen, J.K., and the Country Gold:  
Valley Center Inn Saloon  
Kurtis Fargo and the Spurs:  
Cavallo Resort

Richard Freeman: Driscoll  
Magpie's  
Riche Gary and Sanderson:  
Country Bumpkin, Mustang  
Club

The Richard Greene Band: Old  
Time Cafe  
The Grand River Band: Mama's  
Milk, Live Oak Springs Resort  
Ron Bell: Red Coach Inn  
Lou Cole with Skin and Bones: 798  
Club

Blitter Creek: The Office  
The House Brothers: Jolly  
Roper/Occasional  
Bramble: Magnolia Malabar's  
Cactus Jack: Stage Coach Inn  
The California Country Band:  
Norman Lounge, Sweet Dreams  
The Cottonwood Country Band:

Don Johnson: John's Tavern  
Gene Harlow and Croweand:  
Palomero Star  
The Russ Kirgich Band:  
Hungry Hunter/Occasional  
Lady and the Tramps: Barr-N  
Horch House  
Leather and Laser: Hutch's  
Don Livingston and the New

Timberline Band: Whiskey  
Flats  
The Lone Star Country Band: The  
Countrywide Country

New Country: Country Side  
Lounge  
Nightlife: Jolly Inn  
Nightmovers: Foss Hill's  
Jimmy Nixon and Downhome:  
Mama's Milk, the Vineyard  
Rex Parke: The Oasis Bar  
Eddie Preston: Royal Vista Inn  
Larry Prossitt and Cinnamon  
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Ray Sanders: Red Dog  
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Sarah and the Oak: Hungry  
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Carl Simmons and Southern  
Shore: Driftwood Lounge  
Stagecoach: Palomero Club  
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Stamper: Wilson Lounge  
Steer Crazy: Wagoner's Mount  
Joe Stewart: The Lacy's Vina Mesa  
Superfests: The Oasis Bar  
Tall Cotton: Billy Up Taverns.

Mustang Club  
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Denny Turner: The Flying Bridge  
Touch of Country: Carmel Valley  
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The Duane Wall Show: Country  
Cook, Alpine Hills  
West Coast: Cuckoo del Rey Motel  
Toby May's  
Johnny West and the Chaparrals:  
Vani Winkle's  
White Lightnin' Express: Adelaide  
Lodge, Whiskey Creek

**Rock & Roll**  
Johnny Almond Rhythm Revue:  
Pony Nine Co., B.B. & C.K.  
Whiskey Flats  
The Amber Band: Barbary's  
Artemis: Wild Turkey  
The Bank: Mom's Saloon  
Black River Beach Club  
The Black Sheep Band: Billy Up  
Taverns

Blitz Brothers: Vista  
Entertainment Center  
The Ron Bolton Band: Whiskey  
Flats  
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Tall Cotton: Billy Up Taverns.







**Arthur** — Dudley Moore and John Gielgud work a kind of magic whereby you don't quite notice, or don't quite care, which one is old, young, gay, straight, Jewish, English.

**All That Jazz** — A sort of 42nd STREET with aspirations to Lincoln Center, following the blue-ribbon cast

**An American Werewolf in London**



**Annie** — Going-through-the-motions filming of the Broadway hit. On past evidence, no one would imagine that director John Huston has any special

THEATRES

\*\*\* (Fine Arts, from 9/10)

**Double-Bit!**  
**September 17:**

atchable. With Tuesday Weld, Dyan Cannon, and Alan King. 1982.  
(Center 3 Cinema 3, from 9/10; Cove; Frontier Drive In, from 9/10; La Jolla

**The Beastmaster** — Synthetic tale, drawn to ancient specifications: a king's son deprived of his throne, raised by a lion, and returning to reclaim his kingdom.

**Boy and His Dog** — A flip piece of science-fiction misogyny. In the retyped wastelands of post-WIII, man's best friend is still his

Center 3 Cinema 1: Plaza Bonita  
Sports Arena 6: UA Cinema 3: Uni-  
versity Towne Centre)

one of them a Hasidic rabbi, the other a liberal scholar and poet. The father and son on the Maximilian Schell and

**Dawn of the Dead** —

noisseur, John Waters?), but  
 with all these cultural  
 beyond how familiar they  
 jammed together they are

**George A.**

is how  
re like a

Sean Penn, Jennifer Jason  
Judge Reinhold, and Phoebe  
directed by Amy Heckerling.  
● (Aero Drive In; College; Fast  
lane; Movie Mall; Drive In; Blue

**Homework** — How were people? Lee Purcell, Carrie Snodgrass.

with a Hollywood Genre (Luck  
naz). The castaway wife descr

like  
tly

lines of a Wild West show. And the

100

**Dinner** — Barry Levinson's very "personal" yet very objective, respectful

The production is unstinting in its collection of period cars and haircuts and toggle-button jackets and what-have-you. And, for those with

gratification via funny stuff or poignant stuff or scabrous stuff or any sort of stuff, that Levinson hardly seems aware when he is exaggerating.

that juxtaposes the most widely disparate settings, that buries its people beneath junkpiles of unrevealing quirks and knickknacks. And it is only fair to acknowledge the deliberate

in Spielberg's courtship of the under-twelve viewer, or of any other viewer willing to switch off his brain in an effort to feel that young again. With

• (Aero Drive In: College; Fashion Valley; Movie Palace Drive In; Ocean Breeze;

**Homework** — How were people like Lee Purcell, Carrie Snodgrass, Betty

With a Hollywood Gentle (Lucie Arnaz) The castaway wife discreetly

(E) Brooks, rather than Richard  
Escher, although it is hard to imag-  
ine how any more schmaltz could  
have been wrung from the material, or

Deval Fair modelled along the  
s of a Wild West show. And the

100

10



















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