





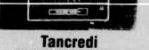




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READER

VOLUME 12, NO. 24, JUNE 23, 1983 SAN DIEGO'S WEEKLY

Love Means Never Having To Say You Were Conned

A lonely La Jolla matron meets a very nice man. They fall in love, they travel, and they spend lots of (her) money.

By Neal Matthews



Photograph by Oscar Carlson

You have before you the offender, Donald Marshall Mabry. His ample girth fills completely the fold-down seat in Judge Michael Greer's courtroom. It is judgment day, and outside, the May morning is hot, the air bottom-heavy with smog, windless. Forty-three years old, with a scraggly beard and chubby hands, Don Mabry, whose tastes and appetites and guts match the reputation of his home state of Texas, has been convicted of grand theft. According to the jury, he's a con man. He stood accused of bilking a retired La Jolla couple out of \$50,000 on the pretense that he was a rich Texas oil man who was using the money to drill another well in east Texas. He never denied receiving and spending the money, and admits he was masquerading as an oil man, though he continues to deny he got the money from his former good friends, Langdon and Polly Thurston, through false pretenses.

The one man who believes Mabry is

sitting beside him. Captain Jack Goddard, a retired naval officer who made captain in the reserves, is Don Mabry's only friend in the world just now. As the judge walks into the courtroom and takes his seat, Mabry shifts position and shuffles his copy of that morning's *Wall Street Journal*. Silver-haired Captain Goddard catches my eye and directs it to the newspaper. His expression says, "See, isn't it amazing how upstanding Don is? He reads the *Wall Street Journal* all the time." A few moments later Don Mabry is at the defendant's table and the judge is saying, "Mr. Mabry is a charming, affable, educated thief... a menace to the finances of anyone he comes in contact with." He's sentenced to four years in prison. He walks out into the hot morning air a pseudofree man, pending the outcome of an appeal hearing on July 19. He and Captain Goddard drive around the bay to the Admiral Kidd Club for lunch.

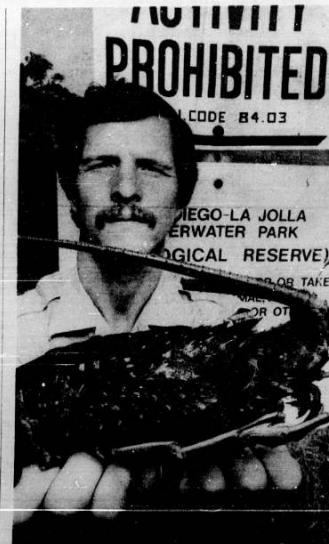
To those who come in contact with

(Continued on page 8)

City Lights

Snorkel Up With A Good Buck

Summer's arrival isn't fervently celebrated by local game wardens, but this summer, with its usual opening of the busy ocean poaching season, is a particularly auspicious one. The impact of last summer's extremely heavy poaching of lobster and abalone, and the resultant increase in fines and sentences by the courts, will be tested this season. If the more than one hundred lobster poaching cases filed last summer are lessened at all this year, the wardens and the city attorney and the judges will take the credit; if not, then mark another one up to the poor economy, the high price of certain ocean delicacies, and human greed. And while you're at it, it might not be a bad idea to don mask and snorkel and peruse the abundance on the bottom of the La Jolla Ecological Reserve and underwater park, the poachers are making short work of it.



Chris Patin with confiscated lobster

poachers are rapidly depleting the reserve, but is loathe to admit that fish and game wardens break up fewer than ten percent of the poaching

two good cases a month out of the reserve, but is loathe to admit that fish and game wardens break up fewer than ten percent of the poaching

incidents countywide.

Case in point: as game warden Chris Patin stood on a promontory overlooking the La Jolla reserve last Friday, he acknowledged that for the last two weeks he's been the only warden on duty along the coast between Oceanside and the Mexican border. The others — there are usually four — were undergoing some kind of training up north.

Patin knows he's got his finger in a very leaky dike. In April, on the same day that lifeguards called the wardens about two divers caught leaving the reserve at La Jolla Shores with more than two dozen lobsters, Patin was arresting two other divers landing at Dana Landing in Mission Bay with a sackful of ill-gotten lobsters. They're out of season from late March to early October. As an example of how easy it is for poachers to sell their loot, Patin explains that as he wrote up citations and the two culprits stood by in handcuffs, a man in a suit and tie walked up and asked the warden if he could buy some of the lobsters.

It's obviously a lucrative endeavor, with not overwhelming risks. Patin tells of a group of juveniles who had a crack poaching operation going earlier this year. They worked at night in the cove, and camouflaged themselves by using a black rowboat, which they launched from La Jolla Shores. In court one of the defendants admitted to the judge that he'd made about \$2000 on illegal shellfish just this year. (The black-market rate for lobsters is about five dollars apiece; abalone sell for twelve dollars and up.)

The wardens have a ~~freewheeling~~ ~~confiscated~~ seafood which, after the cases have been resolved, is donated to the San Diego Food Bank. But they're not in the business of donating to charity, and even with the tougher posture of the courts they privately wonder whether the illicit seafood trade has gotten out of hand. Warden Patin says that last summer's lobster filchers seemed to be mostly the type who were selling the creatures, rather than eating them. Two years ago on the Ocean Beach pier, another hot spot for summer lobster poaching, wardens apprehended two men with ninety-seven lobsters caught in one night. A more recent case was brought against the Mandarin China Restaurant on West Point Loma Boulevard, which was caught literally red-handed with sixty-five undersize lobsters. The fine: \$1500.

— N.M.

Rumor Has It, Hasn't It?

To the three people in town who haven't yet heard the latest prattle: Maureen O'Connor has been jilted by her rich husband, Robert Peterson, who has taken up with another woman, Betty Wilson, ex-wife of Pete. That Pete. To everybody else, including the janitor at city hall and all those folks "in the know" who have been claiming the gossip is gospel, here's Maureen O'Connor herself, answering the Big Question: "You're obviously talking to me at home, so it's obviously not true. Okay?" Would she know how such a scurrilous story got started? "I don't even want to discuss it."

At one point last week the rumor had spread so far that even radio was on to it. A radio reporter called San Diego Union society writer Bari Stiff, who hears everything, to ask if he knew whether it was true. (He didn't.) Several friends and associates of the couple say they don't know either, but at least one O'Connor family member swears it's true. Other more cynical types believe the rumor to be a plant by someone in the Roger Hedgecock camp, since it seems to have its beginnings in the days just following his victory over O'Connor in the mayor's race. What better way to hobble her possible future plans to run again for mayor? Click.

— N.M.

Bound Determined

A few weeks back we headed a piece in this space that there were just two untapped magazine markets left in San Diego: overweight tattoo artists and left-handed bankruptcy attorneys. Let us now regretfully admit to an omission in that account: the large segment of the U.S. population classifiable as Not Yet San Diegans.

Come fall, a new magazine called *California Bound* will publish in San Diego County edition, to be distributed to people considering a move to this area. Evidently that's a sizable chunk of humanity, judging from the roots of the endeavor. Ed Cohen, the Beverly Hills-based publisher, says several local corporations hungry to recruit talent to their high-tech businesses urged him to come up with a publication

directed at westerning professionals. He'd already printed a Southern California edition of *California Bound* — distributed to potential recruits by outfits like Rohr, Teledyne-Ryan, Beckman Instruments, UCSD, and the U.S. Navy — but the locals wanted a magazine of their very own. So Cohen and his wife Nicolette, who launched a similar venture in the Boston area before moving here two years ago, sent out solicitations to many local writers for the usual testimonials on San Diego business, schools, housing, recreation, and whatnot. As Cohen says, "We don't talk about communities where [our readers] don't want to live. But we don't want it to be strictly hype and promotional either." On the other hand, he admits that the idea was generated "by the great chamber of commerce in the sky." Whatever its content, *California Bound* is not directed to the latter-day Okies wandering in from eastern rust bowls. In addition to distribution through companies searching for recruits, it is sold to individuals via ads in national, upscale publications. And if the magazine prospers, it means our celebrated elbow room may be vanishing faster than we thought.

— N.M.



Abundantly Yours members (Joyce Rue, center)

Where The Fat Are At

Joyce Rue has dreams of having a rotunda, a center for large people — people who are fifteen to one hundred pounds

overweight — with a hairdresser, clothing store, and podiatrist (big people often have difficulty reaching and caring for their feet). Until the rotunda is realized, though, Rue and her group, Abundantly Yours, will have to continue

their meetings and socials in East San Diego at Christ Church Unity near Fifty-fourth and University. The meetings are a place, she says, "for people who have transcended the narrow views about size discrimination."

Disco Arises From Dead

When the disco fad began to subside toward the end of 1979, the Bacchanal in Kearny Mesa was the first of the big local nightclubs to switch back to live rock music. A ~~music~~ ~~totally~~ ~~inspired~~ "Disco Sucks" party was held featuring the hard-rock tunes of Bratz and several other local bands, and disco records — predominantly by black, or black-sounding, artists like Donna Summer, Gloria Gaynor, and the Bee Gees —

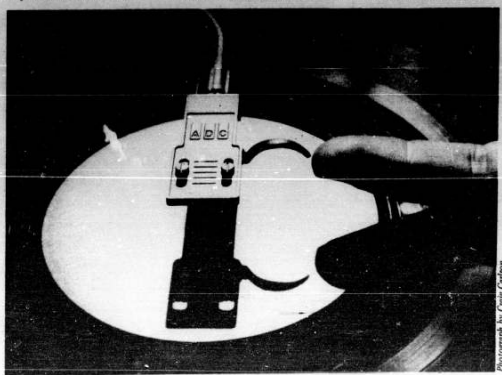
which were smashed on the stage. But as trends tend to do, things started to reverse themselves around the start of this year. And the Bacchanal, which two weeks ago adopted a five-night-a-week disco format, is just one of about a dozen local nightclubs that have already made, or are contemplating making, the switch back to recorded music. The Rodeo in La Jolla, the Headquarters in Pacific Beach, and Pancho's in Del Mar, once all live rock, have turned over at least one night a week to disco. Both the Distillery in Solana Beach — which

currently features only live music — and the Distillery East in Escondido will reserve Thursday, Friday, and Saturday nights to recorded music starting in July. Club ID, a sort of roving club that is held at Sorino's every Monday night, attracts several hundred new wavers each week for modern-day versions of record hops. And the owners of Diego's, a Mexican restaurant and bar in Pacific Beach, recently spent half a million dollars to build a discotheque from the ground up. They opened in late April and have since had lines forty and fifty

deep waiting to get in even on traditionally slow Monday, Tuesday, and Wednesday nights. What prompted the change? Says Bill Coviello, who's overseeing the change at the two North County Distilleries, "With the new music explosion and its extremely complicated songs — all these synthesizers and even computers creating a real different electronic sound — it's a lot harder for live bands to copy the hits. And the only alternative is to play the hits themselves, on record."

An added feature of most of these new discos is the use of video monitors to alternate between showing actual video clips of the songs (provided by record companies) and the scene out on the dance floor. Even clubs that continue to feature live music — among them Lehr's Greenhouse in Mission Valley, My Rich Uncle's in East San Diego, and the Spirit in the Morena area — have set up video monitors to fill up the time between band sets. "The record companies are spending millions of dollars to make these clips — and make them available to us — so why not use them?" Coviello says. "And the upcoming sequel to *Saturday Night Fever*, *Staying Alive*, could launch the whole disco concept to the top again."

— T.K.A.



Photograph by Craig Carlson

Rue, who weighs 330 pounds, is a survivor of failed weight loss techniques as drastic as jaw-wiring (four years ago) and a botched attempt at gastric stapling (last April), a process in which the stomach sack is surgically reduced in size. She credits Werner Erhard of Erhard Seminar Training (est) for the catalytic instant in 1975 that finally led her to organize the group in May of 1981. "Werner," I said, "I'm still stuck in my fat," and he said, "Joyce, you may be fat for the rest of your life, and so what?"

According to Rue, the local group now has more than forty active members, with as many as 800 on the mailing list. She attributes her group's success to the ideas and activities around which they are centered. "We're not condoning being overweight, but we're not condemning it either," she says, and accordingly the group's activities toward bolstering self-confidence so that members, feeling at ease with their bodies, can enjoy more mainstream life. Last summer Rue organized a pool party at a private home for the group. Some of the members, she recalls, hadn't worn a swimsuit or been near a pool for as many as fifteen years. Later excursions intended to build self-esteem include the annual Man Watcher's Pageant and Rue's personal favorite, "hot-bubbling" at The Tubs on El Cajon Boulevard.

One of the group's primary goals is to inform the general public about the problems large people face in everyday life. It's a theme that Doty, a close friend of Rue's and an enthusiastic A.Y. participant, emphasizes. "I'm people act like they'd like to put us all in a bus and drive us off a cliff," she says. "They have to realize our difficulties, like the turnstiles in grocery stores. I don't know why they have them, but they're embarrassing, so is seating in restaurants. Where can you go when you do go out? You can't sit down. That's why so many heavy people stay closeted away with TV and food."

The public, however, may not be comfortable with Rue's revolutionary approach to being overweight. "Controversy," she says, "is almost automatic with regard to our plight." Reluctant to name her enemies, Rue claims that the group has been the target of phone campaigns by local weight reduction groups trying to get information about A.Y. activities and membership. In the past year and a half, one confederate from a national weight loss program and one man making derisive remarks about A.Y.'s purpose have been turned out of monthly meetings. As a result, prospective members are carefully screened before being given specific advice about the location and time of group get-togethers.

— R.O.

— Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar

Seven Days In August

Before he took off for the U.S. Senate, former mayor Pete Wilson dropped city sponsorship of the decade-old America's Finest City Week celebration. Wilson thought his staff spent too much time organizing the annual summer event, so he dispatched aide Donna Damico to find a noncommercial civic group that would take over promotion and scheduling for the seven-day August festivities. Damico couldn't find anyone: the Downtown Rotary Club and organizers of the H-day Bowl were interested, but both balked at the workload. The Central City Association — a downtown business boosters group headed by former mayor Frank Curran — finally agreed, but only after Wilson's office consented to let Curran rename the event Celebrate San Diego and to stage it in late September instead of August. Wilson got a pledge from Curran that the event wouldn't be commercialized.

But America's Finest City Week has now returned from another corner, clothed in all the promotional crassness Wilson tried to avoid. The resurrection of Finest City Week was orchestrated by Dan

McAllister, former aide to ex-councilwoman Susan Golding. It will be sponsored by the Junior Chamber of Commerce (of which McAllister is a member) and will have as its "official voice" KPMB radio (where McAllister now works as an advertising salesman). There will be a "KPMB-San Diego We Love You" party, and the radio station will promote the festival by distributing fliers stamped with the KPMB logo. But the only things it has in common with the original version are the name, the August date and the running of the America's Finest City Half Marathon. All the other major events — including the Home State Picnic, live concerts on the City Hall concourse, a kite-flying contest, and Walkabout International's downtown walking tours — have since been absorbed by the new Celebrate San Diego week, and McAllister's now trying to hustle up replacement

events such as a "Gaslamp celebrity tennis tourney" and an America's Finest City Night at a Padres' game. McAllister did get Mayor Roger Hedgecock to endorse the revived celebration, and the Celebrate San Diego organizers are miffed that neither McAllister nor anyone from Hedgecock's office called them to discuss the scheduling conflicts that might be thrust on both organizers. Hedgecock, who like McAllister believes that two celebrations are better than one, also doesn't mind the commercial aspects that troubled Wilson: he allowed McAllister to hold a press conference in the mayor's office and attended the event, where he found himself sharing the camera's eye with KPMB's Hudson and Bauer.

— P.K.



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Hunger Story Bit Of Service

I want to congratulate the *Reader*, writer Judith Moore, and photographer Craig Carlson for the excellent lead article, "Misery Gets Company," in the June 9 issue. It is not often that the media will print stories that tell it like it is in relationship to the world hunger problems. Thus the rather complete account of a Third World weekend experience in neighboring Tijuana is a real breakthrough. We can hide away in our comfortable American suburbs all our lives and pretend that realities like the Tijuana jail do not exist. But once we've experienced it, it will not go away. Living as close as we do to Tijuana, it sometimes amazes me at how insulated and isolated we can arrange our lifestyles to avoid the sham, ugliness, and perhaps guilt connected with true poverty and its related injustices.

At any rate, the *Reader* has provided the community with a commendable bit of service, and for this we are grateful.
M. Laurel Gray
San Diego Hunger Coalition

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No Bars In Tijuana

I am appalled at your printing Judith Moore's feature on Tijuana, June 9. That article made Tijuana and the Tijuana jail sound like one and the same. It shows a total lack of social responsibility. An apology is due concerned people on both sides of the border.
Kathleen Eldings
La Jolla

Protests Protest Story

In her reading Bob Dom's article ("Slim Pickens," June 3), we wonder just how many of the Jobs with Peace activities he attended, and whether he understood any of what went on.

Based on the article, we would have to conclude that he did not. For example, Dom refers to attempts to "picket" unemployment offices, and notes that "Just fourteen showed up..." However, we were not picketing the unemployment offices—why would one picket an unemployment office?—but were leafleting at it, and fourteen people were more than enough (in fact, more than expected) to accomplish that task.

Dom similarly misses the point in his discussion of the tax-day protest, which involved more than 200 people over the course of the eight-hour picket. Like most of the activities locally, the picket was primarily a way to reach people, to let them know that their taxes are going directly to the U.S. war machine, to raise issues. In this, it was highly successful. The intent was not to mobilize thousands of people at the post office, nor could this have been accomplished without courting police disruption of the action. More than 30,000 cars passed by during the course of the picket, many of them read the

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messages on our signs and banners, and many expressed their solidarity on several occasions even stopping to join the line for a while.

Finally, Dom shows no comprehension whatsoever of how the week of activities was organized. Missing all the

Letters

I have never before been motivated to write to you with either negative or positive comments, probably because most of the *Reader's* subject matter does not concern me. Without intending to denigrate the *Reader*, it is primarily an entertainment weekly, specifically tailored to the stereotypical Southern California lifestyle. As such, it is a veritable institution in San Diego, where most people would rather be entertained than be forced to think about such remote and unpleasant things as war, poverty, and hunger.

So it was with no small amount of delighted surprise that I beheld the smiling faces of my good friends and co-workers on the cover of the June 2 edition. I had known that the Jobs with Peace article was being written, and had even spoken briefly with author Bob Dom at two of the events; but I never believed the article would really be published. And now, this week's cover article (June 9) on the profoundly moving experience of coming face to face with the realities of abject poverty ("Misery Gets Company"). I could hardly believe my eyes—cover articles on war and poverty, not in *Mother Jones*, but in our very own *Reader*!

Precisely because the *Reader* targets middle- to upper-middle-class readers, it is especially praiseworthy that you have featured thought-provoking topics such as these. It is far too easy for us to become totally insulated in our comfortable self-absorption, and to forget that there are those who must suffer so that we can live in comfort.

Completely changing your format to one that strives always to better the human condition would obviously be out of the question, as you would undoubtedly lose the readership you now enjoy. But an occasional article on a social consciousness theme would probably not only be read, but might even reawaken the consciences of some of us who traded our Sixties idealism for an Eighties Mercedes.

Thanks so much for the refreshing change. Hope to see more of it.
Deborah Russell
Normal Heights

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The Progressive Coalition
UCSD

My Friends All Have Porsches

I have never before been motivated to write to you with either negative or positive comments, probably because most of the *Reader's* subject matter does not concern me. Without intending to denigrate the *Reader*, it is primarily an entertainment weekly, specifically tailored to the stereotypical Southern California lifestyle. As such, it is a veritable institution in San Diego, where most people would rather be entertained than be forced to think about such remote and unpleasant things as war, poverty, and hunger.

So it was with no small amount of delighted surprise that I beheld the smiling faces of my good friends and co-workers on the cover of the June 2 edition. I had known that the Jobs with Peace article was being written, and had even spoken briefly with author Bob Dom at two of the events; but I never believed the article would really be published. And now, this week's cover article (June 9) on the profoundly moving experience of coming face to face with the realities of abject poverty ("Misery Gets Company"). I could hardly believe my eyes—cover articles on war and poverty, not in *Mother Jones*, but in our very own *Reader*!

Precisely because the *Reader* targets middle- to upper-middle-class readers, it is especially praiseworthy that you have featured thought-provoking topics such as these. It is far too easy for us to become totally insulated in our comfortable self-absorption, and to forget that there are those who must suffer so that we can live in comfort.

Completely changing your format to one that strives always to better the human condition would obviously be out of the question, as you would undoubtedly lose the readership you now enjoy. But an occasional article on a social consciousness theme would probably not only be read, but might even reawaken the consciences of some of us who traded our Sixties idealism for an Eighties Mercedes.

Thanks so much for the refreshing change. Hope to see more of it.
Deborah Russell
Normal Heights

Sound company

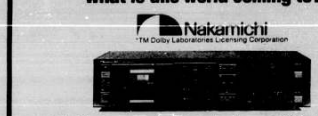


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Do you realize that these stores do not carry even one of the above brands? How can they offer the lowest price? On what? Certainly not quality! If excellent equipment at fair prices is what you would like to own—try Sound Company.



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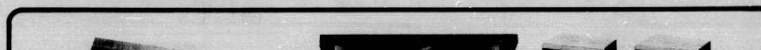
\$99.00—Kit (reg. \$200.00)

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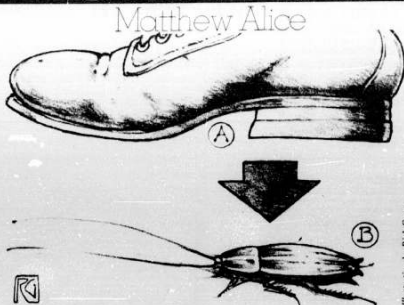
Straight from the Hip

Dear Matthew Alice:
Many years ago my father used a paste that he smeared on potato slices to kill roaches. It smelled like sulfur and worked very well. Later we used cones similar to incense cones that were burned to emit a dense smoke. My family is asthmatic and has lung problems, and the doctor says not to use pesticide sprays with pyrethrins. Is there any way you can find out if either of the products I mentioned are available? (Please don't recommend an electronic device; I have two units and they seem only to stimulate reproduction.)

Clara Woolsey
San Diego

You could try brute force. Take a seat in the kitchen, let's say, late one night with the lights out, and with your trusty mallet in hand. Then flip on the lights suddenly and start hammering away. But your losses (in missed sleep) will be much greater than your enemy's casualties, and I would suggest instead chemical warfare. You'll need some real tactical skills to battle your foes — I say foes because there are actually four different species of roaches inhabiting San Diego: German, Oriental, American, and the brown-banded.

A single-weapon frontal assault won't work, especially with the outdated ammunition you ask about. Your paste compound may have been a nicotine sulfate (that's right, smokers — nicotine, the same stuff you inhale every day), or it could have been a phosphorus paste, or even a kerosene paste. None of these is used nowadays because safer, more effective products are available. The cone is likewise outmoded. A two-pronged approach is best, involving both dust and spray. Boric acid powder (not tablets) works well, if applied properly as a light film on surfaces in wall and cabinet voids. Organophosphate sprays lack the residual



effect of dusts, but can be used in areas in which dust won't work, such as cracks and crevices. Sprays are available without pyrethrins (which cause allergic reactions in some people because of the botanical derivation — chrysanthemums — of the toxins).

Whatever you decide to use, remember that it is all-important to apply them properly. You have to think like a roach to kill a roach. If you were a roach, you wouldn't walk over a small mountain of boric acid, would you? But you might not notice a thin film across your doorway, and before you knew it you'd have a stomach full of boric acid that you'd licked from your antennae (roaches have a thing about cleaning their antennae). The Cooperative Extension at the University of California (phone 565-5376) publishes a leaflet on roach control. You should also consult with your physi-

cian about the pesticides you can use safely. And keep in mind that your foe is quite formidable. Week after week, a female cockroach can lay many egg capsules — each containing forty-eight bugs-to-be — after mating just once with a male.

Dear Matthew Alice:
From my youth in New York City, I recall a phone number that was sung on radio commercials quite often. It went, "Melrose Five, Five, Three hundred." It was a catchy tune and an easy phone number to remember because instead of all numbers it had a two-letter prefix. Frequently these letter prefixes also let a person know what neighborhood or village he was calling. HOLLIS 7 meant you were calling Hollis and FLORAL 3 meant you were calling Floral Park. I moved to San Diego (Hillcrest) long after the phone company

switched over to seven digits for all listings. Can you tell me what the old prefix for 295 stood for and were there any city or county numbers that correlated with their location?
Gene Coster
Hillcrest

Care to guess where the Ringling exchange was in San Diego? Unless you've been here twenty years, you'd never guess it was in Mesa Grande. How about Hudson's? GRover? There doesn't seem to be much of a reason why Pacific Beach and Chula Vista would be blessed with those prefixes, or why the distinctly unequal Vista had the Palace exchange. Still, they're memorable names. Your 295 prefix was Cypress, and had plenty of company in the OARden, HAZelwood, UNiper, HICKory, and GReenwood. In all there were about thirty-nine name prefixes in the San Diego County telephone directory in 1961, the year before the big switch to all-number dialing.

Letters still appear on telephone dials (except Q and Z, which is another subject altogether), more as a reminder for those who like the old ways than for any utilitarian reason. People resist progress. In 1926, for example, the phone company had to send out employees door-to-door to explain the new-fangled dial telephones. It seems that people whose fingers erred while dialing would continue dialing digits, trying to correct the mistake by sheer volume ("... three, four, one, ooops, two, one ... no, two ...") instead of hanging up and trying again. Come to think of it, I know a secretary who types using the same principle.

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

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Long, beautiful nails are now for every day. That special occasion, Career Girl or Nail Biter.

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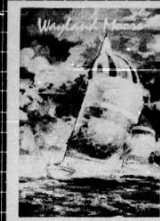
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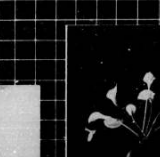
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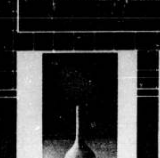
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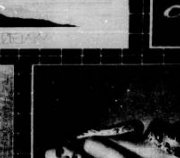
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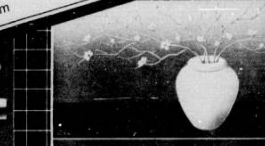
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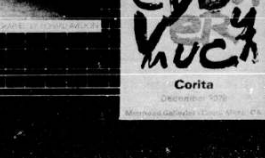
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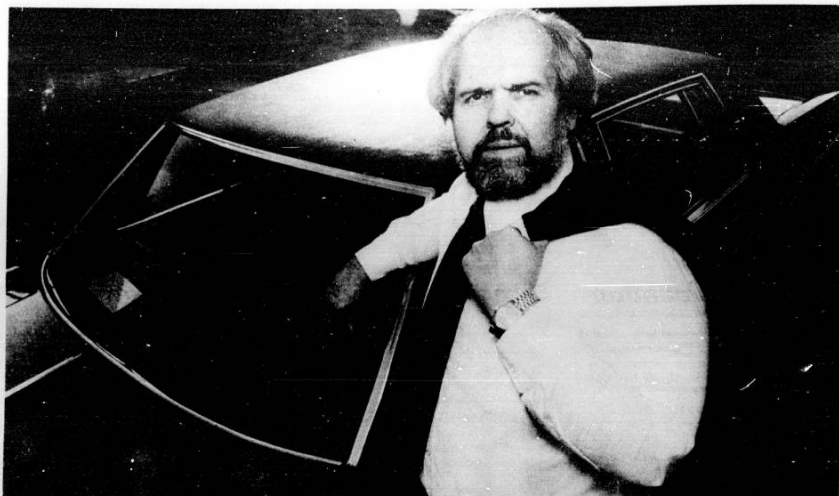


MARK SCHUL

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Conned

(continued from page 1)

him. Don Mabry has an almost supernatural ability to make mere appearances about him suffice for the truth about him. Captain Goddard, who calls Mabry his sixth son, sees a man who's trying to legitimize himself after a lifetime of drifting, lying, gambling, cheating, and betrayal. Goddard takes every opportunity to remind you that he, Goddard, fought in sixty-nine battles in World War II, lost most of his classmates in the fight for Truth, Justice, and the American Way. (His language.) He sees the treatment of Mabry in the current case as precisely what he fought against. "Don's committed a sin, but he's done nothing illegal," insists Goddard. "The district attorney was more interested in getting a conviction than in getting the truth."

The jury didn't see it that way. A couple of the jurors believe Captain Goddard was as much conned by Mabry as were the Thurstons, and that Goddard blindly allows himself to continue being conned. As one of the jurors, Charles Booser, explained to me: "I had a friend, he's in jail now, but I think he was right when he said, 'You can outsmart a smart person, but you can't outsmart a dummy.' " Captain Goddard is no dummy, and neither are the Thurstons. Neither, for that matter were any of the four women Mabry has been married to (committing bigamy for a short time) since 1979.

Captain Goddard and Don Mabry first met in May of 1978. Mabry was just finishing a year's sentence for writing a worthless \$21,539.54 check to Hoen Motors in Carlsbad for a new Mercedes. The fact that the check was written on the out-of-state Champions Bank (Houston, Texas), and Hoen let him drive the car away, is testimony to Mabry's powers of persuasion. Goddard was an active member of a county-sanctioned group called the Liaison League, which paired volun-

teers with convicted felons in an effort to ease them back into society. On the bottom of the League questionnaire Mabry wrote, "All I want is a chance to climb my way back up the ladder. I know I'll have to start at the bottom, but I also know it can be done."

This can-do spirit impressed Captain Goddard. He was an officer on the battleship *Maryland*, which was in Pearl Harbor when the Japanese attacked. He knows what it means to pull yourself off the bottom. Goddard helped Mabry find a place to live and got him a car to use after his release from the work-furlough program in late June of 1978. Later Goddard helped him buy a car, a red, four-door '77 Caprice. Mabry was working odd jobs, trying to pay his fifty-dollar-per-month restitution for other bad checks he'd written to restaurants in North County. Eventually Mabry moved into a small apartment on Hornblum in Pacific Beach, where he kept his three pairs of pants, three shirts, and one pair of shoes. As the summer waned, Goddard had less and less contact with Mabry.

Sometime in late July or August, Mabry placed a classified ad in the "personals" column of the *Union*. The woman who answered it, Dale Hildebrand (both her name and that of the Thurstons are pseudonyms because they requested anonymity), says the ad read something like, "Newly retired from Texas, would like to share the good life. . . ." Mabry says the ad didn't read that way, and that both he and Hildebrand placed ads, and then answered each other's. Whatever, Hildebrand, a well-to-do La Jolla real estate speculator, and Mabry, a down-on-his-luck ex-con trying to scramble back up the ladder, arranged to meet at the old Sambo's restaurant on Pacific Highway in Old Town.

At the restaurant Hildebrand, who's in her late fifties but looks much younger, was surprised by Mabry's size. He stands six feet two and at that time weighed close to 300 pounds. In their exchange of letters they'd found common interests in bridge, golf, swimming, and diving. Hildebrand, just coming off a twenty-year marriage, was looking for someone to do things with, to have fun with. They hit

it off well, took a leisurely drive up the coast. Hildebrand arranged for him to meet her sister, with whom she was very close, and Mabry favorably impressed the sister, too. Finally, toward the end of September, 1978, Hildebrand's ex-husband moved out for the last time. She called Mabry, and the two of them began dating seriously. The next thing Jack Goddard knows, he receives this letter, dated September 21, on Western Airlines stationery, on top of which is printed, "Inflight with Western":

Hi Jack,
Well here I am on my way. I looked in Fallbrook all day Friday and the only thing I could find was a place for \$400.00 a month which we could not afford. Dale had told me Friday that we should go to Hawaii and spend three weeks together and that if it didn't work out there we had tried. When I didn't find a place to live I thought God was trying to tell me something, that maybe I should go. So I am. Please don't think I am running off, because I'm not. When I got to Dale's Friday night she had \$200.00 in cash for me and \$3,000.00 in traveler's checks and said she knew we would go to Hawaii. What could I do? This may turn out to be the best thing that ever happened. Friday night we played bridge with the Kelloggs. I think if things work out it can be really advantageous to us all, she knows everyone in La Jolla. I really enjoy being with Dale and she is totally in love with me. If I didn't enjoy being with her I would not be here.

The car is at . . . Also you can do me a big favor. The [probation] report I'm supposed to mail the first of the month. I think it is still over the visor of Jim's Olds. Would you please get it and mail it for me. Get things quiet with Hans [the probation officer] for me please. I would hate to ruin things now. I really think this may work and if it does things will really be great. We will be able to help each other then. Keep things quiet and I'll see you on the 13th of November.

Love, Don

Captain Goddard wasn't ecstatic when he read the letter, but he figured what the hell, Mabry's not breaking any laws, and if he, Goddard, were single and foot-loose, he'd have probably taken off, too. From the letter it was obvious Mabry wasn't spelling

out his past to Hildebrand, but Goddard didn't know just how he was representing himself. Mabry tells it this way: He and Hildebrand had a pact that neither would ask about the other's background. He says she knew when they went to Hawaii that he was virtually penniless. She'd been to the Hornblum apartment, and she knew all he had was three pairs of pants, three shirts, and a pair of shoes. He says he was a kept man.

Dale Hildebrand tells it differently. She says that Mabry purported to have controlling interest in Texas-based Big Three Industries, an oil company that's listed on the New York Stock Exchange. She claims he told her that he was in the process of divorcing his wife in Texas, that it was a big mess in which all his finances were locked away in legalities, and that he just threw up his hands and left for California. She says that when they were discussing going to Maui for a month, Mabry indicated he'd first have to go to Reno to get some cash. He allegedly told her he had three million dollars there in a safe deposit box. She says she told him not to go, that she would bankroll the Maui trip, and he could reimburse her when they returned. As for his skimpy wardrobe, she explains, "Well, he did have alligator shoes, I know that. And a lot of people pack light for Hawaii. But I guess I never really thought about it." Mabry took her ex-husband's golf clubs with him on the plane.

October 30, 1978

Hi,
Thought I would take some time to write and let you know things could not be better. I really can't believe how, trying as I may, truly happy I am. Been snorkeling almost every day. The beauty is truly unbelievable, the beauty is. Dale is just a joy to be with. I really believe we'll be together forever.

. . . I have a [probation] report due the first of November. I think I signed two. Would you please mail it for me. I probably [sic] need to send \$50.00 too. If you do this for me I'll give it back to you when we get back. You must keep things calm with Hans. That's the only thing that could ruin this. So please do what you can. It really means a lot to me. I think we (us) will just pay all the restitution off

(continued on page 10)

CALIFORNIA SOUND ● BLAUPUNKT JUNE SPECIAL

Free Installation

Purchase any BLAUPUNKT car stereo unit at CALIFORNIA SOUND during the month of June and we'll install it in your car FREE with an installation appointment! CALIFORNIA SOUND, "America's Car Stereo Expert," is offering this special with its famous 5-YEAR PRODUCT WARRANTY, 5-YEAR INSTALLATION WARRANTY, and a 30-DAY MONEY-BACK GUARANTEE. All at our everyday low catalog prices!

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CALIFORNIA SOUND can offer this special because it is one of the nation's leading mail order car stereo companies. Visit our modern showroom where we display all our catalog products. In the upstairs showroom, our experienced sales consultants will show and demonstrate our state-of-the-art car stereo components. You'll also find a wide selection of telephone equipment backed by our 3-YEAR GUARANTEE. While you're there, pick up our 84-page catalog. In it you'll find over 50 major brands of car stereo equipment at discount prices. You'll also discover a glossary of stereo terms along with their meanings, helpful information about how to select the right stereo equipment, adaptability charts for almost any vehicle, and a complete installation guide. Catalogs can also be obtained by calling or writing CALIFORNIA SOUND.

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CALIFORNIA SOUND will fix or replace (our option) any car stereo product we sell for 5 years FREE. If there are any problems, just return the equipment to us and we'll fix or replace it.



BLAUPUNKT stereo equipment has an impressive combination of performance and convenience features. Shown in the illustration are the new BLAUPUNKT Richmond (top), the CR-3001 (bottom left), and the CR-3003 (bottom right).

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Conned

(continued from page 8)
when I get back. Then maybe he will let you be my [sponsor]. Dale would never understand that . . .

Take Care,
God Bless,
Don

When they returned from Hawaii, Mabry and Hildebrand moved in together. The last time Captain Goddard had seen Mabry, Mabry was driving a Chevy and had little more than the shirt on his back. So Goddard was "stunned to numb" when, in December of 1978, Mabry teeled up to Goddard's house in a new Cadillac. Mabry said Hildebrand had bought it for him. He also had plenty of money with him. He says now that when they were in Hawaii, Hildebrand said she didn't want the whole world to know she was keeping him, so they cooked up his rich-Texas-oil-man façade. He claims that as soon as they got back from Hawaii she gave him \$10,000 and said, "Here, I don't want you to be asking

me for money."

Dale Hildebrand's version is somewhat different. She says that when they got back, it wasn't long before they went to Reno so Mabry could get some of his three million out of the safe deposit box. She stayed in the hotel room while he went to the bank. When he returned, she says, he was very upset. He told her that he couldn't get his money. His story was that when he'd rented the box, he had paid in advance for it, and that when the next bill came due, the bank sent it to his business office in Texas. His ex-wife somehow found out about it and she knew there was money in the box, and her attorney had somehow tied it up so he couldn't get at it. "His stories were so convincing," she says now.

As for the \$10,000 she gave him, Hildebrand says that, after Mabry claimed his money was attached in Reno, he lamented that he'd have to pass up a sensational deal. There was a chance for him to get in on the patent for some new kind of oil-drilling pipe-coupling device. He commented to her that it was a real shame he couldn't get his money so he could invest in the sure money maker. "He

was so convincing," says Hildebrand, "and so disappointed. I went ahead and gave him the \$10,000." And what about the car? Mabry insists that Hildebrand told him he couldn't play the part of a rich Texas oil man while driving a Chevy, so she purchased the Cadillac for him. Hildebrand says simply that he came across a good deal on a car but his money was tied up, so she loaned him the cash to buy it. She has a typewritten note signed by Mabry that says he'll pay back the \$14,250 by December of 1979.

After the Hawaii trip, Mabry and Hildebrand settled into the La Jolla good life. He likes to recount her saying, "I've got more money than I'll ever need, and you can help me spend it." She admitted in court her time with Mabry was some of the best she's ever known. Her good friends, Langdon and Polly Thurston, corroborate that. Polly remembers Hildebrand mentioning at one of their weekly bridge-club get-togethers that she, Hildebrand, had met a nice fellow. "She was very happy, just delighted," says Polly, whose home overlooks most of La Jolla and the sea. The four of them, Mabry, Hildebrand, and the

Thurstons, played bridge for the first time just a few days after the Hawaii trip. Polly and Langdon were a little startled by Mabry's size, but they found him interesting and fun. "A good ol' Texas boy," says Polly. Though Hildebrand and Mabry weren't married until March of 1979, Hildebrand introduced Mabry to the Thurstons as her husband.

The Thurstons wear their easy retirement like an enveloping cardigan. Langdon is a pensioned materials-testing engineer from San Diego Gas & Electric. His college degree is in petroleum geology, and if you handed him a geological report on possible oil-bearing lands, he could read it. He and Polly don't like to think of themselves as nosy people, so at first they didn't know or care what Don Mabry's business was. They'd been friends with Dale Hildebrand since 1955, and if she was swept away by Mabry, then they figured he must be something special. The Thurstons had no real inkling about his supposed wealth until Hildebrand told them she and Mabry were prospecting around for a house to buy in La Jolla. When La

(continued on page 12)

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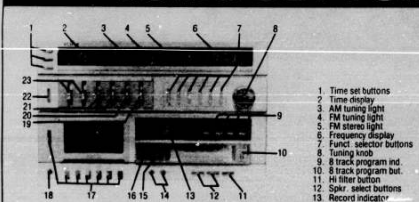
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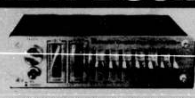
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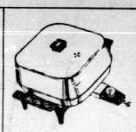
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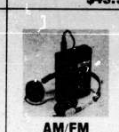
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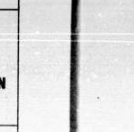
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Conned

(continued from page 18)

Lolla's most opulent homes are for sale, word travels quickly about who's looking at them. Don and Dale were known to be browsing at these fabulously expensive mansions.

And then one day Hildebrand, according to the Thurstons, told them that Mabry said he held controlling interest in Big Three Industries. Langdon hadn't heard of it before, but he was nosy enough to look it up in the register of the New York Stock Exchange. He and Polly had a few-odd thousand dollars in stocks, mostly GM and CBS, solid winners, and they had more than passing interest in publicly held companies. It was immediately evident to Langdon that Mabry must have been worth a lot of money.

The two couples began to see a lot of each other. They played bridge, they golfed, they traveled extensively. They took a two-week live-aboard cruise together through the Panama Canal and toured the islands of the Caribbean. The Thurstons did not know that the money Mabry carried on these trips was supplied by Hildebrand. Every cent of it.

To the Thurstons, Mabry was the Texas oil business personified. Nobody, not even Mabry, disputes that he let them believe he was an international megabusinesman. "Everything he said indicated he was an executive," says Langdon, a little chagrined. "His heart man was Dr. [Michael] DeBakey, the famous surgeon. His attorney was [Watergate special prosecutor] Leon Jaworski. And it wasn't all bragadoocio. This was just the normal thing for him. This was his world." To the Thurstons, Mabry often talked of "his people" flying in from Texas to Las Vegas so that Mabry could sign posters, make decisions. He flew or drove to Vegas often for these meetings. He'd also make a lot of phone calls to Texas or



Captain Jack Goldland

Vegas, or wherever, when the Thurstons were present, but he'd never do it from their house or Hildebrand's condo. Hildebrand said that he explained this by claiming the IRS was investigating him (another reason he allegedly couldn't get to his money) and was very interested in his telephone conversations, and the only way he could be assured they weren't tapped was to make calls from phone booths. She says he once explained how "Leon" had a special button on

his phone that was set aside just for special clients like Mabry, and that when they were talking on this line, "Leon" could tell if the phone was being tapped or someone was listening in on the Texas end. The Thurstons remember Mabry breezing in from these phone calls and remarking, "Jeez, I just got a couple more wells, which I need like a hole in the head." To Polly and her daughter in Pennsylvania, and to Hildebrand's sister, Mabry gave Christmas and birthday

presents that consisted of these nonexistent oil wells. On a card he'd draw a picture of a derrick gushing crude, and he'd ink in the well number, lot number, and section number of the particular well he was offering as a gift.

Mabry's masquerade seems to have succeeded on its sheer boldness. Hildebrand, who says that from the day he moved in she never again saw a phone bill, recalls that Mabry once claimed he had to fly back to Camp David at President Reagan's request. An Arab sheik and the President were conferring on some kind of oil crisis, and the sheik would only deal with Mabry on the problem. Did she really believe all this? Well, when they were married she put his name on all her assets, including checking accounts and fat trust funds. "It was the natural thing to do," she says, adding, "I certainly wouldn't have married him if I thought he didn't have any money."

In March of 1980, the Thurstons embarked upon a month-long trip to Florida in their immodest motor home. Mabry and Hildebrand made it a four-some. The length of a Greyhound bus, the motor home was plenty big enough to hold Mabry and his schemes. All was going well for him until the trip back, when it was decided that since they were driving through Houston, they may as well stop in at the offices of Big Three and be shown around by the big boss. Mabry says he and Hildebrand realized they'd have to come up with some pretty good excuse for not being able to stop at the corporate offices. Hildebrand, however, says she was as interested in finally seeing some of Mabry's "people" as the Thurstons were. Here's what happened: Mabry gets hold of a Houston newspaper and explodes in surprise. There in black and white is a big story about how an oil platform in the Gulf of Mexico has been toppled by high seas. He's flabbergasted, exclaims to Dale and Langdon and Polly that the well was one of his. At a gas station he jumps into a phone booth and calls his people, and returns with terrible news.

(continued on page 14)

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(continued from page 12)

if he shows his face at the office, he'll be whisked away to the accident site, and Dale and Langdon and Polk would have to spend at least a week in Houston. Maybe more. With pained consideration, he tells the Thurstons he just can't see putting them out by making them stay that long in Houston, so he's decided not to go to the office. "But as long as we can't stop," he allegedly tells everyone, "we might as well go by the house." But since the IRS is hot after Mabry — something he was warned about on the call to his people — he'll have to lie down on the floor of the motor home and direct Langdon to the house he owns. This way any lurking IRS agents won't nab him.

After a few minutes of Marby's precise directions, the foursome arrives in one of Houston's most exclusive neighborhoods, and Marby points out "his" house. It is a miniature copy of the French palace at Versailles, which Marby explains was built by a wealthy oil man for his wife, but the woman couldn't stand it. So the man sold it for a fortune for less than a few million dollars. Thurston noted the Rolls Royce in the driveway.

On the way back to San Diego Marby realized that, since he'd made such a big deal about the IRS being out to get him, he'd better not return to the La Jolla, *He and Dale must lie low until these [fictitious] IRS problems blew over*, so Marby decided to hold Marby out for a while. Dale says he believed the IRS was: Marby says the was in on the lie. "He wouldn't let me

By February 17, 1981, his savings account was down to \$60.96. He'd managed to spend \$50,000 in a little over nine weeks.

set foot in this house for nine months," she claims now in her comfortable condo, where she keeps on display one of the most extensive seashell collections in the nation.

The Thurstons drove over to Palm Springs often that summer to visit, and between those times, and trips to Las Vegas, Mabry kept in touch with Captain Goddard. Mabry's probation on the bad-check conviction had ended, and he still owed Goddard money for various loans and favors. Goddard was Mabry's connection to his past, which may be why the captain was kept at arm's length from Mabry's present life. Dale Hildebrand says the knew of Goddard—Mabry told her the captain was a business associate—but she didn't meet him until she discovered the truth about her husband.

It was during this summer of 1980 that Mabry intensified his trips to Las Vegas to meet with his people. What Hildebrand and the Thorstons didn't know, however, was that Mabry's people weren't corporate executives — they were gamblers. Fellow blackjack players. Mabry says that gambling became a sickness in him, that every time he walked into a casino "I thought I owned the place." Sometime during this period he borrowed \$50,000 from Hildebrand's brother-in-law, and either lost it all gambling or used it to pay off existing gambling debts. He also got involved with a woman in Las Vegas, Veronica Martin, and she shook up with her and her children when he traveled there from Palm Springs. Living a triple life of lies, betrayal, and convolution seems not to have put a strain on Ma-

er's psyche. In his own way, he was simply climbing back up the ladder.

He may have reached the top rung during the Thanksgiving holiday of 1980. The Thorstons had driven out to spend the weekend with Marybly and her mother, and he had been shocked that Mary Land Mabry in the penitentiary. His version of what happened goes like this: During the weekend, while they were soaking in the backyard swimming pool (the house was in the finest neighborhood in the city), he and Mary Land Mabry approached Marybly with a problem. He told the supposed old man that he had some stocks — GM and CBS — that weren't doing very well, and he wanted to sell them and invest in something else. He said he didn't know if Marybly had any strong investments, and Marybly told him he didn't, but said he'd talk to Dale (who was sick in bed) and see if the king of anything. Later Marybly told Thorston that Dale didn't have any strong investments, but that Marybly persisted in saying now that he'd like to sell the \$50,000 worth of stocks and put the money in Marybly's account in order to hide it from the IRS. Marybly was reluctant, but gave Thorston his savings account number and the name of the bank.

But Marybly, feeling he had to give Thorston some kind of receipt, signed a blank check on Hildebrand's account, drawn on La Jolla Bank and Trust. Marybly says he told Thorston the check was for \$50,000, but in the case he, Marybly, was killed or something, a few days later, on December 8, 1980, Marybly found his savings account balance to be \$50,318; the Thorstons had sold their stock and put the money in Marybly's account. He thinks they felt that since he was such a big-time business dealer, he'd somehow find a way to invest it for them and

double it.

The Thorstons, of course, have a different story. They say Mabry approached them almost nonchalantly about the idea of a drilling project he had going in east Texas. He told them all the money he needed to develop it — they recall the figure of one million dollars — but that since they were all such close friends, he was going to give them the opportunity to invest some money on this sure thing. He told Thorstun that the land had been explored and oil was definitely present; it was just a matter of grading the roads and setting up drilling rigs. Thorstun did not ask to see geological reports. He and Polly listened to Mabry say they could put in as much as they wanted, anywhere from \$10,000 to \$100,000 and he would pay them back for them within a year. Mind, he didn't need the money; he was just letting them in on a sure deal since they were such close friends. Hildebrand heard about the deal and was interested, but noncommittal. The conversations about the project were spread over two days. Finally, to show his good faith, he gave them the money from his brand's account (he was an authorized signatory) in La Jolla. Thorstun, who had not yet decided to throw in on the deal, understood this check to be both a loan and a gift. He was the only one which he'd recoup his doubled investment in a year. He and Polly took the check and headed back home.

What the hell, they said Mabry's money was theirs. He had no right to have too many oil wells, they knew his lawyer was Leon Jaworski and his heart man was Dr. Michael DeBakey, and they had his blank check. Why not? They had no idea of the business nature? They even had his savings ac-

count number. They sold the stock and made the deposit. Mabry was in Las Vegas at the time.

Two days later, on December 10, 1980, Don Mabry withdrew \$29,602.00 from the bank. The next month he received \$12,602 to go to Dixon Cadillac in Hollywood for the purchase of a car. Cassidy: "My money was made out to Veronica Martin, Mabry's wife-to-be in the name of the car. The next month he rented and a thousand dollars' worth of phone bills at the Palm Springs house. A one-thousand-dollar check was made out to Mabry himself. The disbursement of the money for the next month found that this check was cashed on December 15 at the casino branch of the Valley National Bank of Nevada.

The Thorstons and the Mabrys got together in the Christmas season. Thorston's daughter in Pennsylvania, Mabry drove out in his new car purchased with Langdon and Polly's money. His vanity plates read "MABRY." Thorston's daughter an oil well for Christmas.

From this point forward Dale Hildebrand and Langdon and Polly Thorston didn't see much more of Mabry. He was gone. He was in Las Vegas.

By February 17, 1981, his savings account was down to \$60.96. He'd managed to spend \$50,000 in a little over nine weeks. Says Mabry, "I figured if I was going to be in Las Vegas, I might as well get it from Dale and give it to him. But this day he has never asked for it." Say the Thorstons, "What makes him think we'd give him \$50,000 and let him go?"

Of course, a sham is a sham is a sham, and sooner or later the undertow of truth claims us all. In the spring of 1981, about the time Mabry was committing bigamy with the Thorstons' daughter, he was

(continued on page 18)

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Conned

(continued from page 15)

In Vegas, Dale Hildebrand began to realize the extent to which she'd been had. It was starting to gnaw at her when she was forced to borrow money from her sister in order to go to Ft. Lauderdale for a shell-collectors' convention. She says she literally had no cash left. Then it finally hit her when Mabry, whom she says had planned to fly out in Big Three's corporate jet to pick the women up, failed to appear. Hildebrand called a number in Texas that Mabry had said was the place to contact if anything bad ever happened to him. The woman on the other end, an old girlfriend or wife, said to Hildebrand, "Is that boy in trouble again?" Yes, he was.

Hildebrand and her sister, after discovering some facts about Mabry's true identity, and also somehow getting wind of Veronica in Las Vegas, paid a visit to the Thurstons. (Polly had mentioned in passing the \$50,000 "investment" just before the trip to Ft. Lauderdale.) Hildebrand told them that everything Mabry had said was a lie. She claimed he had tried to clean out a trust fund (to no avail), and had stolen some jewelry from her. She was going to the police, and the Thurstons would, too. First the Thurstons filled in the figure of \$100,000 on the blank check he'd given them, then they tried to cash it. Langdon says he knew the check was no good, but he ran it through for evidence that he'd been conned.

Mabry's story is that he phoned Hildebrand in Ft. Lauderdale to call

the marriage quits, and she blew up. He says that he'd just gotten tired of being a kept man. "It was worse than prison," he complains. "When she snapped her fingers, I came running." During his call to Ft. Lauderdale, he says she told him, "I'll see you burn in hell for this." Both Mabry and his friend, Captain Goddard, think Dale reacted to being jilted by trying to get Mabry thrown in jail. It's true that she went to the FBI as well as the police and the district attorney, trying to press theft charges against him. She was told it was a civil case, that a husband or wife can't really steal from one another. Hildebrand, who began divorce proceedings as soon as she returned from Florida, also tried to get Jack Goddard, whose identity she now understood, to press theft charges against Mabry for his unpaid loans. Mabry and Goddard believe that without Hildebrand hounding them to do it, the Thurstons wouldn't have filed a criminal complaint.

During this period, Mabry was often in contact by phone with Hildebrand, and the two of them spoke often with Captain Goddard. Mabry and Veronica had split up after a marriage of about two weeks, and he had sworn off gambling and joined Gamblers Anonymous. He called Hildebrand from Reno and she told him she wanted her jewelry back. He'd pawned these in Las Vegas and needed \$800 to retrieve them. They arranged to meet in Vegas and reclaim the jewelry. She gave him money (she says it was \$500, he says it was \$300) and he got one ring, which he gave to Captain Goddard in San Diego. (Goddard gave it to Hildebrand.) Mabry and Hildebrand saw each other here once, in October of 1981, in a Safeway parking lot, she gave him some fruit and his San Diego

Federal bank card so he could get the last twenty-five dollars out of his account. (He'd long since traded the Cadillac in for an Oldsmobile and \$5000 cash.) That Thanksgiving Mabry hit bottom in Vegas. He was feeling that his whole life had been a waste. He called Goddard and said he wanted to return to San Diego. Goddard got Hildebrand to wire Mabry a hundred dollars, enough money for him to get to San Diego, and she paid for his room at the Mission Valley Motel 6. About five o'clock that Thanksgiving Sunday she brought him dinner, his favorite: chili cheese dogs.

Mabry and Captain Goddard decided the best thing for Mabry to do was to return to Texas and begin anew. Goddard arranged to borrow \$1000 from Hildebrand to give to Mabry, and he, Goddard, signed a note saying he'd pay it back at one hundred dollars per month. This was supposed to come from Mabry in Texas, who was planning on finding work in the oil business. Before he left, Mabry says he vowed to both Captain Goddard and Hildebrand that he would pay everyone, including the Thurstons, every cent he owed them. Goddard's phone records show that Mabry, on his way to Texas, took a detour through Las Vegas.

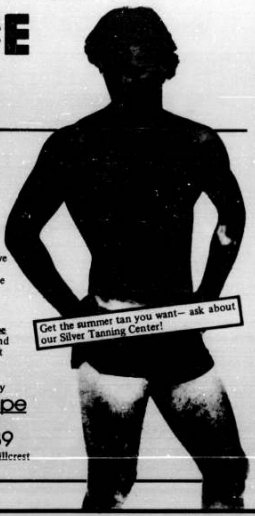
Mabry's whole life seems to be a series of detours followed by fresh starts, and along the way he accumulated a rap sheet the way most people develop a résumé. Born in the north central Texas town of Cleburne, he was an only child raised by his natural parents. He graduated from high school and spent four years of college, according to his probation report, at Texas Christian University in Ft. Worth. His first conviction was for forgery in 1961. In 1962 he was nabbed

for passing worthless checks in Dallas, for which he received a six-month sentence, and in 1965 he got the same amount of time in Los Angeles for grand theft, auto. From L.A. he was sent back to stand trial for an old forgery charge in Texas, and this time was put away for three years. He more or less stayed out of trouble for a few years, working in the oil-field equipment business in Houston. Then in 1976 he married a woman named Jan, who was in the real estate business in Houston. She was apparently fairly well-off; Mabry says they lived in a large house on Champions Golf Course in Houston. They moved out to La Costa in 1976, and who knows what Mabry told her his business was. He says he gave a \$100,000 post-dated check to a real estate person for purchase of a house in La Costa, and they put Jan's kids in La Jolla Country Day School. This was when he began writing bad checks for Mercedes and restaurant bills. He says when the real estate people started pushing for money for the house, he went back to borrow some in Texas. In the meantime the real estate people did some checking on him, told Jan about his past, and she disappeared back into Texas with the kids. Mabry drifted to Chicago to make a new start, and in so doing took the name Donald Lamar Hunt. When he was arrested there for the attempted theft of a lady friend's property, he was sent back to San Diego to do a year for the bad-check charges. Then he met Jack Goddard.

The captain stood loyally beside Mabry throughout his time with Dale Hildebrand, and even admitted to the district attorney that he knew Mabry was misrepresenting his background to her. But as far as Goddard knew, that forgery in 1961. In 1962 he was nabbed

(continued on page 18)

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Conned

(continued from page 17)

money he'd gotten from the Thurstons was a loan, just as Mabry claimed. But when Mabry started mailing money back from Texas, Goddard didn't start paying off the Thurstons; he began retiring his own debts, which included old loans, car registrations, and large phone bills Mabry had run up with Goddard. He also began paying Dale Hildebrand back the \$1000 she'd lent him for Mabry.

Meanwhile, in the process of looking for work in Texas, Mabry met another woman. Dr. Kathleen Cody, a psychiatrist in New Braunfels, about forty-five miles south of Austin, was rebounding from a traumatic divorce while living with her two children and mother. Since she refuses to talk for publication about her experiences with Mabry, the details of this disastrous linkage are sketchy. The district attorney's investigator, Ken Brown, says Mabry is one of those classic con men who have a knack for sniffing out vulnerable people and a talent for telling them just what they need to hear. On January 27, 1982, Mabry and Dr. Cody were married. The wedding made the society pages of the local paper.

At the same time, Ken Brown was wrapping up his investigation of the Thurstons and Hildebrand charges in San Diego, and a warrant for Mabry's arrest was being issued.

The D.A.'s office had been told by Hildebrand and the Thurstons that Mabry had skipped town and that his whereabouts were unknown. Hildebrand had told Brown that Captain Goddard might also be a victim of Mabry's, and that he probably knew where Mabry was. Her efforts to get Goddard to file a complaint fell on deaf ears; Brown's efforts to contact Captain Goddard were perfunctory, and failed. So Goddard was unaware that Mabry was wanted for conning the Thurstons out of \$50,000. Had he known, he says he would have told Mabry, and the two of them would have started paying the money back to the Thurstons. Mabry, who says he intimidated to his new wife that there might be some trouble for him in California, claims he would have gotten several thousand dollars from her right away and given it to the Thurstons.

stons. Goddard, who was in frequent contact with Mabry, somehow couldn't be located by investigator Brown, who had his address and phone number, so 150 wanted posters with Mabry's mug shot were sent around the country. It was official: Mabry was a hunted fugitive.

But he was a happy hunted fugitive. He says Dr. Cody was one of the two women in the world he's ever been in love with. "It was a perfect marriage, literally," says Mabry. "I thanked God every night. I didn't know what I did right to deserve this, but I sure appreciated it." He claims Dr. Cody didn't want him to work, that she just wanted him to stay home and take care of the kids, J.T., thirteen, and Becca, who was nine. He credits himself with affecting a personality change in the young girl, whom he says was undergoing therapy for the psychic injuries caused by her parents' divorce. He still carries her picture in his wallet. An angelic blond girl in a blue Izod shirt smiles out at him from the past; the studied, penmanship-class writing on the back reads, "Love you dad, Becca." While the kids were in school Mabry was able to do day work on the sly — telephone solicitation — and he sent Captain Goddard the money he made. This amounted to about \$1400 before summer arrived, and then he had to stop working and stay home with the kids, who were out of school.

In August, after messy wrangling with attorneys, the kids' natural father took custody of them for a few weeks. The father's lawyer had done some checking into Mabry's background and the father, a radiologist, called the police. The warrant from San Diego and another old charge from Texas popped up, and the next morning, after Dr. Cody left for work, she was intercepted by the police and told her husband was being arrested. In Texas a person convicted of three felonies is considered an habitual criminal and faces a mandatory life sentence. The local police told Dr. Cody her husband was an habitual criminal. As she fell to pieces they went into the house, guns drawn. Mabry was in his swimming suit, getting ready to hop into his backyard pool for his morning dip. He found himself face down on the kitchen floor with a gun muzzle in his ear. The jig was really up this time.

The Texas charge, defrauding an innkeeper (running out on a hotel bill), was eventually dropped and Mabry was brought back

voluntarily to answer for himself in San Diego. After the preliminary hearing last November, at which the judge decided there was enough evidence to bring Mabry to trial for stealing \$50,000 from the Thurstons, an outraged Captain Jack Goddard came up with the \$200 to bail Mabry out. His outrage wasn't directed at Mabry, it was pointed at the district attorney's investigation that branded Mabry a fugitive, instead of the D.A.'s office working through Goddard, who was appointed by the sheriff to keep tabs on Mabry, to get the \$50,000 paid back. "Certainly he should be held responsible for the \$50,000," acknowledges the paternal Captain Goddard, "but they want to put him away rather than let him pay it back." Apropos of Mabry's ability to pay it back, which the judge has said would probably occur only if Mabry conned someone else out of the money, investigator Ken Brown made an inadvertently cogent observation. "It never ceases to amaze me," he said, "that good con men could make \$50,000 a year and up legitimately. Don Mabry is a super salesman."

The jury, given conflicting sketches of Mabry's doings by prosecutor Lantz Lewis and public defender Michael Butler, figured that Mabry was first a super liar. None of the jurors believed his protestations that if he were going to bilk \$50,000 in a phony oil deal, it wouldn't be from a man like Thurston, who had a degree in petroleum geology. But neither did the jury buy completely Hildebrand's or the Thurstons' depiction of events. "We thought they were all liars," recounted one juror. "It just came down to who was the biggest liar."

The Thurstons give this guy \$50,000, and all they get in the way of a receipt is a blank check? Drawn on Dale's account? And they never talk to her about it?" asks one juror, incredulous. "And why a man supposedly as intelligent as Thurston would deposit that much money in someone else's account, without putting a notation on the check — how could he be so stupid?" wonders another juror. One thing that bothered the jury was Thurston's attempt to write off the \$50,000 as a bad debt from his taxes. They were shown evidence that he'd written off large sums like that before. And some of the jurors did not believe that Hildebrand really thought Mabry was a rich oil man. "She was a smart businesswoman,"

remarked one female juror. "How could she have been so stupid?" Other jurors felt Hildebrand was partially blinded by her own greed, that she really did swallow Mabry's oil-man façade and the reason she gave him half her assets was so that she'd get half of his. Though they convicted him of grand theft on the strength of the fact that he no doubt obtained, spent, and failed to repay the money, generally the jurors didn't feel they learned the truth of the whole affair. Even Captain Goddard was "seen as a dupe." "How low was Mabry, forty-five? And he's still looking for a father. Goddard was looking for a soul to save, no matter what. He always kept hoping for good to come out of his friend. His assigned friend," commented one cynical juror.

But the thing that seemed to bother at least some of the jurors the most was the fact that Dale Hildebrand, under subpoena by the defense, was allowed to leave for a pleasure cruise to Australia before testifying. She did take the stand for the prosecution early in the two-week trial, and she was cross-examined, but over the objections of the defense attorney, the judge let her go on vacation. The attorney, Butler, was given the opportunity by Judge Michael Greer to put Hildebrand back on the stand before she left, but the defense attorney declined at that time. "We all agreed that it wasn't right for Dale and her sister to go on vacation during the trial," says one juror. Others seconded that. This is a key point in Mabry's appeal.

So now, facing four years in prison, Mabry nervously awaits his appeal hearing next month. He and Goddard meet once in a while for lunch at the Admiral Kidd Club. Up in La Jolla, the Thurstons anxiously await the outcome of an IRS audit questioning their write-offs of the \$50,000 as a bad debt. Dale Hildebrand lives alone in her condo; she has answered lonely-heart classifieds again, and dated a "real nice" psychologist she met through the personals. Not her type. As for Mabry, two weeks before he was sentenced, he married again. His wife is an attractive career woman with a nice home in La Mesa. She was the one who came up with \$2500 to bail him out after the trial. They were married in a private ceremony in Bonita, and had a lavish wedding dinner at the Admiral Kidd Club. Captain Goddard picked up the tab. □

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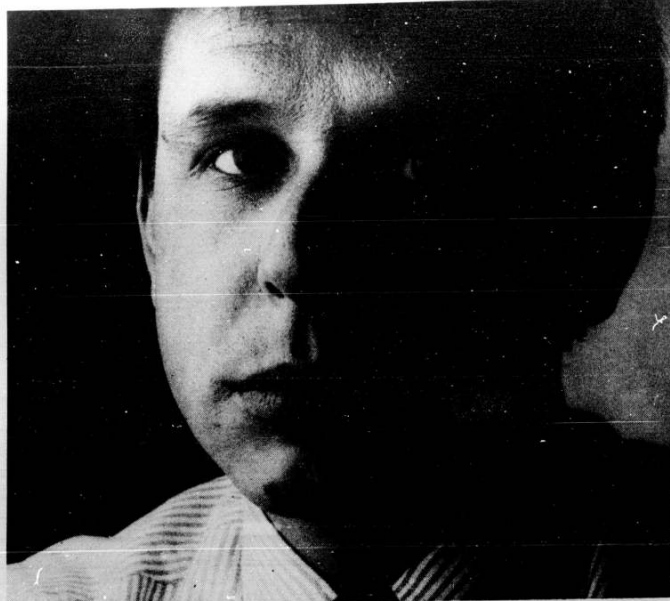
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Geoffrey King

Sentenced to Remember

To write his book, he had
to recall his crime

By Jeannette DeWye

Photograph by Robert Burroughs

After you've stabbed your mother and grandmother to death, then what do you do? Suppose society gives you a reprieve; you need not be executed nor forever locked up. What do you do to make a life for yourself? Geoffrey King, who killed his mother and grandmother fourteen years ago, has come up with this answer: produce a book about the murders. The Putnam publishing company has just released the volume, and although King has lived in San Diego for ten years, virtually ever since his release from a mental hospital

—he's been out of town quite a bit recently, busy, busy, busy with promotion. King is a fastidious, portly man of thirty-one, with dark brown eyes set in a face won't-be-a-thing. He's very poised. It's easy to believe that as a child tests showed him to be a genius,

that he dropped out of high school at sixteen and passed the UCLA entrance exam. Today he speaks with a graceful sense of humor and well-chosen words. He says forty to fifty friends and acquaintances of his family were interviewed in the course of preparing the book, and virtually all of them agreed on one point: for years before the murders it was clear to these friends that the King family was headed for disaster, but all the friends "either didn't know what to do to avert it, or else they didn't want to get involved," he says.

Geoffrey was the only son of middle-aged parents, born to a mother ambivalent and a father openly angered by the fact that Geoffrey was not a girl. The senior King was a hard-driving executive whose specialty was labor relations and who, as he gained promotions through several

Midwest corporations, also developed a dependency on alcohol. In late 1959 he secured a position as executive vice president for public relations with Justin Dart's Rexall Drug Company in Los Angeles, and at first the move to California seemed to portend a life of luxury. Inflated with his own self-importance and a salary in excess of \$100,000 per year, the father ushered his family into the Bel Air Hotel for a month of opulent living, reimbursed by the company. Then they moved to their own home (next door to the Sammy Davis, Jr. mansion in the Hollywood Hills), where they wallowed in the services of a live-in maid and houseboy, a Japanese gardener, a nearby florist who daily delivered three dozen sprays of fresh flowers. Ruth King placed daily orders from the Beverly Hills branch of Jurgensen's, and trucks from the exclusive grocery

store trundled a seemingly unending stream of food up Sunset Plaza Drive.

But as Geoffrey entered his teenage years, tensions between the boy and his father had reached a critical level. Geoffrey says that by the time he was fifteen, he was drinking a pint of bourbon a day. That summer he found his first homosexual lover, a biology graduate student at UCLA. When that romance ended abruptly, Geoffrey for the first time nearly succeeded in killing himself, and was committed to a psychiatric hospital by his parents, who themselves were in the throes of marital breakup.

By then his father's life had spun out of control. It hadn't taken the elder King long to reach a point where he was drunk almost constantly, and he indulged in promiscuity that matched his alcoholism in its ostentatiousness; at one point he was rumored to be maintaining at least twelve women around Los Angeles. Ultimately, his expense-account excesses provoked a company investigation which also found him to be entangled in unethical stock manipulations. Rexall fired him toward the end of 1964, and at the time of Geoffrey's hospitalization in the summer of 1967, King was struggling to squeeze out a living with his own company, an executive employment agency. But he was a broken man, and his war with his family ended permanently that winter when he slumped over the wheel of his car and died of a coronary.

If his father's death released Geoffrey from one source of conflict, the young man nonetheless remained locked in a furious struggle with himself. He says that he drank and dabbled with every drug *en contour* in the late Sixties. By the summer of 1969 he had become a regular at the debauched revels hosted nightly by a renowned Hollywood interior designer. Through

him, Geoffrey met and became the pampered pet of a rich fifty-year-old connoisseur of fine furniture. In September of 1969, Geoffrey and this man had a spat in which the older man swept off alone on an antique-buying tour to Europe. King's drug-taking, in turn, became even more frenzied; for a full week in late August and early September, he consumed LSD almost daily. Defying a friend's warning about a particular batch of the drug being tainted, he took a tablet from that batch on the night of September 5; he downed it with a pint of bourbon. That evening he also chain-smoked marijuana.

By the time the suspect LSD reacted with the other drugs, King found himself fleeing from an acquaintance who had grown assaulative while driving him home from a party. Leaping from the fellow's car, King scrambled across a field and over a barbed-wire fence, where, to his amazement, he stood face to face with a Bell helicopter. He would fly to his mother's new home in Palo Verde! He climbed into it and actually started the blades turning when a security guard spotted him. King stole the guard's pickup truck, smashed through a barrier (it turned out he had broken into Pasadena's Jet Propulsion Laboratories), tore down the freeway, and then overturned the vehicle at an off-ramp. Pasadena police arrested him and only reluctantly released him to his mother the next day. She had insisted on bringing her son home, even though she and her seventy-eight-year-old mother had gradually come to fear him.

King says he always loved his mother and grandmother. Yet he says he now has come to realize that he also harbored deep hostility toward both women—toward his mother for passively accepting all the years of abuse from the senior King, toward his grandmother for failing to rescue the little boy from the family violence. He's convinced that if it hadn't been for that repressed hostility, he couldn't have done what he did: the drugs alone could not have transformed him into a murderer. He's equally certain that no amount of hostility could have led him to kill anyone without the aid of the drugs. "You actually can do something like what I did under the influence of drugs," he says. "It happens every day."

On the evening he came home from jail, he says, the chemicals were still seizing control of him periodically. When his mother left the house to give a friend a lift home, leaving her son with her mother, King suddenly became convinced that enemies had encircled the large home and were sucking out the air in it with a vacuum machine. When his mother returned and walked into her kitchen to confront her knife-wielding child, King says he in turn saw not his mother but some dreadful intruder. To this day he also, eerily, retains a perfect memory of the scene as he repeatedly stabbed her, then moved into the living room to kill his grandmother, then plunged the blade into himself several times.

Only his youth explains his failure to die quickly of the wounds, and only freak coincidence (the presence of a visiting thoracic surgeon at the small hospital where he was taken) saved his life, to

the outraged disgust of his maternal uncle. The murders took place just weeks after the Manson family's notorious slayings, and when King finally stood before a Torrance trial judge in February of 1970, Manson had been captured only weeks before, a fact that almost completely eclipsed King's hearing. Today he believes that he probably owes his freedom to the lack of publicity at that time; had more people been aware of him and his crime, chances would have been much greater that some outraged citizen would have successfully opposed his release from Camarillo State Hospital in 1973.

Actually, he was sent to Camarillo only after having spent more than two years in Atascadero State Hospital, repository for the most lunatic criminals in the state. That commitment had come after the judge agreed with the testimony of three psychiatrists that King was legally insane at the time of the crimes. Ironically, the psychiatrists also insisted King was once again "sane" at the time of the trial. Thus King says, "Legally the judge could not commit me. But he did it anyway." King further feels that the judge's action was absolutely correct. "He [the judge] had no recourse. I mean, he couldn't have released me in good conscience; nor would I have expected him to."

Within the pandemonium of Atascadero, King nonetheless received no individual counseling other than the sympathetic ear offered him by a psychiatric aide. King says he was perfectly willing to die within the hospital. Part of him had been outraged at his own acquittal; he describes struggling with the guilt of having gotten away, not just with murder but the foulest murder imaginable. But he says one day he was finally struck with this realization: since he was still alive, he ought to make the best effort possible to live as productively as possible. He says that's when he started lobbying for a transfer to Camarillo, where he could begin real psychotherapy. He won the move in August of 1972, and less than eight months later a judge signed his release order. From the hospital, King telephoned the Playboy limousine service and insisted on renting an enormous bar- and television-equipped Mercedes 600 to chauffeur him away from the institution.

The grandness of his parting gesture didn't accurately reflect his resources, he says. His father had died in debt, and although his mother had received a substantial life-insurance settlement, King claims she spent almost all of it within a year; the little money left was tied up legally. King says he had \$500 when he left Camarillo, and he blew most of that celebrating his first night out. He thus had to work, and he quickly got a job in a friend's interior decorating studio in Santa Monica. Before the murders, interior design seemed to be his calling; he had even worked in actor Laurence Harvey's Beverly Hills antique business.

But King says a return to the work he loved couldn't lift his depression at being back in Los Angeles. "I kept running into people who had known my parents." He traveled in Mexico for a couple of months, passing through San Diego for the first time

(Continued on page 71)

Sentenced to Remember

(continued from page 21)

ever on the way to the border. When he returned to Los Angeles, melancholy again plagued him. One afternoon he and a friend drove down to San Diego for an afternoon, "and as we came over the hill from La Jolla, I saw Mission Bay on one of its spectacular September days." That afternoon, he rented a \$235 apartment on the ocean side of San Rafael Place in north Mission Beach. King says the six-unit complex had just been remodeled, so it turned out that almost every one of the tenants settled in that same weekend.

All of them were about the same age, and most were students at San Diego State. King in turn began looking for work by making the rounds of local interior design firms, and while doing so he heard something that made his ears perk up. "Everyone was complaining that there was no way to get furniture down here from L.A." Only one specialty trucking firm existed, and it disdained the long haul. At this point (the beginning of 1974) King had finally received about \$25,000 from his mother's estate, and he used the money to bankroll a new enterprise which he dubbed GMMK Ltd.

Essentially, it was a moving company *par excellence*. From the showrooms in Los Angeles and the docks of San Pedro, King's trucks picked up crystal chandeliers, seventeenth-century French armchairs, canvases signed by the likes of Degas and Renoir, then King and his workers transported the goods to and installed them in the wealthy homes and businesses throughout San Diego County which were the interior designers' clients. At first King ran the business out of the Mission Beach apartment, and in time most of the other tenants worked for him in some capacity. "That company put almost everyone through college," King says. One of the tenants' employees, in fact, recalls that King tended to pay too much for the unskilled labor. "I think he paid more than four dollars an hour," that person recalls. Soon King expanded into offices in Sorrento Valley; he outfitted his crews in a sort of uniform consisting of Gucci tennis warm-up suits and Adidas running shoes.

King says he eventually held a monopoly on interior design installations in San Diego County. "We installed almost every bank in San Diego. . . . We did all the models at the Coronado Shores." King prided his team on its attention to the most minute detail. "We would polish things before we delivered them. . . . We would even do the table settings; we knew how they wanted the napkins folded!" Following each job, King would send a swatch of material to a florist who would prepare color-coordinated floral "thank-yous" for the clients. He says in three and a half years of business his people had only one piece of damage.

The murders "will never be justifiable. My parents had enough agony dealing with the hostility they received while they were still living with me."

Yet despite rapid financial success, depression again began to overwhelm King about 1977. After leaving Camarillo, he had eventually completed more than four years of Freudian psychoanalysis, but he says the ghosts haunted him. He began drinking again, and soon was drunk around the clock; he took to locking himself inside his Sorrento Valley office for days at a time, refusing to talk to anyone on the phone. "I was just so incredibly depressed and remorseful. Drinking was the only way that I knew which would allow me to get through the days." Finally he sold the company for about \$50,000 (less than enough to cover all his business debts) to the Allied Van Lines office in National City. "I probably lost \$375,000 on the deal," King says today. "I practically gave it away."

He seems to feel much worse about what subsequently happened to his local design-firm clients. King says

that within six weeks Allied had lost every account. "Those people [his interior designer clients] paid my salary. I really screwed up!" But at the time he didn't care about anything. After the sale of the firm, he wound up in St. John's Hospital in Santa Monica, where his longstanding psychotherapist was on the staff. King says it was there that the psychotherapist first suggested he consider hiring an investigative reporter to dig into his family history and reconstruct in book form the incidents that led up to King's grisly crime. "She told me, 'We've gone as far as we can with therapy. I think what you really need is facts.'"

King didn't need much persuading. Within days, a mutual friend introduced him to Leo Janos, a feature writer for *Time* magazine who was interested in working on a book project. It didn't take the two men long to find a publisher. They figured the book would require maybe two years to produce; in fact, the project consumed five years. Among the people Janos interviewed in the course of preparing it, a few (particularly King's uncle) were repulsed by the idea of a book about the murders, according to King, but he says only his mother's best friend pleaded that the events were still too painful for her to discuss. And King claims, "Ninety-five percent of the people who were interviewed felt that this story needed to be told."

For his own part, King says the research proved a far more intense emotional experience than his years of psychotherapy because of the unpleasant facts he learned in the course of the

research. For example, he heard for the first time how his father complained chronically of his son not being a daughter; King also learned that his mother had married his father on the rebound from another romance. More chilling, he gained insight into his own strong resemblance to his father. Today he judges that working on the book did clarify the forces that drove him to his act of violence. Furthermore, King has acquired an evangelistic ring to his words; he talks about the book helping other people.

He says that he is bracing himself for the act of publicly reassociating himself with what he did. Over the years, he has told close friends about his past; he ultimately revealed it to all the people who lived in the Mission Beach apartment building, for example. "I remember not being really shocked," one recalls. "I kind of just instantly believed that it was a crime of passion, that it was the kind of thing he'd never do again. I certainly never felt endangered." But none of King's moving company clients knew about the sordid past. With the release of the book, they and others are finding out abruptly. King says he's already had one person express strong discomfort, even fear, at being near him.

He also sounds prepared to hear the accusation that he not only committed double matricide, but now is trying to profit financially from that act. The accusation "is the price of admission," King sighs. His retort is that he almost certainly won't make any money from the book; in researching it, he has spent thousands of dollars more than the \$20,000 advance he and Janos received. He says his life for the past few years has been abominable; at the moment he works as an office manager for a transportation company in Hillcrest. If the book defies the odds and brings in any money, however, King says he won't feel guilty about that.

In contrast, King predicts that his guilt and remorse over the killings will never abate. The murders "will never ever be justifiable," he states flatly. "I don't think anything anyone does ever justifies taking their life. My parents had enough agony dealing with the hostility they received while they were still living with me." But King says he's come to believe that "there comes a point where you just deal with guilt or pain or whatever. You incorporate it into your life. You know it's there. But it's not all that's there."

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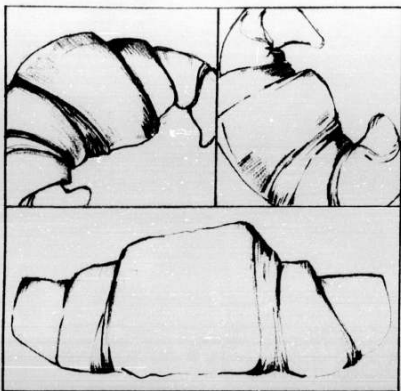


Illustration by Elizabeth Mathew

ELEANOR WIDMER

The Restaurant: *Cuisine à la Carte*
The Location: 2710 Via de la Valle, Del Mar (Flower Hill Shopping Center) (408-6966)

Type of Food: Gourmet take-out
Price Range: Individual items from \$4.25 to twelve dollars.
Hours: Open daily, Monday through Saturday, 9:00 a.m. to 8:00 p.m.; Sunday, 11:00 a.m. to 5:00 p.m.

The scene is the quarters of Heartburn Hamburger, located on the Midway. The time is 6:00 p.m. of a summer evening, and the lines waiting for take-out snake around the fast-food emporium like the original serpent about to tempt Eve with the apple of awareness.

Six stalwart youths have been crying themselves hoarse, yelling, "One cheap-burger, two cheap-burgers, three cheap-burgers," until their voices drown the hiss of sizzling fat. The owner, Mom Heart-

burn, has been slaving away at the computer, totting up profits. This is done by subtracting the pounds of real meat from the actual fat and multiplying by ten. Since the results of the day are quite lucrative, Mom Heartburn allows herself a chortle of pleasure and wipes the face of the computer with her less-than-clean towel.

"Is this a business or is this a business," she cries, but at once her arrogance and rejoicing in pure profit is silenced. One of the young fry-cooks emits a sound of despair. "We're out of cartons," he moans.

"We don't have a single carton left."

No cartons, no square-shaped cardboard! Moreover, there isn't even an inch of wax paper in which to wrap the take-outs. For a moment, Mom Heartburn is stymied. How can she sell cheap-burgers to go unless she has an equally cheap vehicle for packaging? To calm her fluttering heart, she steps outside for a gulp of air, rich with car pollutants. She leans on a fire truck, long past bearing fruit, whose leaves carry a gray patina of dust and neglect. One of the leaves tumbles to her brow. It's

like a celestial message. She gathers the fig leaves under her apron, gives them a quick shake under the hot water, and places her cheap-burgers upon them. And lo! there came unto the land the gourmet-burger with natural fig leaf tray, soon the rage of all San Diego.

Unfortunately, as soon as her gourmet fig leaf burger became a success, she re-named herself Madame Haute and is now ensconced in Beverly Hills, leaving poor San Diego to fend for themselves.

Still, we're not doing too poorly without her. The most popular take-out items have always been hamburgers, tacos, pizza, and fried chicken, with Chinese food and barbecued ribs trailing behind. Now, gourmet take-out is flourishing.

The pioneer of gourmet take-out food has been Pate's, first at the elegant character on Washington Street and later in La Jolla Village Square, and now in Lumberyard Shopping Center in Encinitas. In any of these shops an entire counter is devoted to take-out plates, salads, pasta dishes, and expensive whatnots to tempt the palate and the eye. Make no mistake, take-outs from gourmet establishments are terribly expensive, but for those who would like to try it occasionally, or even read about it, the following two reviews should prove useful.

Cuisine à la Carte in Flower Hill Shopping Center in Del Mar is the child of Vincent Grumel, one of the most talented chefs to grace the San Diego dining scene. Imaginative, hard working, and invariably on-the-mark gastronomically, he served as chef at Bertrand's in Leucadia and more recently at La Maison du Lac in Carlsbad. Under his creative guidance, there was rarely a bad dish in either house. In fact, his culinary work was exemplary. However, intense personal restlessness caused him to leave La Maison du Lac some months ago and to start his own catering and take-out business in Del Mar.

You would have a hard time finding Cuisine à la Carte on your own, since it's located one floor below the main level and tucked into a corner of the Flower Hill mall. True, it does serve light meals in its patio from 9:00 a.m. to 8:00 p.m., in which you choose from the many items in the food counter. There's also a luncheon special prepared daily. But this is a review of the take-out food, rather than the sit-down light meals.

When I phoned I was informed by a young woman that the best time to arrive for take-outs was after the luncheon rush. This was not good advice. If you're planning a take-out meal for the evening, be sure to get to Cuisine à la Carte by 10:00 a.m. By the early afternoon you may find the shelves empty, and for an obvious reason: every item is superb.

Because I came in midafternoon, only three entrees were available for take-out. I

selected duck confit (\$7.25) and the pork roast (\$6.50). To supplement the entrees, I selected *haricots verts* or French green beans, which sell for twelve dollars a pound, and the cold pasta salad, six dollars a pound. However, I couldn't take my eyes from a slice of cold salmon through which ran a pale stream of puréed scallops. This has to be doled out because one slice plus homemade mayonnaise and chives costs \$4.25.

While I was waiting for my order to be wrapped, I had a slice of the torte Milaneze, an elegant "sandwich" prepared with slices of cheese, pimiento, and turkey enfolded in pastry dough. My friend and I dined this in about three gulps.

Then there's the problem of the pastries — and problem it is, in terms of temptation. The baker at Cuisine à la Carte is Daniel Garceau, who began at the Côte D'Azur in La Jolla and then worked at the French Pastry on La Jolla Boulevard. His pear tart and napoleons are justly famous. What can I tell you? I bought a small tart and a napoleon and my hands shook as I carried the boxes to the car.

I can exercise little restraint where gourmet food is concerned, and I dawdled away the hours until I could reasonably serve dinner. After I had heated the duck confit and the pork roast in mushroom sauce, my sister and I had the following dinner: We began with wedges of cold pasta topped with chive mayonnaise. We then had slices of pork in mushroom sauce, slices of duck confit, French green bean salad with pine nuts, and a dollop of cold pasta salad made with chunks of chicken. For dessert we shared the pear tart and the napoleon. It was the best take-out meal I had had, and this includes the ones I've sampled in "Gourmet Outh" in Berkeley, where the gourmet take-out dishes are astounding.

Actually, although the cost was \$23.04, we did not need the two entrees we got; in fact, we had a second dinner of leftovers, our own rice, and a tossed green salad on the subsequent evening. If you'd like to do gourmet on a budget at Cuisine à la Carte, purchase one entree (they vary daily) and supplement your own vegetables. The actual killers, in terms of cost, are the tempting side dishes. They are beautifully achieved, but dispensable. You can always whip up a salad in the morning but you can't do the preparation for size of the entree. Neither can the desserts be prepared with a flick of the wrist.

Cuisine à la Carte is located in North County, which makes it a bit of a drive for those in central San Diego. But if you'd like to try it, you won't be disappointed.

The Restaurant: *Pasta Place*
The Location: 5634 La Jolla Boulevard, La Jolla (454-7004)

Type of Food: Northern Italian gourmet take-out
Price Range: Individual items from approximately two to ten dollars.
Hours: Closed Monday, Tuesday through Sunday, 10:30 a.m. to at least 7:30 p.m.

Less successful is Pasta Place, whose physical plant on La Jolla Boulevard is so charming that you can't believe for a minute that the food won't be of the same standard. Pasta Place offers at least one pasta dish daily and others (twenty in all)

may be ordered in advance. The house prices pride itself on its antipasto — a series of cold salads. The day I ordered, only lasagna was available for the entrée; a pity, since I would have to compare it to my own. But I did sample five of these salads and they carried the evening.

The lasagna cost \$9.50 and could serve two handsily, three by stretching it (but exactly one hungry teen-ager). The flavor was decent enough but the amount of meat was minuscule and the cheese hardly dripped from the fork. In addition, the dish left a fatty residue on the plate. The pasta was light, but overall it lacked substance. While the pasta is prepared on the prem-

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ises, the quantity of ingredients as well as the quality could bear upgrading.

The cold salads fared much better. There's a white bean salad with tuna that's tasty, and a fine cold pasta with shrimp. The tiny halves of baby artichokes are covered with a good sauce, but there's not much to eat in them. The cold eggplant also deserves mention for its balance of condiments. For our cold pasta we had tortellini stuffed with veal and chicken. These are quite garlicky in flavor.

Prices for these goodies range between \$5.85 for the eggplant to \$8.50 a pound for the tortellini. The lovely white bean salad sells for six dollars a pound.

All of these salads made an impressive dish, and the variety was stimulating. Still it was very costly, twenty-four dollars for the lasagna and a quarter of a pound each of the side dishes. If you wanted to have a gourmet picnic, and ordered a pound of each, you'd spend twenty-five dollars without even realizing it.

Pasta Place has good potential. At present it's not at the level of achievement of Cuisine à la Carte, nor does it provide the same dollar value. But Pasta Place is surely a harbinger of the future, especially for those who don't have to worry about money and who enjoy some titillation of the palate.

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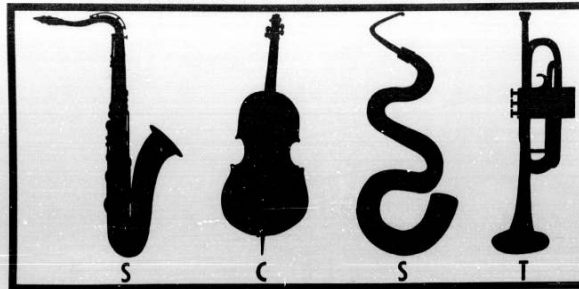
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Letters and Music



JONATHAN SAVILLE

The La Jolla Chamber Music Society completed its 1982-83 season recently with a concert by the Los Angeles Chamber Orchestra Virtuoso Players. A lot of words in those titles — but their juxtaposition is significant for the future musical life of San Diego. The La Jolla Chamber Music Society (LJCMS) was once the La Jolla Chamber Orchestra (LJCO), a group of local musicians — many of them from the San Diego Symphony (SDS) — who gathered together in Sherwood Hall a few times a year, under a series of relatively uninspiring conductors, to play the music of the chamber orchestra. Excellent musicians individually, they never developed a style of their own, other than a general under-ness about entrances, pitches, and balances.

Under executive director Sharon Lee-Master and her successor, Geoffrey Brooks, the organization expanded its season through the addition of visiting chamber groups — trios, quartets, quintets — to the point where the quality and quantity of the concerts by visitors greatly overshadowed the musical value of those rare, inconclusive get-togethers of the Chamber Orchestra itself. The changing emphasis of the organization made a change in name inevitable: this was no longer a chamber orchestra, but a chamber music society, which presented a few of its own orchestral concerts as part of a much more varied series of chamber music. Hence, the LJCO became the LJCMS.

In the meantime, the Los Angeles Chamber Orchestra (LACO), conducted by Gerard Schwarz, had begun a highly acclaimed though financially insecure series of concerts at El Cajon's East County Performing Arts Center (ECPAC). This past year, two events occurred to merge these two heretofore independent plot lines. Having divorced its name from that of the chamber orchestra it had for so long nurtured, the LJCMS carried the divorce through and did what few divorcing couples manage to do, however much they may sometimes want to: the discarded partner was simply made to disappear. The LJCMS was by this time used to having a chamber orchestra around, however, and their audiences valued the variety of programs made possible by combining chamber orchestra concerts with appearances by the smaller chamber groups. So there was a quick remarriage, the new spouse being none other than the LACO, which was scheduled to give two concerts at Sherwood Hall next season. (In addition, there was to be a rich variety of other offerings, including two other chamber orchestras — the Polish Chamber Orchestra and I Musici — as well as quartets, trios, duos, and solo recitals.)

These happenings resulted in much fretting by the chamber orchestra musicians, who felt (with justification) that they had been left out in the cold, and there was also great consternation in El Cajon, where the unexpected wedding between the LJCMS and the LACO seemed tantamount to bigamy, the LACO already having a six-concert series at ECPAC. In any case, it turned out that the LACO-ECPAC marriage was on the rocks, the sponsoring organization in El Cajon — Curtain Rais-

ers, Inc. (CRI) — being unable to see eye to eye with the LACO on financial matters. A divorce was announced: the 1983-84 LACO season at ECPAC was canceled.

Now a considerable uproar was heard from aficionados of the chamber orchestra repertoire, who felt (with justification) that they had been left out in the cold; the two LACO concerts at Sherwood Hall, which would be part of the mixed LJCMS series, were seen as a poor substitute for the longer LACO season sponsored by CRI at ECPAC. Behind-the-scenes maneuvering, scurrying, rumors, press conference, *coup de theatre*, the LJCMS announced that it would underwrite the LACO season at ECPAC, which will include soloists Janos Starker and Christopher Parkening, along with the customary performance of all six Brandenburg Concertos. At ECPAC, LACO, CRI, and LJCMS seemed to have established a comfortable ménage à trois; the amount, quality, and variety of small-ensemble music in San Diego had been enhanced; and LACO fans would now be able to hear eight concerts by that organization, in LJ and EC, without having to make a single trip to LA. There was even the possibility of a new chamber orchestra in San Diego employing local musicians (professionals and students), Louis Cappiglia's Nautilus Chamber Orchestra, which made its debut at Sherwood Hall in late May. In short, much as in current American marital life there had been a general rearrangement of partners, but most of the *dramatis personae* were still around, doing what they had always done, but in new homes and with new bedmates.

This left the LJCMS with only one problem. The final concert of their current season could not, of course, feature the

LJCO, which no longer existed. A brief and unhappy liaison with the Orpheus Chamber Orchestra (OCO) had led to cancellation of that group's pair of concerts. A happy idea suggested itself: why not consummate the new LJCMS-LACO relationship right away? Hence the welcome performances at Sherwood Hall that brought the season's fairly tumultuous domestic drama to a pleasing end.

This was not strictly LACO, but rather LACOV — "Virtuoso Players" — basically signifying the slightly pared-down string section of the orchestra. These sixteen musicians, playing without conductor, offered a program of Corelli (his Concerto Grosso, Op. 6, No. 4), Hindemith (the *Transmusik*), with Janet Lakatos as the impassioned viola soloist), Grieg (the *Holberg Suite*), and Vivaldi (the complete Four Seasons). In general, the playing was as pleasurable as the choice of program, and the LACOV demonstrated many of the qualities we have learned to associate with the LACO in its larger form: a strong sense of ensemble, immense vitality, fresh, bright tone, lucid balances, and a vivid understanding of various styles. One would be very hard pressed to find any reasons why the LACO and the LJCMS should not be joined in matrimony. But a critic is someone who — for good or ill — can never hold his peace, and I think it might be useful to point out that the bride is lovely and virtuous, she is by no means perfect.

The small size of the orchestra tends to expose the individual musicians to a aural scrutiny they would not have to undergo elsewhere and one or two string players having an off night stand out much more luridly than would be the case in larger string sections. Hence the occasional audible problems of intonation in this concert, often at crucial moments such as entrances and the peaks of phrases. Another difficulty resulted from using members of the orchestra as soloists in the concerted works, principally the Vivaldi concertos. The violin solos in The Four Seasons demand scintillating virtuoso playing, and while the LACOV may be virtuosos in ensemble, that does not always mean that they are virtuoso soloists. While Ilkka Talvi in "Autumn" and Bonnie Douglas in "Winter" showed impressive technical mastery (Miss Douglas was particularly brilliant), the soloists in the other two Vivaldi concertos were a bit disappointing. And then there is the matter of playing without a conductor. On the morning of the concert, I happened to be listening to a record of Artur Schnabel playing the Chopin polonaises, and I was enchanted (as always) by the extreme expressive flexibility of the playing, the way rhythms and dynamics were in a process of continual minute alteration in accord with the music's underlying shape and meaning, so that Schnabel seemed less to be playing the score than to be imagining it on the spot: the pianist thinks and feels, and his

thought and feeling are translated directly into sound. Such flexibility and subtlety is also possible when several musicians are playing together: consider the Beaux-Arts Trio or the Amadeus Quartet. In these cases, however, the thoughts and feelings of the musicians must be mediated by much discussion, disagreement, persuasion, and experimentation in rehearsal, before the resultant music achieves the impression of having emerged spontaneously from one mind.

The more players there are in an ensemble, the harder it is to achieve this creative unanimity. It is not a matter of the musicians merely playing together, in time; rather, the problem is to create a communal mind as rich, intelligent, sensitive,

and full of character as that of a great soloist. When the number of musicians reaches a certain point, there are irresistible pressures to find compromises that will satisfy everybody, and these compromises (in matters of rhythm, tempo, phrasing, dynamics, articulation) become more and more bland and anonymous, so that eventually the audience's experience of confronting a mind, rather than a mere body of sound, is attenuated and finally vanishes. That is why we have the conductor: the mind behind the music, playing his orchestra the way the pianist plays his piano, shaping the overall structure and the smallest details according to his own unified vision of what the piece is all about. The best conductors — a Toscanini, a

Furtwangler, a Stokowski, a Szell — made music in just this way, and their greatness consisted not in the fact that they kept the orchestra together (Furtwangler sometimes didn't even do that) but in their ability to make the orchestra respond to their instructions the way the piano keyboard responded to Artur Schnabel's fingers.

Some ensembles of sixteen have been able to attain this effect without a conductor. Such may have been the case in the Eighteenth Century, before the invention of conductors (though many eighteenth-century ensembles no doubt played poorly or dully — let us not idealize the limitations of the past). But the LACOV, for all their authentic virtues, have not yet reached that level. The little stretchings

and compressions of rhythm, the little pointings of notes and phrases, the long-breathed shaping of sections and movements — all these elements of performance that give a work of music its complex inner life got relatively short shrift in these disciplined but rather undisciplined interpretations. I have not always been in agreement with conductor Gerard Schwarz's interpretations, but when he is on the podium before the entire LACO, one feels quite decisively the presence of the ghost in the machine, a firm, directive, sometimes idiosyncratic, but always vitally functioning mind. The LJCMS's presentation of the LACOV enabled us to hear a charming and invigorating concert. But it would have been better with GS. □

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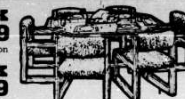


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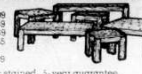
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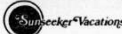
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JEFF SMITH

Shakespeare's history play *Henry IV, Part I* is a splendidly woven tapestry of early fifteenth-century England. The second of a four-drama cycle — the "Henryriad" — the play is ostensibly about the struggle of King Henry IV to solidify his reign over a nation fractured by the murder of his cousin, Richard II, in 1400. The king's reputation suffers because he usurped the crown and because Richard's assassin, Sir Pierce of Exton, was a close ally of Henry's. These matters, however, constitute little of the play itself, which is more concerned with the growth of Henry's son, Prince Hal. And the cycle of plays builds to a rousing climax in *Henry V*, in which Hal assumes the throne and becomes one of England's most popular monarchs. Thus *Henry IV, Part I* begins and ends in *medias res*, in the middle of a larger story. Nonetheless, it provides audiences with a complete and diversified spectacle, composed of English history, political intrigue, the odd education of a prince, a fierce battle, and one of the most by God bloody alive comic characters in all of literature.

I will approach the play, and the Old Globe Theatre's uneven production, by dividing it into three groupings. By no means a new one, this division is necessary given the play's scope and the treatment of each segment by the Old Globe. *Henry IV, Part I* is set, essentially, in three distinct locales: at Henry's court; at the camp of rebels who plot to overthrow the king; and at the Boar's Head Tavern, a run-down, sack-bested joint in Eastcheap. Shakespeare has carefully segregated the members of these groups from each other. Few cross over, say, from the tavern to the court, and only Hal, in the end, is in touch with all three. Torn by guilt, his father has

enclosed himself amid a small circle of friends. By contrast, Hal's agonizingly favorable ones, at least — are to learn all he can about his countrymen: the leaders, the dissenters, and the lowlives as well. This understanding will enable him to unify his kingdom, represented by the three different worlds of the play, in ways his father has been unable to do.

The Court. King Henry begins the play by vowing to make a pilgrimage to Jerusalem. Shaken by the "civil butchery" that gained him the crown, the king promises to lead a crusade against the infidels as a penance for his alleged complicity in the crime of murdering Richard. Henry's vow is noble enough. But the plan (soon abandoned) is more escapist than realistic, and the king's lofty rhetoric clouds personal motives for making the journey. Both his country and his image as a ruler are under attack, and though a chivalric battle abroad could enhance each, the internal strife at home prevents it from taking place. Rebellious forces, led by the Percys and Owen Glendower, are gaining popular support, and another rebellion is occurring as well. Young Hal, the king's son and heir to the throne, spends his time lollygagging in Eastcheap. This unprincely behavior (which prompts Henry to wish that Hotspur, the son of his enemy, were in fact his own) suggests that the king's inability to govern extends to his own family. His powers as a ruler, both publicly and privately, are dubious.

King Henry's paralysis appears to have infected the court scenes in the Old Globe's production of the play. Director James Dunn, quite effective elsewhere, has blocked these scenes with a paucity of movement, flourish, and emotion. They seem almost purposefully rigid, static, and wooden — more like talking tableaux than live drama — and one is relieved when they are over. The main problem with these scenes, though, is the tone of actor

Thomas Hill, who plays Henry IV. On opening night, Hill was an automaton. Employing stiff, no-dick gestures, Hill's hands would rise and fall like tandem metronomes, marking the lumbic beat of the Bard's pentameters. And Hill demonstrated no clear sense of how to phrase his lines. His emphasis would land consistently on the last word of a sentence, concluding it with an ear-jarring soprano note. These mannerisms soon made his characterization unacceptably comical, and hardly worthy of a king whose ambitions and failings placed him on the threshold of tragedy. About the only interesting feature of the court scenes, in fact, was Alan Armstrong's cream-limed, regal costumes. And the best one can say of Hill's cardboard creation is that the actor looked stylish in his kingly robes.

The Rebel Camp. The disaffiliated Britons in the rebel alliance are an odd mix. There's Owen Glendower, a self-proclaimed Merlin with a flowing gray beard and suspect powers of divination. And there's Douglas, a Caliban in medieval armor whose self-esteem is first that he has changed his name to "The Douglas." Unlike Glendower's questionable skills, though, the prowess of "The Douglas" is worthy of his appellation. There are also the Percys — Thomas, Henry, and his son — whose original loyalty to Henry helped seat him on the throne. The rebel camp is a mixture of nobles and crazies (whom Shakespeare humanizes by allowing us to see them with their wives), and their cause is not without justification. When he became king, Henry turned his back on the Percys. He also put Edmund Mortimer, the Earl of March, in prison — with good reason. According to the strict line of descent, and the divine right of kings, Mortimer is the rightful heir to the throne. Thus when Henry refuses to ransom Mortimer at the beginning of the play, the cause of the rebels is heightened anew, as is the emotive fury of Henry Percy's manic son, Hotspur.

Historically, Henry ("Hotspur") Percy is always remembered for having been on the wrong side and for his toxic personality. Like a hot wind in a dairy, he sears everything around him. And his ambition — "to pluck bright honor from the palefaced moon, or drive into the bottom of the deep . . . and pluck down'd honor by the locks" — gives him the reputation of being an overreacher, blinded by his zeal for an abstraction. To Prince Hal, Hotspur is an inevitable dark machine: "The kills some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife, 'Fie upon this quiet life! I want work.' " There are others, however, who have looked with compassion on the fiery son of Henry Percy. Of Hotspur, the poet Samuel Daniel wrote: "And of this great spirit, this courage bold/Has in some good cause been rightly shown/So had not we thus violently then/Have term'd that rage, which valor should have been." Eager for the goal and unmindful of the path, Hotspur clings to the supposed certainties of action. In the words of UCLA basketball coach John Wooden, Hotspur's flaw is that he has confused activity for achievement.

In the Old Globe production, actor

Stephen McHattie's Hotspur spits pure rage from the center of his being. Unrestrained and giddy with anger, Hotspur storms about the stage, and no one, including his wife Lady Percy (whom actress Deborah Taylor plays well with Hotspurlike intensity), is spared his instantaneous — and apparently infinite — venom. My one slight reservation with McHattie's otherwise outstanding performance is that his character is almost exclusively a spoiled brat, and rarely the potentially noble figure Samuel Daniel described. A little less Dennis the Menace and a little more of Hotspur's "great spirit" and McHattie's work would be near perfection.

If the battle for the leadership of England were determined on acting skills alone, then the rebels would win the day. Robert Strane plays Hotspur's uncle, the Earl of Worcester, with admirable restraint and an ability to play his lines that his political counterpart, King Henry, should take note of. In a brief appearance as Lady Mortimer, actress Christine Brooks plays and sings a whole scene in Welsh — and does both well. And Larry Drake has the task of playing three different roles, among them being Glendower, a wizened octogenarian, and the Douglas, a burly thing who Drake tosses around like a rag doll. The Douglas's problems at linebacker. In general, the scenes set in the rebel camp are manic-depressive, a combination of full-throated braggadocio and pathetic tenderness. And the actors in these scenes, guided by Dunn's direction, are at ease with each extreme.

The Tavern. At the heart of Shakespeare's history play is a timeless realm. The Boar's Head Tavern was an actual landmark in the age of King Henry (and in Shakespeare's, 200 years later, for that matter), and its reputation as a comfortable place for inelegant activity — as was Hal's for frequenting such a spot — was legendary. Shakespeare took these elements, cooked them a bit (it would be difficult to stand a placement of ravenous bilious cups of which, in the play, is washed over by a gross enormity, a "huge bill of fish," named Sir John Falstaff), and absolutely inhibited. Falstaff is at once the ultimate reveller and the play's most acerbic realist who, on the battlefield, would rather sulk like a quack than the sham appeal of honor than fight. And over the years, his character has attracted as many critical categories as his physical presence has attracted flies.

Shakespeare began with an actual historical figure. In the original version of the play, Falstaff was called Sir John Oldcastle, who was a companion of the young Hal. Their friendship helped to smear the young prince's early reputation so much that, when he became King Henry V, Hal had Oldcastle burned at the stake as a heretic. Living relatives of Oldcastle's, along with some potential legal difficulties, prompted a name change. And Shakespeare's alchemical imagination took this base historical personage and added layers, depths, and ruses from a number

of traditions, both literary and religious. Thus Falstaff has been labeled the "braggart soldier," the Vice of the Morality Play, the Devil of the Miracle Play, the Lord of Misrule, and so on. None of these tags are complete, however. Falstaff's character seems to chew up each and spit it back. Regardless of his appropriate label, Falstaff is the essence of comedy — so human, so unlimited, so bloated with palpable failings that were he to smash him (upon succeeding to the throne), then, in Falstaff's words, Hal would have to "banish all the world!"

David Ogden Stiers has done a fascinating job with his role as Falstaff. First of all, Stiers satisfies all the standard criteria for this most coveted of comic roles: he looks the part; he knows where the humorous and serious sides are (and knows the difference); and he has an abundance of nuances that develop his character in detail. What is fascinating about his performance is that unlike most Falstaffs, which are played to the theatrical hilt, Stiers appears to underplay the part. The critic Walter Kerr once speculated that "it sometimes seems that all you have to do to turn a great clown into a great actor is to teach him to do less." Stiers's Falstaff reverses this notion. His is a toned-down, controlled performance, with one eye on the kindling and one eye on the blaze. His refusal to give Falstaff the usual overly broad comic exaggeration actually makes the character's excesses — because they are

given comparative relief — all the more vivid.

In a balanced treatment of *Henry IV, Part I*, all three locales should be given a relatively equal weight. In the Old Globe production, partially because the court scenes are so tedious, the tavern scenes steal the show and upset the balance. Along with the excellent work of Stiers, there are several other good performances. Diana Bellamy, as the hostess Mrs. Quickly, is a rioting counterpart for Sir John. Her delightful character will remain forever true to the call of stern duty. Remembered for his Ariel in last year's production of *The Tempest*, Christopher Brown adds a necessary dose of sobriety to the tavern in his role as Poins. And Mark Hoffund does a fine job in a tiny part. As Francis, a harried servant and the object of Hal's cruel jests, Hoffund gains sympathy for a character who has a basement-level IQ. Francis accepts the brunt of Hal's jokes with genuine ignorance. In doing so, Hoffund's touching characterization exposes the trace of a sinister side in the young prince and, by extension, in the comic world itself. The combined ensemble of actors in the tavern scenes, however, rightly surround this somber intrusion with jollity. They wear a Bruegelian assortment of tattered outfits, and their spontaneous energy may necessitate a few more patches to be sewn on before the end of the play's run.

Prince Hal. Let's return to our point of

departure. As the play begins, England is torn by civil war. The authority of the king is in doubt, and rebellions abound throughout the realm: political rebellion in the camp of the king's enemies; moral rebellion in the tavern; and filial rebellion, it would seem, in the king's son. The central issue of the play is unification, and Prince Hal's function is to reform each locale — which, curiously enough, resemble Freud's categories for the human psyche: the id (Falstaff), the ego (Hotspur), and the superego (King Henry). Each it askew and so is Hal, or so he seems. But by the play's end, he has slain Hotspur, proved his valor at the battle of Shrewsbury, vowed to banish Falstaff, and regained the respect not only of his father but his countrymen as well. In dramatic terms, Hal's metamorphosis from prodigal to true prince also unifies the various strands of *Henry IV, Part I*.

At least it does in theory. In a program note, director James Dunn sees Hal (as others have) as an example of a middle ground, the "golden mean" of Aristotle's *Nicomachean Ethics*, who treads a virtuous path between excessive forms of vice. "Only in Hal do we see the true virtues of man and king," Dunn says. And this is the case, though not all of it. This view overlooks the fact that, like his image-conscious father's obsession with how he seems in the eyes of others, Hal can be one calculating S.O.B. with a definite game plan for personal aggrandizement (not to

mention a cruel one, as he is with the servant Francis). Dunn's reading purges Hal's character of complexity, as does Mark Moses's performance as the young prince.

Moses plays Hal as if he were a window shopper, strolling through a run-down part of London, who could buy the store at any minute. His Hal is slumming. He does not partake of the landscape in an engaging way. For Hal to be a virtuous king, he should understand fully the tures of false ambition and unfettered appetite. Moses's Hal never communicates this sense in the production. Instead, he begins and ends the play a one-dimensional being. He is insecure, more dabbler than adept at the evolving, virtuous ruler. Moses behaves throughout, in fact, as if his character has already read the play. The outcome is never in doubt. As a result, his self-assurance is too secure, and his Hal never actually earns his accomplishments before our eyes. They exist, from the start, as a fait accompli. Thus there's a gap in the center of the Old Globe's production — and an overall lack of unity. The two Henrys, Moses and Hill, are simply no match for their adversaries on stage. And though history is on their side throughout the Globe's uneven production of Shakespeare's *Henry IV, Part I*, I found myself rooting for the extreme characters, the ones outside Aristotle's mean, due in large measure to the golden performances of McHattie and Stiers. □

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Off Their Pedestals



Octopussy



Superman III

DUNCAN SHEPHERD

If there is any renewed vitality in the latest James Bond film — and I think there is just a bit — the credit must go to the sharpened animosity in real life between the Western allies and the Soviets. In the larger view, the perceptible benefit of this state of affairs to the Bond series cannot be taken as an argument in favor of brinkmanship and against détente. It can very well be taken, however, as an argument for having put Bond out to pasture, some time ago, and calling him back into action only as genuine need arises. The proper point at which to have taken a sabatinal appears to me to have been around the time of, or just after, *Live and Let Die* — the first and still best of the Roger Moore subter. With *Octopussy*, the number of Roger Moores has now drawn even with the number of Sean Connerys — at least until the release later this year of Connery's maverick Bond production, *Never Say Never Again* — and this would seem to give Moore an equal say in the evolving screen definition of Agent 007. And Moore's the pity.

Now that the need for a Bond might be said to have again arisen, or at least to have risen higher than it has in the last decade, the series formula can be seen to have deviated too far toward slapstick to be able to reverse direction and meet the need. The course is fixed. All we can expect at this point is more and more (and bigger and

bigger) of those Keatonesque chases and mêlées that have no real dramatic function, but serve as tributes to the Stunt-Man Guild and to the capacity of movies to cover up, or do, or throw out any mistake. Roger Moore's increasing inability to convey the most rudimentary tension or anxiety or uncertainty — any emotion, really, other than total confidence that no matter what fix he gets into, something will come up to get him out — ensures that the action is never more involving than that.

Something certainly comes up in the obligatory pre-credits sequence in *Octopussy*, namely a fold-away mini-jet hidden in a horse trailer. This silly sequence, which has nothing to do with what follows and would best be ignored, does afford the opportunity to take a swipe at the Cuban military. A similar belligerence carries over into post-credits developments, with the attempted escape from East to West Berlin of a red-nosed circus clown, his pursuit by identical twin knife-throwers, and his dying-breath delivery of a Fabergé egg to the British consul. The tone is further intensified with the immediate introduction of an unskilled and unemployed laborer who discovers a hidden affinity for computers. The other is about Clark Kent's high-school reunion and the potential romance with a classmate named Lana Lang, who, in sharp contrast to Lois Lane in everything but her name, loves Superman not for his real self but for his mild-mannered disguise. It takes a long time for

although more of interest might have been dug up in this former stomping ground of British imperialism than just some mild xenophobic jokes at the expense of snake-charmers, sword-swallowers, and bed-of-nails yogis. Some more mild xenophobia awaits us when the setting switches back to Germany. This strain has been deeply embedded in the Bond tradition as far back as the Fleming originals, and is the logical reverse side of the civilized high life envisioned at Sotheby's or a backgammon casino. But after the situation and locale have caught our interest, the gadgets and chases and whatnot soon kill it off. Some of the subsidiary villains are all right — the knife-throwing twins, for instance, and even more the leoprous ruffians with the yo-yo buzzsaw. But the top man is all wrong. Surely the Russian general, who is knocked off a bit early and by his own men, would have made a more formidable foe than the cosmopolitan dandy embodied by old Louis Jourdan. He is the weakest villain since Christopher Lee in *Man with the Golden Gun*. And the repeat appearance by Maud Adams, who already had a chance as one of Bond's playmates in that same film, perhaps symbolizes as well as anything the impoverishment of the series.

I have never been enough of a Superman fan to be able to take the necessary umbrage to voice the necessary protests to a Richard Lester fan — or a Richard Pryor one either — to take much pleasure in the attempted subversion. Any chance that I was going to become a bigger Superman fan, in his Christopher Reeve incarnation, fell to infinitesimal when Robert Benton and David and Leslie Newman were hired as scriptwriters for the series opener (and remained infinitesimal when the two Newmans were kept on for the two sequels). And the chance was not much improved when Richard Lester was brought in to direct the second in the series (and brought back for the third). When he is entrusted with mythic subject-matter, as he was with Robin Hood and The Three Musketeers, the general drift is easy to predict. What could not have been guessed is the utter mess the latest installment would fall into.

You can overlook the chain-reaction sight gags which transform the credits sequence into a sort of detachable comedy short subject (you can miss most of these sight gags, as a matter of fact, if you make any effort actually to read the credits). After that, however, the disparate elements are not so easy to separate. The movie goes on quite a while as a sort of shuffled-together double feature, with a Richard Pryor movie mixed in with a Superman movie. The first of these is about an unskilled and unemployed laborer who discovers a hidden affinity for computers. The other is about Clark Kent's high-school reunion and the potential romance with a classmate named Lana Lang, who, in sharp contrast to Lois Lane in everything but her name, loves Superman not for his real self but for his mild-mannered disguise. It takes a long time for

these two plotlines to come together, and when they do, an altogether new Superman plot is set in motion, and the Lana Lang one set aside. The new one has to do with the impact on Superman of a glob of computer-formulated synthetic kryptonite. The effect isn't lethal, like that of the real thing, but it turns him from the path of righteousness and onto the path of sloth, lechery, public drunkenness, and such malicious mischief as blowing out the Olympic torch and straightening up the Leaning Tower of Pisa. After he bounces back from this condition, as from a bout of flu, there is another new plot about a confrontation with a giant computer sequestered at the bottom of the Grand Canyon and programmed to defend itself against any attack by finding the weakness of its attacker. Even viewers who have never laid a finger on a computer keyboard must balk at the idea of such a computer being able, in response to such a direction, to conjure up a ray of actual kryptonite (just as they must balk at the idea of anyone as ignorant of computers as themselves attaining mastery overnight). Neither Pryor, who undergoes a sudden spiritual conversion at the climax, nor his capitalist boss (Robert Vaughn) offers much in the way of human villainy.

None of the separate plot strands — Lana Lang, the pernicious pseudo-kryptonite, the invisible computer — can be said to violate the tradition of the Superman comic books. Each of them is very much the sort of dubious idea that comes from having to crank out a new issue month after month, year after year (and that, incidentally, prevented me from becoming a bigger Superman fan in childhood). No monthly comic book, on the other hand, in distinct contrast to the average screen blockbuster, would have such grandiose ambition as to roll these plots into one.

Of the three, the synthetic-kryptonite business seems to have inspired the filmmakers most, or anyway to have given them their best chance to besmear the hero. The resolution of this business — a knock-down, drag-out fight in an auto junkyard between the five-o'clock-shadowed Superman and his Clark Kent alter ego — is perhaps the movie's best scene, but also its meanest, with lots of Warner Brothers cartoon-type violence (Kent whacked on the head by a crane-operated magnet and pounded into the ground like a spike). Perception of this sort of thing would no doubt be different if Lester & Co. were the original creators of the character rather than the inheritors and custodians of him. It isn't just a question of responsibility to the original, though there is that, too. It is a question also of responsibility to the work at hand. A more serious opposition than this could certainly be mounted against The Man of Steel. The egalitarian impulse that bridges at the very notion of a Superman, of someone being better than everyone else, settles here for the small satisfaction of — metaphorically — musing his hair. The effect is something like the mustache drawn on a reproduction of the Mona Lisa — and, perhaps for egalitarian purposes, poorly drawn at that.

Off the Cuff

What items would you put in a time capsule bound for the stars?



Bobby Hernandez
Future Zoolist or Soccer Player



Becky Couvrette
Future Undecided



Stacey Masterson
Future Undecided



David McKinnon
Future Veterinarian

A watch, to show how we keep time.
A little animal — probably a turtle.
A baseball, basketball, soccer ball, and football, to represent the kinds of recreation we have.
Some dirt and grass, to give them some idea of what the Earth consists of.
A world dictionary.
Something to eat — probably a candy bar.
A picture of me, to show what I looked like in 1983.
A camera, so they could figure out where the photo came from.

A baseball.
A copy of the Declaration of Independence.
Pictures of our country.
Newspapers from today and a long time ago.
A picture of myself.
An information sheet that tells about me and my hobbies.
A piece of pottery that I made.
The history book, *On to Oregon*, and other books on pioneers.
Tales of Fourth Grade, *Nothing and Super Fudge*, both great books by Judy Blume.

A skeleton. Whoever finds it, if they do, would understand how we were built. To them, we might look deformed or to us, they might look deformed.
A dictionary. Perhaps at some future time they'd be able to contact the Earth in our language.
A necklace.
A scrapbook.
A photo album with pictures of me, my house, my family, places we went on vacation, places by the water (so they could kind of understand what we live like.)

A microchip with scientific information about our planet.
A small globe.
A chart of the universe.
Photos of the Earth and of cities.
A picture of me.
A work of art.
A film of everyday life — people walking down the street, traffic jams, airplanes.
Pictures of animals.
A tape that would explain everything and would be activated as soon as the hatch was open. It would be in all languages. That's all.

— Lin Jakary

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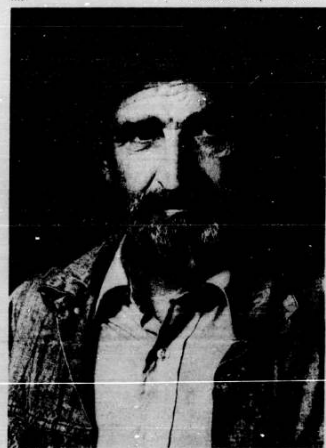


LEO KOTTKE

ALLEN VIZZUTTI
STEPHEN STILLS
mon • sept 18

On The Water

Phone call to Florida in quest of seafaring adventurer Tristan Jones.
"Hello, Mr. Jones, please."
"He's not here."
"When will he be back?"
"He doesn't live here anymore."
(The man who once fought off an attack by a polar bear now heads-off a reporter.)
"Mr. Jones, I've been reading some press clippings about you and..."
"You have, eh? They're not writing all that 'old salt' stuff, are they? That's just an image they've made up, and I don't like it. I'm not a bloody image—I'm me!"



Tristan Jones

Perfect Form

Anel Adams used to say that Imogen Cunningham's blood was three percent acetic acid. She had a sharp tongue and an eccentric personality, both probably deliberately cultivated. She also had a definite point of view, in her photography and in her personal life. Her career in photography spanned over seven decades, but widespread recognition did not come to her until she was in her eighties. She would complain, "Why didn't they discover me years ago? I was just a good." In fact, she was well known in photographic circles. But she wanted time and success. She got that in the last years of her life, and now, seven years after her death, recognition continues to come her way.

Celebrating the centennial year of her birth, the Museum of Photographic Arts is showing one hundred of Cunningham's photographs, culled from a lifetime of total dedication to her art. She is best known for two photographs, both in the show, which exemplify her strength and also her struggle with the medium: *Magnolia Blossom* (1913) and the portrait of painter Morris Graves (1952).

Maybe we shouldn't be surprised that a man who has logged more than 200,000 miles of seafaring would be wary of prime advances by agents of civilization. He has been quoted as saying that the best part of sailing alone is starting out and the worst part is returning to port to face the media. But to deny the "old salt" image?

He was born in 1924 in the South Atlantic aboard a tramp steamer that his Welsh father shipped from Australia to Nova Scotia. The nearest land was the island of Tristan da Cunha, and so Jones was named. At age thirteen in Wales he took a job aboard a sailing barge and began a seagoing career that has lasted through the succeeding five decades. He spent twelve

years in the British Royal Navy and had three ships sunk from under him. In the Royal Hydrographic Service in 1952, his survey ship was blown up by guerrillas in Aden, and Jones was left paralyzed for some time afterward. He recovered well enough to return to the sea in a three-two-foot converted

What could be better than being in San Diego in the summer? And what could be better than that? Being in San Diego in the summer, and out of doors, and listening to music! This is definitely the summer for outdoor music listening, with a variety of music makers and an equal variety of places where music will be made.

The biggest and most venturesome events will be the concerts of the San Diego Pops Orchestra (otherwise known as the San Diego Symphony) at Hospitality Point on Mission Bay. Concerts, conducted by Matthew Garbutt, will be performed on Wednesday through Saturday evenings, from June 29 through September 3, all at 7:30 p.m. There will be two kinds of seating: cabaret and gallery. Those who buy cabaret tickets will be seated at tables, where they will be able to eat fruit and cheese and drink beer and wine. Gallery seats are in the grandstands, but these ticket-holders can bring picnic suppers to eat on the lawn outside the concert area before the performance. The music at these big open-air parties will be varied light fare, the equivalent in sound of beer and cheese and picnic suppers on the grass. The opening series (June 29 and 30 and July 1 and 2) will be an "American Salute," with such works as "God Bless America," "The Battle Hymn of the



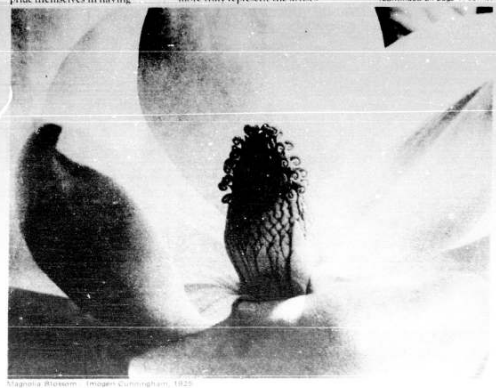
Republic." Sousa marches, and Charles Ives' symphonies "Variations on America," July 6 and 7 will offer "Western Night at the Pops," with pieces of American by Siegmund, MacDowell, Goffe ("The Grand Canyon Suite"), and Copland, at 7—because of its association with the Love Ranger—Rossini's *William Tell Overture*. The next series—July 8, 9, 13, and 14—will feature "Gershwin's Greatest Hits," with pianist Kenneth Bockstein as soloist in the "Rhapsody in

plus a portfolio of Cunningham's work.

Curators Susan Ehlers (who is writing a biography of Cunningham) and Leland Rice pride themselves in having

picked vintage prints for this exhibition, i.e., prints that were made by Cunningham herself soon after taking the pictures. They claim that vintage prints more truly represent the artist's

original intentions. But Cunningham was an indifferent technician, and a few of the prints show this. In July Dater's book, gallery owner Helen



Imogen Cunningham, "Imogen Cunningham," 1922

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number of publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Film

"The Big Heat," Fritz Lang's 1953 detective drama starring Glenn Ford, Gloria Grahame, and Lee Marvin, will be screened Thursday, June 23, 7:30 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Son of the Shark," Rudolph Valentin's last film (1926) before his death, will be accompanied by the Whirlwind pipe organ on Thursday, June 23, 7:30 p.m., California Theatre, Fourth and C streets, downtown. 279-2867 or 561-1269.

Ecology and Animal Communication are the respective subjects of The Everglades Region: An Ecological Study and The First Signs of Woburn, showing Saturday, June 25 and Sunday, June 26, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"Cowboy Over America," a travel-adventure film of a balloon voyage across the United States, will be unsponsored Monday, June 27, 2 and 8 p.m., Lawrence Welk Village Theater, Welk Village, San Marcos. 727-1495.

"Dumbo," the Disney film featuring an elephant with big ear problems, screens Monday, June 27, 6:30 p.m., National City Public

Library, 200 East Twelfth Street, National City. Free. 474-8211.

"The African Queen," featuring Bogart and Hepburn, will be presented Tuesday, June 28, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Killing Us Softly," Jean Kilbourne's documentary on the image of women as portrayed in advertising, will be presented by the San Diego chapter of the National Organization for Women, Tuesday, June 28, 7:30 p.m., YWCA, Tenth and C streets, downtown. Free. 295-5669.

"Children's Film Series" continues with Mighty Mouse and the Quarterback Kid on Thursday, June 30, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, Penguins, Polar Fats, and Flash, the Teenage Outrider will be shown Thursday, June 30,

3:30 p.m., Conference Room, National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"L'Avventura," Michelangelo Antonioni's "The Passenger," Blow-Up, Zabriskie Point) 1960 film concerning an affair between the lover of a woman who has mysteriously disappeared and her best friend, will be shown in Italian with English subtitles on Wednesday, June 29, 7:30 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Israeli Dance Workshop will be led by Shlomo Mannan on Monday, June 27, 8 p.m., Folk Dance Cafe, 2927 Menlo Avenue, North Park. 281-5656.

New Works by Linda Youniss will be performed by the American Ballet Ensemble Friday, June 24 and Saturday, June 25, 8 p.m., San Diego City College Theater, Thirtieth and C streets, downtown. 270-9110.

Dance

Music

Summer Twilight Concerts will (continued on page 4)

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"Sir Puke and Sir Snot"

A Renaissance

READER'S GUIDE TO LOCAL EVENTS

(continued from page 2)

continue with the Dixie Six, Thursday, June 23, the City Guard Band, Tuesday, June 25, and the Genial Philharmonic, Wednesday, June 29, all at 6:30 to 7:30 p.m., Organ Pavilion, Balboa Park, 236-5717.

Mixed Chorus Concert, presented by the San Diego Choralists, will feature selections from Fiddler on the Roof, the Beatles, and Broadway, in their Annual Spring Concert, Saturday, June 25, 7:30 p.m., and Sunday, June 26, 2 p.m., Casa del Prado Theatre, Balboa Park, 460-3775 or 420-4193.

Coffey Concert, featuring Alice Silverberg on flute and Donna Vaughn on harp, will take place Sunday, June 26, 11 a.m. to noon, Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar, 481-2366.

"Intercom 83," sponsored by the Center for World Music, will continue with songs and dances from Samoa, Tahiti, and other South Pacific Islands, Sunday, June 26, 3:30 p.m., Organ Pavilion, Balboa Park, 265-4243.

Paraguayan Harp Soloist Alfredo Rolando Ortiz will perform on Sunday, June 26, 2 and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

Pianist Christine Voss will perform in a program including Schubert's "Sonata in B Flat" and Chopin's "Berceuse," Sunday, June 26, 8 p.m., Earth Song Bookstore/Ocean Song Gallery, 1418 Camino Del Mar, Del Mar, 735-5030.

Grand and Light Opera, in a quarter concert, will feature selections by P.D.Q. Bach and Stephen Sondheim, Sunday, June 26, 8 p.m., First United Methodist Church, 1111 Camino del Rio South, 297-4366.

Chamber Orchestra, works by Mozart, Bach, Stravinsky, and Schubert will be offered by the Nautilus Chamber Orchestra, Monday, June 27, 8 p.m., Sherwood Center for Contemporary Art, 700 Prospect Street, La Jolla, Free, 452-3194.

"Jazz Live," a live radio concert series, continues with pianist Art Remick and Friends, Tuesday, June 28, 8 to 10 p.m., San Diego City College Theater, Thirtieth and C Streets, and KSIS-FM 88.3, 234-1062.

NASL Soccer, the San Diego Sockers will play host to Seattle on Saturday, June 25, 7:30 p.m., San Diego Stadium, 280-0040.

Triathlon, sponsored by the Jewish Community Centers of San Diego County, will take place Sunday, June 26, beginning at 8 a.m., Glorietta Bay, Coronado, 465-0380.

Padre Baseball, the Los Angeles Dodgers will be in town for the Tuesday, June 28 and Wednesday, June 29, 7:05 p.m., and Thursday, June 30, 1:05 p.m., San Diego Stadium, 281-4494.

Great Hilarious Baking Competition, featuring several categories of yeast breads, will be open to the monthly of the public on Saturday, June 25, 10:30 a.m. to 2 p.m., Bazaar del Mundo, 2734 Calhoun Street, 296-3161.

Latin American Music and Food will be featured in an evening sponsored by Chile Democratico and the Committee in Solidarity with the People of El Salvador, Saturday, June 25, 6 to 10 p.m., Oneira Women's Club, 4649 Hawley Boulevard, Normal Heights, 511-3277 or 265-7830.

Historical Walk through Balboa Park, guided by Intimate Glimpes, will take place Sunday, June 26, 2 p.m., beginning at the southeast

corner of Sixth and Laurel streets, Balboa Park, 222-2224.

Sports
Destruction Derby! This super and street stock event! Sunday! June 25! 6:30 p.m. El Cajon Speedway! Bradley off ramp at Gillespie Airport! 448-8907.

NASL Soccer, the San Diego Sockers will play host to Seattle on Saturday, June 25, 7:30 p.m., San Diego Stadium, 280-0040.

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Padre Baseball, San Diego travels

to San Francisco to battle the Giants for four games, with two in the series televised live, Friday, June 24, 7:30 p.m., and Sunday, June 26, noon, Channel 39.

"SCTV Network" in its final broadcast on commercial television, will feature Joe Walsh in *The Fushi*, Musican and Martin Short in a spoof of *What Ever Happened to Baby Jane?*, Friday evening, June 24, 12:30 a.m., Channel 39.

"Music from the Hearts of Space" a program of contemporary and traditional "space" music, can be heard on Sundays, 11 p.m., KPBS-FM 89.

"The 1944 Draft" will be televised live from Madison Square Garden on Tuesday, June 28, 9:30 a.m., USA Cable Network.

"Johnny Got His Gun" Dalton Trumbo's antiwar novel made into a film in 1971, starring Timothy Bottoms, Donald Sutherland, and Jason Robards, will be shown Wednesday, June 29, 9 p.m., repeating Saturday, July 2, 10:30 p.m., Channel 15.

Lectures

Montgomery Field Master Plan will be the subject of public hearings Thursday, June 23, 6:30 p.m., Mesa College Auditorium, 7250 Mesa College Drive, Linda Vista, 236-6655.

"Regilla and Amphibians of Australia" a slidelecture sponsored by the San Diego Herpetological Society, will be presented by Susan Schafer on Thursday, June 23, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park, Free, 264-3352.

Dramatic Readings of letters of Benjamin Franklin and Josephine Bonaparte will take place Friday,

June 24, 7:30 p.m., the Habitat Book Shop, 4711 Third Street, La Mesa, 691-7922.

Life Extension Without Chemicals will be the topic of a talk given by a master bookkeeper on Friday, June 24, 7:30 p.m., East-West Herb Center, 3925 Fifth Avenue, Hillcrest, Free, 296-7386.

"Archaeology in Blue," techniques of nautical archaeology in the Mediterranean Sea area, will be discussed by Donald Rosenkrantz in an evening presented by the San Diego chapter of the Archaeological Institute of America, Friday, June 24, 8 p.m., Lieb Auditorium, 505 Coast Boulevard South, La Jolla, Free, 454-7047.

"The Andes on Horseback" will be recounted in a slidelecture by adventurer/anthropologist Jeff Salts on Sunday, June 26, 8 p.m., Earth Song Bookstore/Ocean Song Gallery, 1440 Camino Del Mar, Del Mar, 735-4254.

"The Quest for Peace in Europe and America" will be discussed by Randall Forsberg, author of the *Bilateral Nuclear Freeze Initiative*, Monday, June 27, 7:30 p.m., First Unitarian Church, 4190 Front Street, 483-7774.

"Cave Paintings and Peoples of Baja California" will be the topic of a lecture by Gail Laughlin of Baja Expeditions at a meeting of the San Diego County Archaeological Society, Tuesday, June 28, 7:30 p.m., San Diego Federal Savings Auditorium, University Towne Centre, La Jolla, 282-9993.

"Imogen Cunningham: A Personal View" will be the topic of a lecture by photographer Judy Dater, in conjunction with the exhibit at the Museum of Photographic Arts, Wednesday, June 29, (continued on page 8)

THE SAN DIEGO SYMPHONY GOES POPS!

Spend your summer weekends with the stars on beautiful Mission Bay Hospitality Plaza. The San Diego Pops plays every Wednesday through Saturday evenings, June 29 - September 4. Plenty of parking, all reserved seats! Be a part of the San Diego event this summer.

Plus, these great tickets! Individual tickets at \$25.00. San Diego Symphony Orchestra Association office, 1000 La Jolla Village Drive, Suite 100, San Diego, CA 92037. For reservations call 594-7922. For more information, call 594-7922.

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Come One!! Come All!! to the hottest show in town!!!



Flutterby Hot Lips Ed Seykota

- Flutterby's clowns, jugglers, mimes & magicians.
- Hot Lips, the sizzling fire eater.
- Musicians: Sande Hershman, Ed Seykota, Peter Sprague, Joseph Alough, Andrea Faith George, Bruce Thore... and many more.



Warren Farrell, Ph.D. Dan Eckstein, Ph.D. Bernard Gunther, Ph.D.

More Life/Less Stress Lectures & Workshops

- Warren Farrell, Ph.D. — Men-Women
- Leonard Orr — Breath/Biofeedback
- Harold Bloomfield, M.D. — Relationships
- Barnet Meltzer, M.D. — Nutrition
- Bernard Gunther, Ph.D. — Increasing Energy
- Irv Katz, Ph.D. — Releasing Bad Habits
- Jack Heinowitz, Ph.D. — Positive Parenting
- Carole Austen, M.A. — Brain Power
- Dan Eckstein, Ph.D. — Business management
- ... and many more!!

- Plenty of fun for the whole family
- 75 arts, crafts, gifts, food booths
- Martial arts and dance troupes
- Continuous live entertainment
- Dance to save the Belmont Roller Coaster (see 1/4 page, this Reader)
- New Frontiers Film Festival

General admission: adults \$2.00, kids \$1.00
Free day care — free parking — rain or shine



Pick up free programs at all 10 Family Fitness Centers & Soup Exchange or call 280-0310 for location nearest you.

TIJUANA CULTURAL CENTER

The Tijuana Cultural Center, designed by Pedro Ramirez Vasquez (the architect for the celebrated national anthropological museum in Mexico City), is now open from 11 a.m. to 8 p.m., every day.

THE OMNI-THEATER
Similar to the Reuben H. Fleet Space Theater, we are now featuring a multiprojector slide show on pre-Hispanic cultures (21 minutes) and "People of the Sun," an omni-film panorama of Mexico (46 minutes). Showings in English are at 2 p.m.

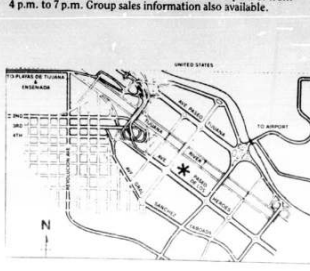
THE MUSEUM
Architecturally, this is the most important museum in Mexico, after Mexico City's national anthropological museum. The current exhibit, assembled from the collections of Chapultepec Castle and the national anthropological museum, includes carved stone figures from the mysterious Olmec culture, clay figures and 3-legged pots from the ancient city of Teotihuacan, and a 400-square-foot model of Tenochtitlan, the capital city of the Aztecs.

THE RESTAURANT
International cuisine, with restaurant and cafeteria service and bar. We serve gourmet food at prices far below those in San Diego.

THE SHOPS
Handicrafts, books, pottery, silverwork, reproductions.

HOW TO GET THERE
After crossing the border, go past the highway interchange signs for "Centro" and "Ensenada" and follow the signs saying "Paseo de los Heroes." Once past the interchange, you will see the Cultural Center (look for the large sphere on the left).

MORE INFORMATION
From San Diego, dial 1-706-684-1132 or 1-706-684-1111. (We speak English.) It's best to call from 9 a.m. to 2 p.m. or from 4 p.m. to 7 p.m. Group sales information also available.



READER'S GUIDE TO THE THEATER

Theater directors are compiled by Jeff Smith, contributing to Jonathan Aschell and Jeff Smith. Information is accurate according to material given us, but it is always subject to change. For the most part, the theater is a place of change and growth. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

AMITE MAE
The Playhouse offers Jerome Lawrence and Robert E. Lee's stage adaptation of the best-selling novel by Patricia Dennis. Mae is a whimsical, virtuous woman who is engaged in raising an orphan nephew to manhood, a process that takes eighteen years to complete. Linda Hendrick directs the twenty-eight-person cast, which is headed by Joanne Reams in the title role. Other members of the cast include Michael Bell, Patricia Morris, Ann Allen, Gail, Joyce Romero, and Will Balle. (Sm.)
Paseo Playhouse, through July 3, Tuesday through Saturday at 8:00 p.m. Matinee Sunday, June 26 at 2:00 p.m.

BRIGADOON
The San Diego Civic Light Opera Association begins its thirty-third consecutive season of summer and fall with the farlaid — musical by Frederick Loewe, book and lyrics by Alan Jay Lerner — about a town in Scotland that reawakens for one day in every century. On one day in the twentieth century two Americans discover the town, and on that day they fall in love. Tom Corry directs the production. Members of the cast include Michael Magnusen, Vanessa Valverde, Charles Ward, Jan Ellis, and Bob. But France-Waller, and Diane Brace Kennedy. The set designer is David West, the costume designer is Marilyn Price, and the lighting designer is Bruce Kelley. (Sm.)
Sunlight Bowl, Thursday, June 23 through July 3, Tuesday through Sunday at 8:30 p.m.

CALIFORNIA SUITE
The Linn-Dinner Theater is staging Neil Simon's *California Suite* in a posh

California hotel, the comedy takes four different points of view to the area. They come from New York, Philadelphia, London, and Chicago. William Winch directs the production. Members of the cast include William B. Brown, John Galt, Randy Chappell, and Philip Shofner. (Sm.)
Linn-Dinner Theater, through July 3, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, dinner at noon, curtain at 1:45 p.m.

CHILDREN OF A LESSER GOD
I recommend that you see the San Diego Rep's production of the Mark Medford drama. Twice I say this not simply because the Rep is offering an excellent production of the play, but because it is a rich, compelling introduction to the world of the deaf and the hearing-impaired. These are reasons enough, as the fact that a second look will surely engender one's understanding of the play's many textures and important themes. My chief reason, however, is that as the production unfolds, the story about the deaf women and a speech therapist, the production unerringly makes one conscious of the amount of work that went into its own making. Consequently, a first look creates a connection between the surface — the obvious tasks involved in staging a play with deaf and hearing audiences and the depth of the play itself. The play, the complexities of the production, and the many forms of expression in it — drama, speech in English and American Sign Language, mime, gesture, and body language — make *Children of a Lesser God* a polyphonic event. As do the performances of Peter A. Jacobs, James Lewis, and Raissa Popchova as Sarah, Norman, and Diane. But France-Waller, and Diane Brace Kennedy. The set designer is David West, the costume designer is Marilyn Price, and the lighting designer is Bruce Kelley. (Sm.)
Sunlight Bowl, Thursday, June 23 through July 3, Tuesday through Sunday at 8:30 p.m.

COMEDY TONIGHT
In a new Saturday afternoon matinee, Lee Conway and friends present their show of improvised comedy routines, which includes a comedy workshop prior to the performance. Designed to give audiences the opportunity to "go" into the stage, the workshop offers instruction in the techniques and practices of improvisation. The obvious tasks involved in staging a play with deaf and hearing audiences and the depth of the play itself. The play, the complexities of the production, and the many forms of expression in it — drama, speech in English and American Sign Language, mime, gesture, and body language — make *Children of a Lesser God* a polyphonic event. As do the performances of Peter A. Jacobs, James Lewis, and Raissa Popchova as Sarah, Norman, and Diane. But France-Waller, and Diane Brace Kennedy. The set designer is David West, the costume designer is Marilyn Price, and the lighting designer is Bruce Kelley. (Sm.)
Sunlight Bowl, Thursday, June 23 through July 3, Tuesday through Sunday at 8:30 p.m.

comedy Plaza Suite. Set in a posh

tho not of competent actors but of theatrical demigods. Design for Living is a long, tatty play — and certainly not one watching the Caspary production, notwithstanding some entertainingly played and deftly directed scenes, would wish to linger. (Sm.)
Caspary Quarter Theater, through June 25, Tuesday through Saturday at 8:00 p.m.

THE FANTASTICS
The Lamb's Players Theater presents the musical, by Harvey Schmidt and Tom Jones, about innocence, young love, and the somber, post-married life of reality. Richard Parker directs the musical, which features such songs as "To Remember" and "Soon It's Gonna Rain." The cast includes regular company members Carolyn Schade and Kate Schellhorn, along with Robin Cleary, Joseph Greenberger, Larry Matney, Don Rosenberg, George Weinberg-Baker, and Christine Warner. The set is designed by Christian Turner, the lighting by David Taylor, and the costumes by Margaret Neuhoff. The choreography is Pamela Turner and Nancy Parker, and the music director is Kathy Yates. (Sm.)
Lamb's Players Theater, Friday, June 24 through August 6, Tuesday through Saturday at 8:00 p.m. B Street Cabaret, 2753 B Street, San Diego, Saturday at 12:30 p.m. For information, call 325-4275.

FIDDLER ON THE ROOF
The Lawrence V. Walker Theater presents the classical musical — book by Joseph Stein, music by Jerry Robbins, and lyrics by Sheldon Harnick — based on the stories of Sholem Aleichem. A devoted Jewish family, living in a small peasant community in Tsarist Russia at the turn of the century, is forced by the persecutions of the times to reconsider the value of its traditional ways of living. The musical, with songs like "If I Were a Rich Man," "Sunrise, Sunset," and "Tradition," is directed by Gordon Howard. (Sm.)
Lawrence V. Walker Theater, through July 10, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 1:45 p.m.

GO LIKE ROE
As part of the Senior Theater Project the purpose of which is to present plays performed by seniors that explore the pleasures and pains of life as a senior in the 1980s — is the San Diego Repertory Theater is staging three new one-act plays. *Twelve Sons* directs *Saved Days*, by Jan Kubicki, June 24 through July 24, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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READER'S GUIDE TO THE THEATER

through June 25, Thursday through Saturday at 8:00 p.m. For information call 325-7921.

MY THREE ANGELS
The Coronado Playhouse is staging Sam and Bella Spewack's comedy,

classic tale about the brave Peier, the Big Bad Wolf, and — in this new adaptation by Lynn Bernstein — a special guest appearance by Little Red Riding Hood. The production, directed by Kent Bosley, blends puppets, actors, music, and special effects.

shaped a fancy. That alone is high fantasy!

Shakespearean actors, and even occasionally actors as to the themes of his better comedy music; live melodrama (the "dying fall" of music), and the tendency of lovers to prefer fantasy to reality to create their own objects of desire, and so to transform the world. Actor Jack Weinthal speaks these lovely words of the very beginning of Jack O'Brien's Old Globe production of *Twelfth Night*, and Mr. Weinthal's singing delivery — with each phrase and gesture arched and calculated, devoid of the requisite tone of self-indulgent, delicious sadness, and also all lacking a sense of real, character behind the language — alerts us to something other than the themes of the play namely to the fact that this production is going to be peculiarly flawed by inadequate acting. There are four consummate performances, by Katherine McGrath, Tom Lacy, Christine Healy, and G. Ward. Mr. Weinthal, who plays the central role of Viola, is — in the evidence of this performance — a Shakespearean actor, and perhaps one of the best at all. Miss Mason is a remarkably short-winded. Her span of concentration encompasses a phrase, a sentence or two, or (at her best) a brief passage; she seems incapable of any sustained movement of thought or emotion, and consequently she performs the role of Viola with a dreamlike staccato in a series of short takes, as though she were acting in a movie. Within these short takes, one can hear Miss Mason working conscientiously to read the lines correctly and giving the words the proper rhetorical emphasis and emotional content. Her efforts are occasionally rewarded, and for a moment the disguised girl who dare not tell her lovers real and the poignant. But most of the time the effortlessness is evident in the delivery (though never stupid or inappropriate) do not quite work, and the performance comes across as one by a hard-working, moderately talented actor who has learned her lessons fairly well, but who has not yet gotten to the point where what has been said is the essence of the spontaneous-seeming embodiment of lived experience, that is, where the actor (not to speak of the audience) disappears into the role.

THE RAINMAKER
The Pine Hills Lodge Players present the romantic comedy, by Richard Nash, about a Duke town lives in the Southwest, a lovely woman, and the appearance of a con artist who promises not only rain for the drought-stricken area, but love for the spinner. Scott Harvey directs the production. Members of the cast are Charles Charney, Gillian Hales, Dick Millen, Mary Burnett, Jim Johnston, Susan Bennett, Deborah McFerry, Fred Lee, and Richard Gilman. The set design is by Mary Burnett, and the costume design is by John-Ryan Davis. (Sm.)
Coronado Playhouse, through July 2, Thursday through Sunday at 8:00 p.m. Luncheon matinee, Sunday, June 26 at noon. Dinner theater performance, June 2.

THE NORTH COAST
The North Coast Community Theater is staging the musical, by Robert Romberg and Oscar Newman, about a young man who returns home to establish an independent government on an island off Hawaii, America in 1792. The musical, which includes such songs as "One Kiss," "Sally, As a Morning Sunrise," and "Southeastern Men," is directed by Bill Ralston. Members of the cast include Anna Haglund, Mark Lane, Bill Phelps, Rita Werner, Chuck Phillips, Bill Workman, and Jeanne Talbot. (Sm.)
North Coast Community Theater, 1300 East Vista Way, Mesa Vista Shopping Center, Vista, through June 25, Friday and Saturday at 8:00 p.m. For information call 724-3421.

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whole — is beautifully touching, and fully appropriate to a play in which the characters' lives and hopes are love-longing are in constant counterpoint with misadventure. The production is a lovely thought to be dead and equally misadventure of subtle persons to love and to be loved by. The imperfections of reality, as Shakespeare's cast are inevitably frustrated, the old pictures of it, making the dream of contingency, matter and human frailty into the precious metal of the imagination. If this production of *Twelfth Night* does not fully live up to the possibilities of the script (or to the director's vision of the play), we need not be too surprised. But for one, not being feeling that things might have been a bit better — and not in some ideal world where all theater workers are geniuses, but in this America of 1983. With its copious supply of first-rate, experienced, and underappreciated stage actors. (Sm.)
Old Globe Theater, through August 27, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE VISIONS OF SIMONE
The Old Globe Playhouse begins its inaugural season with Bertholt Brecht's drama about a young woman who, as the German artist advances on the provincial French town — with long, dreamlike scenes of living from Arc. Peter Sellers directs the play which is the first Brecht work during his exile in America. Priscilla Smith is Simone. (Sm.)
Mandala Center for the Performing Arts, UCSD campus, Saturday, June 25 through July 1, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 452-3960.

WHEN YOU COME BACK, RED
The Bowery Theater is staging the drama by Mark Medford, author of *Children of a Lesser God*, about a run-down diner in a small border town in New Mexico and a resident named Jim, who decides to hold the place together. Jim Bush, special projects director at the Old Globe, special projects director at the Old Globe-winning play. Ken McCann is Teddy. Other members of the cast are Pamela Gordon, Brian Salmon, Laurel Thayer, Anne, Bette Vain, Jim Hansen, Bill Breckford, and Candace Rhy. The set designer is Arthur Henderson, the lighting designer is John Hansen, the costume coordinator is Gordon Lusk. (Sm.)
Bowery Theater, Thursday, June 23 through July 24, Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

WHERE'S CHARLEY?
The San Diego State University Theater has opened its "Summer Showcase" with Frank Loesser and George Abbott's musical adaptation of the durable comedy, *Charley's Aunt*, written by Brandon Thomas. First produced in 1948, the Victorian-era musical comedy takes place during the graduation of two Oxford students. Members of the class of '92, Charley and Jack have invited their friends to a chartered luncheon in their rooms. But Charley's aunt is

where's Charley? It's a drama, in which the production, filled with music that has a dying fall, sadness is everywhere, yet applied with an light a touch that the melodrama is often no more than a mere pretext for a light, shining subtly through the comedy, like the dim luster of the underlying metal when silver plate is close to being worn away. The overall conception — of the music, of what the music represents, and of the production as a

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mysterious dowager from Brazil, falls to arrive. So Charley takes her place. George Abbott's book for the play actually tightens and complicates the original (in which a sister, not Charley, comes to the aunt). But Loesser's score, with its wide exception of the familiar "Once in Love with Amy," is largely unmemorable and has little relationship with the story that unfolds. The 1955 production of this light, often frivolous music is, for the most part, a completely done college show. The singing voices are uneven, and James C. Christian's choreography appears cramped on the stage. There are some good performances, however, by Charles Jackson, Ed Hollingsworth, La. Swenson, and Tim Hoving, but with two efforts that are very good indeed. Nicky's direction is brisk, firm, and ever taking advantage of opportunities for comical spin. Reid consistently interrupts the music's formulaic progress with a chorale of sorts. Things fly across the stage — bicycles, darts, a champagne used as a soccer ball, people — and these are large additions to the evening and make for several humorous moments. The other main plus is the performance of actor Thom Murphy. He plays Charley and Charley's aunt — often, it would appear, at the same time. And he has both characters, especially the cantankerous, cigar-chomping aunt, down to a T. Without Reid's spryly direction and Murphy in the lead, the show would do little more than feature Cindy Crittles' lovely turn-of-the-century costumes. But the efforts of both make the evening some instances that generally surprise. (Sm.)
Main Stage Theater, San Diego State University, through June 26, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

HELD OVER
The Bowery Theater is staging the drama by Mark Medford, author of *Children of a Lesser God*, about a run-down diner in a small border town in New Mexico and a resident named Jim, who decides to hold the place together. Jim Bush, special projects director at the Old Globe, special projects director at the Old Globe-winning play. Ken McCann is Teddy. Other members of the cast are Pamela Gordon, Brian Salmon, Laurel Thayer, Anne, Bette Vain, Jim Hansen, Bill Breckford, and Candace Rhy. The set designer is Arthur Henderson, the lighting designer is John Hansen, the costume coordinator is Gordon Lusk. (Sm.)
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Bowery Theater, Thursday, June 23 through July 24, Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Theater Directory

THE BOWERY THEATRE
4801 Linn Street, San Diego 325-7921

CIVIC THEATRE
202 E. Street, downtown 236-0510

CORONADO PLAYHOUSE
1755 Strand Way, Coronado 453-4856

C.R.A. THEATRE
915 Clementine Avenue, San Diego 277-9600 x111

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon 440-2271

EDUCATIONAL CATHOLIC COMPLEX THEATRE
1343 Ocean View Boulevard, South San Diego 230-2800

FIRST DINER THEATRE
5605 Camino Real, Spring Valley 697-8977

FOX THEATRE
7010 16th Street, Escondido 233-6331

GASLAMP QUARTER THEATRE
347 Fourth Avenue, downtown 234-0965

GROSSMONT COMMUNITY COLLEGE
Stoughton Hall, Escondido 465-1700 x410

JEWISH COMMUNITY CENTER
Front and Center Theatres 3870 El Camino Real, San Diego 485-3350 x16

LA JOLLA PLAYHOUSE
La Jolla 452-8760

LA JOLLA STATE COLLEGE
Parker Auditorium, La Jolla High School 720 Naula Vista, La Jolla 524-5247

LAWRENCE WALKER THEATRE
8600 Lawrence Walk, Escondido 745-5448

LEONOR GOWE PLAYERS
Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

LYRIC DINNOR THEATRE
7778 El Camino Boulevard, La Mesa 461-1196

MARGIS PULIC THEATRE
MARGIS GALLERY THEATRE 317 N. Main Street, San Diego 268-8111

MAJESTIC COLLEGE
Linn Theater, Orange 777-2121

NORTH COAST REPERTORY THEATRE
Plaza of the Four Flags 1600 San Vicente, San Diego 481-1555

NORTH COUNTY COMMUNITY THEATRE
724-3421

OLD GLOBE THEATRE
Old Globe Theater, Escondido 233-6331

OLD MISSION PLAYERS
Mission Station, San Diego de Alcala 1018 San Diego Mission Road, San Diego 218-0021, 464-0040

OLD TOWN OPERA HOUSE
400 Tenth Street, Old Town 268-0082

READER'S GUIDE TO THE MUSIC SCENE

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

On the entertainment Laff-O-Meter, a folksy singer/songwriter or schmaltzy balladeer who suddenly tries to pass himself or herself off as a rock and roller usually scores somewhere between the comedian who indulges in a lifelong desire to sing in public and the Vegas-style singer who attempts to become a funny talk-show host. In each case, the performer is trying to be something he or she is not equipped to be, and the results are predictably pathetic. Especially in the case of the would-be rocker, the application of rock overtones to an established, nonrock style is hoped to be a potentially revitalizing salve for a slumping or nonexistent career (e.g., Kim Carnes, Barry Manilow, Melissa Manchester) but, aesthetically speaking, is almost always exposed for the snake oil remedy it really is. These artists fail to realize that it takes more than amplification, a big beat, and a producer with rock and roll credits to make meritorious rock. Foremost of all the prerequisites is the ability to write good rock songs, a skill that can occasionally be acquired, but never faded.



JOAN ARMATRADING

Because it is difficult to convincingly effect the transition from "something else" to rock and roll, our eyebrows arch all the higher when an artist accomplishes that feat, as Joan Armatrading has, with aplomb to spare. Armatrading, a West Indian with a large, faithful following in England (where she's lived for most of her life), came slowly and thoughtfully to the rugged sound heard on her most recent album, *The Key*. Never easily classifiable, Armatrading brought so many influences to her early music (including Jamaican, rock, folk,

jazz, and even easy listening) that A & M Records had as much trouble marketing her albums as critics had describing them. Compounding the problem was the fact that Armatrading's songs were as structurally open-faced and motivically elusive as her image was nondescript. As a result, her albums have done less well in the States than in Great Britain, partly because in this country idiosyncratic artists generally find little favor with the public, and partly because her comparatively hookless tunes have received a cool reception by singles-conscious American

radio programmers. The Armatrading camp hopes that *The Key* will change all that, since the album contains a legitimate single in the Val Garay-produced "Drop the Pilot" (he produced — manufactured is a better word — Carnes's colossal hit, "Bette Davis Eyes"). But the potential success of this record has less to do with one song than with the fact that, as a whole, it is the deliverance of all that was promised by Armatrading's previous experiments with rock — the 1979 EP, *How Cruel*, and the album *Walk Under Ladders*, released in 1981. On *The Key*,

Armatrading displays a gift for writing the cogent, self-contained rock song that was, by comparison, only alluded to on those other albums. Although it is a definite contender for hit single status, "Drop the Pilot" is nearly inconspicuous in the company of several songs that are at least as appealing, including the synthesizer-dominated "I Love My Baby," the reggae-informed title track, and the catchy, hard-charging, tongue-in-cheek "(I Love It When You) Call Me Names."

One might reasonably expect there to be a trade-off involved when an artist suddenly begins firing on all plugs, and there usually is. With Armatrading, the most notable concession has been made in the writing of lyrics that must conform to the aerodynamic shape of the compact "pop song." That Armatrading writes lyrics imbued with a linear, almost free-associative poetry is a refrain most critics have been able to sing without fear of hitting a wrong note, since it is the one constant in a career marked by continuous permutation (even Armatrading's guitar playing has improved to the point where it is now more deserving of comment than before). On *The Key*, however, Armatrading's Van Morrison-like muse has deferred to the exigencies of the verse/chorus/verse framework. (Continued on page 12)

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THE **DANIELS** BAND
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AND THE CHUCK MANGIONE QUARTET
thur • July 14

AL JARRIAU fri • sept 9



JOAN **ARMATRADING**
sun • June 26 9IX



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THE TUBES
sat • aug 20



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mon • July 4 9IX



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thur • aug 25

CHRISTOPHER CROSS
wed • aug 3

KENNY LOGGINS
sat • sept 24

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ALEX DeGRASSI
with LIZ STORY



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MARC BERMAN CONCERTS FROM

(Continued from page 10)

leaving the listener with the distinct impression that some creative government and editing was necessary to pull this one off effectively. Another minor consideration is the fact that Armatrading's role in the contrast, which was perfectly suited to the subdued instrumentation of earlier material, shows signs of strain when it is forced to compete with the punchier, latter sound of *The Key*. For all that, there isn't the slightest suggestion of self-consciousness on this album, a sure indication that Armatrading is not so much seeking new and unfamiliar strengths as bringing the old ones into sharper focus for a finicky American rock audience. (For those of you who take note of such things, Armatrading has enlisted an all-star cast of musicians to lend support on *The Key*, including bassist Tony Levin and guitarist Steve Nieve. Armatrading will perform at SDSU's Open-Air Amphitheatre Sunday night.

Guitar enthusiasts can look forward to a tandem of exceptional electricists coming to San Diego this week. Leo Kottke and Johnny Winter are seemingly as different as two musicians can be, diverging not only on their choice of instruments (Kottke plays mostly acoustic guitar, Winter mostly electric), but in the dynamics of their careers as well. Both came to the public's attention at roughly the same

time. Kottke quietly releasing an instrumental album of six- and twelve-string mastery in 1969 and Winter by releasing a heavily on-the-edge vocal histrionics and rock and roll showmanship when his digits had much more eloquent statements to make.

Although Kottke briefly returned to his senses last year by releasing only his second completely instrumental album (*Guitar Music*, a very good record), his current opus, *"Mayhem"*, has him reverting to his interpretation of a "mainstream" recording, one that relegates his twelve-string to a supportive role in favor of vocals that make his earlier self-denigrating remark sound almost boastful (the album's sole instrumental track, "Mr. Forebore," at least verifies that Kottke has lost neither his touch nor his sense of humor, Forebore having been one of the main characters in Don Verrill's *Mad* magazine strip). As for Winter, I lost track of his activities shortly after he teamed with the late Muddy Waters for some memorable recording projects in the late Seventies. Both guitarists would be well served by heeding the admonition aimed at all overreaching instrumentalists: shut up and play.

In other concerts this week, get out your sleeping bags, cause you'll have to camp overnight to assure yourself of a decent seat to see the New 4 Girls 4 tonight, Thursday, at the

Del Mar Fairgrounds grandstands. In case word hasn't reached you yet, the New 4 Girls 4 is a group consisting of Kay Starr, Helen O'Connell, Rosemary Clooney, and four other women who didn't get enough of her on *Hollywood Squares*.

Rose Marie! Opening for this top-draw act is none other than Danny Gans. (1) Also tonight, Thursday, ZZ Top and Quiet Riot play the Sports Arena. Friday's shows include Johnny Rivers ("Memphis," "Mayhem"), "Mountain of Love," "Midnight Special," "The Seventh Son," "Secret Agent Man," "The Poor Side of Town") at the Del Mar Fairgrounds grandstands (where, he's got to follow a tough act like the New 4 Girls 4...); new-age music's William Ackerman and Alex DeGrassi, with opening act Lia Story; and Humphrey's for two shows; the Ascenders, Joey Harris and the Speedsters, and Incognito Rockers at the Spirit; and Three Dog Night ("Try a Little Tenderness," "One," "Easy to Be Hard," "Eli's Coming," "Celebrate," "Mama Told Me Not to Come," "Out in the Country," "One Man Band," "Joy to the World," "Liar," "An Old Fashioned Love Song," "Shambala") at the San Diego Wild Animal Park's Mahala Amphitheatre for the first of a three-day, uh, three-day engagement.

On Saturday, Randy Meisner of Eagles fame (or infamy, if you disliked them as much as I did) will headline a special concert that will also feature the Steamers and Gerry Bease and a Touch of Country, in the parking lot of the College Grove Shopping Center. All proceeds

from this performance will go to the Service Center for the Blind, so it's all for a good cause. Later that night, Berlin will play at the Del Mar Fairgrounds grandstands. In addition to the other Sunday concerts already discussed, Glen Campbell will be joined by country-pop singer Claudia Nygard for a show at the Del Mar Fairgrounds grandstands; and on Monday, the Pointer Sisters will perform on the same grandstands stage, while the Limeliters and the Four Freshmen are performing two shows at the Fiesta Dinner Theatre in Spring Valley. Both vocal groups will appeal mainly to those old enough to have been either a high school or college student during the Eisenhower years, but Beach Boys fans might find it interesting that the Four Freshmen's harmonies greatly influenced Brian Wilson in the development of the trademark Beach Boys vocal arrangements.

On an unusually busy Tuesday, the Roommates will replace the Blasters at the Spirit, and the Brassy Band, pianist Art Resnick and "friends" will perform in a continuation of the "Jazz Live" series at the San Diego City College Theatre; and Leo Redbone will play twice at Humphrey's. On Tuesday and Wednesday nights, the Nelson Riddle Orchestra will perform at the San Diego Zoo's Wedgethorp Bowl; and the Bellamy Brothers and Janie Fricke will close out the week with a show Wednesday night at the Del Mar Fairgrounds grandstands.

Soledad's Summertime Celebration Raffle Fun! June 20 7 p.m. Win kites, straw hats, picnic baskets, coolers, T-shirts...

Summer Happy Hour all week long! June 21-30, 4 pm 'til close. Pils, Coladas, Strawberry Daiquiris, all Collins drinks just \$1.00.

Live Entertainment Jaime Moran Trio Thursday & Friday 7:30-11:00 pm

Soledad's 492 West "B" St. 232-7588

CONCERTS

New 4 Girls 4 and Danny Gans: Del Mar Fairgrounds grandstands, tonight, Thursday, 7:30 p.m., 1-5 at Via de la Valle.

ZZ Top and Quiet Riot: Sports Arena, tonight, Thursday, 8 p.m., 1-5 at Via de la Valle.

Johnny Rivers: Del Mar Fairgrounds grandstands, Friday, June 24, 7:30 p.m., 1-5 at Via de la Valle.

William Ackerman, Alex DeGrassi, and Lia Story: Humphrey's, Friday,

June 24, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Ascenders, Joey Harris and the Speedsters, and Incognito Rockers: Spirit, Friday, June 24, 9 p.m., 1130 Buena Vista, 276-3993.

Three Dog Night: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, June 24, 7:30 p.m.; and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Randy Meisner, the Steamers, and Gerry Bease and A Touch of Country: College Grove Center parking lot, Saturday, June 25, 5

p.m., Highway 94 and College Avenue, 583-7100.

Berlin: Del Mar Fairgrounds grandstands, Saturday, June 25, 7:30 p.m., 1-5 at Via de la Valle.

Glen Campbell and Claudia Nygard: Del Mar Fairgrounds grandstands, Sunday, June 26, 7:30 p.m., 1-5 at Via de la Valle.

Joan Armatrading: SDSU's Open-Air Amphitheatre, Sunday, June 26, 8 p.m., 265-6947.

The Johnny Winter Group: Rodeo, Sunday, June 26, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

The Pointer Sisters: Del Mar Fairgrounds grandstands, Monday, June 27, 7:30 p.m., 1-5 at Via de la Valle.

Leo Kottke: Humphrey's, Monday, June 27, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Limeliters and the Four Freshmen: Fiesta Dinner Theatre, Monday, June 27, 7 and 9:45 p.m., 9665 Campo Road, Spring Valley, 697-8977.

The Roommates and the Brass Bands: Del Mar Fairgrounds grandstands, Tuesday, June 28, 7:30 p.m., 1-5 at Via de la Valle.

"Jazz Live" featuring Art Resnick and Friends: San Diego City College Theatre, Tuesday, June 28, 8 p.m., 14th and C streets, 234-1062.

Leon Redbone: Humphrey's, Tuesday, June 28, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Nelson Riddle Orchestra: San Diego Zoo's Wedgethorp Bowl, Tuesday and Wednesday, June 29, 28 and 29, 4 and 7 p.m., 231-1515.

The Bellamy Brothers and Janie Fricke: Del Mar Fairgrounds grandstands, Wednesday, June 29, 7:30 p.m., 1-5 at Via de la Valle.

Heien Reddy, Bobby Kent, and

Soledad's Summertime Celebration

Raffle Fun! June 20 7 p.m.

Win kites, straw hats, picnic baskets, coolers, T-shirts...

Summer Happy Hour

all week long! June 21-30, 4 pm 'til close. Pils, Coladas, Strawberry Daiquiris, all Collins drinks just \$1.00.

Live Entertainment

Jaime Moran Trio Thursday & Friday 7:30-11:00 pm

Soledad's 492 West "B" St. 232-7588

BEACH CLUB

OCEAN BEACH, CALIFORNIA

NO COVER • DANCING

AUDIOBOP

Check out the new sound of this exciting group, tonight only.

BAD NEWS

Rockin' blues. We heard these guys last night and can't believe that we haven't had them here before. A fun Friday and Saturday are in store.

ROCKIT

Rock out with "Rockit" and dance. dance, dance on Wednesday.

We found the "solution" for a good time. This Sunday, Monday & Tuesday.

1921 Bacon St. at Newport Ave., O.B. 222-6822

BARGAINS! CHECK OUR LOW, LOW PRICES!

BUY • SELL • TRADE

Records • Tapes

Stereos • Guitars

TOP CASH PAID

for Records, Cassettes, Stereo Equipment, Guitars, Guitar Amps, Song Books, TV & Video Discs, Cassettes, Games and Equipment, Rock Posters, T-Shirts & Buttons

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FANTASTIC SELECTION!

Rent-A-Record Here Cheap!
"WANTED: Old Beatles Mems, bills!"

5969 El Cajon Blvd. 582-1984

Open daily 11:30am-7:30pm
Friday & Saturday till 8:00pm, Sunday noon-6:00pm, closed Tuesdays.

OUT OF PRINT & RARE COLLECTORS' LPs

Dance to the Doug Ulrich 7-piece orchestra

In the magnificent Paradise Ballroom at the El Cortez Hotel, enjoy a view of San Diego's skyline while dancing on San Diego's largest outdoor dance floor. Monday and Saturday 8:00pm-1:00am. Friday 7:00pm-1:00am. Dance, drink, and dine. \$10.00. Monday 7:00pm-1:00am. Dance, drink, and dine. \$10.00. Paradise Ballroom. Phone 234-1912. Free parking.

FLANIGAN'S

June 23-25

THURSDAY '1.00 DRINKS ALL NIGHT

Friday, June 24

BEAT THE CLOCK AT FLANIGAN'S

25¢ DRINKS 6:00-6:30 pm

OPEN AT 6:00 PM

1.00 DRINKS 7:00-7:30 pm

50¢ DRINKS 6:30-7:00 pm

Monday, June 27

18 presents live music by **Kracklehead**

KPPI and STUBBIES SHORTS PRESENT

MISS CALIFORNIA GIRLS LEGS CONTEST

First prize \$50, Stubbies shorts
Second prize Stubbies shorts

50¢ COORS DRAFT 1.00 WELL DRINKS

No cover charge from 8-9 pm with KPPI hat button or if you are wearing shorts.

Tuesday, June 28

TEQUILA TUESDAY

75¢ TEQUILA SHOTS

1.00 WELL DRINKS

Live music by **THE LONDON BROTHERS**

June 28, 29 & 30

6372 Mission Center Rd. Phone 291-9636

STRATUS

UNDER 21 DANCE CLUB

Grand Opening Thursday, June 30

9/5

Night With Sai Paradise And Saturday, July 2 9PM-2AM

HUNDREDS OF GIVEAWAYS!!

LPs, Shirts & A Few Or Seagulls Tickets

2 Gall Video Screens

5,000-Watt Sound System

Theatrical Lighting

Video Games

Juice Bar

UNDER 21 DANCE CLUB

697-8634

9420 Camino Real

MY RICH UNCLE'S
6205 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

Thursday, June 23
The Dean says celebrate with
45° DRINKS
from 8 pm-10 pm
plus
**NO COVER CHARGE
UNTIL 10 PM ON THURSDAY**

Moving Targets
Friday & Saturday, June 24 & 25
KPRI FM106 NIGHT
Your host KPRI's Jeff Dean this Friday only
3 BARS 2 VIDEO SCREENS
1 cover
2 ROOMS 2 BANDS

Some Girls
Sunday, June 26
ELLA RUTH PIGGEE
NO COVER CHARGE

KGB-FM 101 SHOW
Tuesdays, June 28
YOUR HOST
JIM McINNES
\$1.00 off with KGB cards
**25° DRINKS
8 PM-10 PM**

25° HAPPY HOUR Mon.-Fri. 3-8 pm

plus Wednesday,
no cover charge all night.
\$10 drinks 'til 10pm.

Danny Gans: Del Mar Fairgrounds
grandstands, Thursday, June 30,
7:30 p.m., 1-5 at Via de la Valle.

Craig Lang: Del Mar Fairgrounds
Calico Stage, Friday, July 1, 6 p.m.,
1-5 at Via de la Valle.

Little River Band: Del Mar
Fairgrounds grandstands, Friday,
July 1, 7:30 p.m., 1-5 at Via de la
Valle.

Jan and Deane: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, July 1, 7:30
p.m.; and Saturday, July 2, through
Monday, July 4, 3:30 and 7:30 p.m.,
1500 San Pasqual Valley Road,
Escondido, 747-8702.

Choro and Danny Gans: Del Mar
Fairgrounds grandstands, Saturday,
July 2, 7:30 p.m., 1-5 at Via de la
Valle.

Gordon Grinnell and the
Millstones: Webb Park, Sunday,
July 3, following the Rancho
Bernardo Independence Day
Parade, Rancho Bernardo.

John Schneider and Stampede: Del
Mar Fairgrounds grandstands, Sunday,
July 3, 7:30 p.m., 1-5 at Via de la
Valle.

The Captain and Terrie and Avar:
Del Mar Fairgrounds grandstands,
Monday, July 4, 7:30 p.m., 1-5 at Via
de la Valle.

A Flock of Seagulls and the Flock:
SDSU's Open-Air Amphitheatre,
Monday, July 4, 8 p.m. 265-6947.

Bob Crosby and His Orchestra: San
Diego Zoo's Wegforth Bowl,
Tuesday and Wednesday, July 5 and
6, 4 and 7 p.m. 231-1515.

Iron Maiden, Saxon, and Fastway:
Sports Arena, Friday, July 8, 7:30
p.m. 224-4176.

Michael Murphy: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, July 8, 7:30
p.m.; and Saturday and Sunday,
July 9 and 10, 3:30 and 7:30 p.m.,
1500 San Pasqual Valley Road,
Escondido, 747-8702.

"Jazz Live" featuring Leon Albert
and Friends: San Diego City
College Theatre, Tuesday, July 12, 8
p.m., 14th and C streets. 234-1062.

The Duke Ellington Orchestra: San
Diego Zoo's Wegforth Bowl,
Tuesday and Wednesday, July 12 and
13, 4 and 7 p.m. 231-1515.

Chuck Mangione and the Chuck
Mangione Quartet: SDSU's
Open-Air Amphitheatre, Thursday,
July 14, 8 p.m. 265-6947.

The Marshall Tucker Band: SDSU's
Open-Air Amphitheatre, Saturday,
July 16, 8 p.m. 265-6947.

Larry Carlton: Humphrey's,
Sunday, July 17, 6:30 and 9 p.m.,
2303 Shelter Island Drive. 224-3411.

The Gerald Wilson Orchestra: San
Diego Zoo's Wegforth Bowl,
Tuesday and Wednesday, July 19 and
20, 4 and 7 p.m. 231-1515.

The Pat Metheny Group:
Humphrey's, Monday, July 25, 6:30
and 9 p.m., 2303 Shelter Island
Drive. 224-3411.

"Jazz Live" featuring Bill Cantos
and the Media: San Diego City
College Theatre, Tuesday, July 26, 8
p.m., 14th and C streets. 234-1062.

The Jimmy Dorsey Orchestra: San
Diego Zoo's Wegforth Bowl,
Tuesday and Wednesday, July 26 and
27, 4 and 7 p.m. 231-1515.

McKay Tynes: Humphrey's, Friday,
July 29, 6:30 and 9 p.m., 2303
Shelter Island Drive. 224-3411.

Charlie Daniels: SDSU's Open-Air
Amphitheatre, Saturday, July 30, 8
p.m. 265-6947.

CLUBS

Club listings are compiled by Linda
Nevin. If you wish to be included,
please call 231-2508 Thursday.

RODEO
457-5590

Thursday, June 23
**COME SEE THE NEW LOOK AT RODEO—
VIDEO CELEBRATION!**
91X The Rock of the 80's!
presenting
DANCE PARTY AT RODEO
featuring
THE LONDON BROTHERS
and
Automatiks
Sunday, June 26
JOHNNY WINTER
ONE SHOW ONLY!
plus special guests—just added—
JOEY HARRIS & THE SPEEDSTERS
Monday, June 27
Fat West Productions presents
"ONE FOR THE SUMMER"
A night of fashion, entertainment & dancing.
Tuesday, June 28
CLUB LAND
featuring
DANNY HOLIDAY & ELAINE SUMMERS
Wednesday, June 29
KGB-FM 101 NIGHT
Come join us for
CLUB LAND
and
JOEY HARRIS & THE SPEEDSTERS
Sunday, July 10
**COMING ...
THE CALL**
The Rodeo is located on the corner of La Jolla
Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and
picture I.D. is required.
Dress Code.

LEHR'S GREENHOUSE
TONIGHT!
Thursday, June 23... and every Thursday
KPRI FM106 with Gary Kelley
Rocky & the Bunch
50¢ drinks 'til 10 p.m.
1/2 price admission with KPRI Hot Button or student I.D.
ROCKIN' WEEKEND
Friday & Saturday, June 24 & 25
Rocky & the Bunch
plus
Steen's Bros
Two bands
Two dance floors \$3
Three bars
Three music video screens
SUNDAY
Sunday, June 26... and every Sunday
KGB-FM 101 PARTY NIGHT
DRINK SPECIALS, SURPRISES, MAJOR PREMIERE MOVIE TICKET
GIVE-AWAYS, AND PERSONALITIES.
Call club for information
MONDAY
Monday, June 27
Lehr's Concert Theater
Robert Silver's Entertainment
presents
The Pat Fitzpatrick Band & Media
featuring Debbie Fernandez
Opens open at 8:30 p.m. Music starts at 9:00 p.m.
—Lehr's cabaret—
Call club for information
TUESDAY & WEDNESDAY
Tuesday & Wednesday, June 28 & 29
DIRK DEBONAIRE
SUNDAYS! Margaritas \$1.10 Long Island Ice Tea \$1.10
TUESDAYS! WEDNESDAYS! THURSDAYS!
Orange Crush \$1.10 Rafts \$1.10 Margaritas \$1.10
2828 Camino del Rio South, Mission Valley 299-4628

afternoon or Friday before 5:00
p.m. The listings are free.

North County

Barr X Ranch House, 119 East
Broadway, Vista, 724-0019: Rhythmic,
country and contemporary.
Thursday through Saturday; jam
session, Sunday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 461-9022:
Masterblat, rhythm and blues.
Thursday, the Rebel Rockers, rock
and reggae, the San Diego Trinidad
Steel Band, Caribbean music.
Friday, the James Harman Band,
rock and rhythm and blues.
Saturday, Smokey Wilson, blues, the
Five Careless Lovers, rhythm and
blues, Sunday, Toys, rock and roll.
Monday: the International Roggier
All-Stars, reggae, Tuesday, Barrie
Cunningham and the Black Slacks
Band, rockabilly, Wednesday,
Afternoon Concerts: Stone's Throw,
vintage jazz, swing, and rock.
Wednesday, the Atomic Five,
Two, Dixieland, Friday, Wholly
Cats, '40s swing, Sunday.

Bobby G's, 485 First Street,
Encinitas, 436-7397: Rock and roll,
seven nights, call club for
information.

Bookworks Coffeehouse and
Bookstore, Flower Hill Mall, 2670
Via de la Valle, Del Mar, 755-3735:
Bill Carter, jazz, Friday, Nancy
Turner, jazz, light classical, Saturday.

Charlie's Nightclub, 600 West San
Marcos Boulevard (at Highway 78),
San Marcos, 744-4120: Wes Rio and
the Countrymen, country, seven
nights.

The Chopping Block, 1740 East
Vista Way, Vista, 726-8770: Dakota,
rock and roll, Tuesday through
Saturday.

C.W.'s Saloon, Carmel Valley Road
at Via Cortina, Del Mar, 275-8556:
Tall Cotton, country honky tonk,
Wednesday through Saturday.

Distillery East, 755 Metcalf Street,
Escondido, 741-9393: Live rock and
roll, Thursday, call club for
information; dance to recorded
music with Rockin' Steve W, Friday
and Saturday.

Distillery Nightclub, 140 South
Serra Boulevard, Solana Beach,
755-4733: Dirk Debonaire, rock and
roll, Thursday through Saturday;
Incognito Rockers, rock and roll,
Sunday; the Reflectors, rock of the
'80s, Tuesday through Saturday.

The Flying Bridge, 1103 North Hill
Street, Oceanside, 722-1151: Don
Tennison, contemporary, country,
and oldies, Tuesday through
Sunday.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438:
Dango, jazz, Thursday through
Saturday.

Gismo's, 380 North El Camino
Real, Encinitas, 942-1676: Wheels,
rock and roll, Thursday through
Saturday; Island Rhythms, rock and
rhythm and blues, Sunday; the
Rhythm Kings, rock and rhythm
and blues, Monday through
Wednesday.

Henry's, 264 Elm Street, Carlsbad,
729-9244: Tony Soraci and Co. with
Judy Ames, contemporary, Tuesday
through Saturday.

Hill House, 2730 Via de la Valle, Del
Mar, 755-6614: Bird and McDonald
(formerly Texas Ruedo), comedy
and music, Tuesday through
Saturday; Barrie Cunningham,
rockabilly, ballads, and variety,
Sunday and Monday.

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-2633: The Russ
Kortzak Band, rock and country
rock, Wednesday through Saturday;
Zuma, contemporary, Sunday
through Tuesday.

Jelly Roger, 1900 North Harbor
Drive, Oceanside, 722-1831: Second
Wind, contemporary, Wednesday
through Saturday.

M's Club
ROCKAW PA. **MOM'S**
515 GARRET PA.

Thursday, Saturday, June 23 & 25
BRATZ
Sunday & Monday, June 26 & 27
Automatiks
Tuesday & Wednesday, June 28 & 29
TREMOR
Next weekend
Steen's Bros
Every night's a special night
at M's Club
For booking information call: Talavisions
275-4315 or 755-3443

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. The Twosomes, rock and roll. Wednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030. David Marchant, comedy and music. Thursday. Holly Tamm, traditional English and Welsh songs. Blackthorn, Irish, Scottish, and American folk music. Friday. Tom Hall and Kenny Sillars, country blues. Saturday. Rebecca Road, "riverboat jazz" and swing. Sunday afternoon. Alfredo Orlando Ortiz, Paraguayan harp. Sunday. Old Time Hoof Night. Tuesday. Bob Dickson, contemporary folk music. Carlos Olmeda, Latin and American folk music. classical guitar. Wednesday.

Pascho's, 1309 Camino Del Mar. 481-0414. The Mark Lessman Quartet, jazz. Thursday through Saturday. The Five Careless Lovers, rhythm and blues. Sunday afternoon.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. Telegraph Canyon, country. Wednesday through Saturday, with country dance lessons early evening. Wednesday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7286. 566-2070. The Johnny Arsenow Rhythm Revue, rock and blues. Thursday through Saturday. Robyn Barr, rock and roll. Wednesday.

Ralph and Eddie's, 300 Grand Avenue, Carlsbad. 729-2589. CW Express, country rock. Friday and Saturday.

Ramada Inn, Scotty's Pub. 2500 South Escondido Boulevard, Escondido. 747-5000. Ted and Dave, contemporary. Tuesday through Saturday. Magic, contemporary. Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146. Veranda Lounge (downstairs). Deb Pace and Friends, contemporary. Tuesday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998. Ray Sanders, country and pop. Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124. Kent Horner, contemporary piano. Thursday. Michael Rhodes, contemporary electric piano. Friday. Adrian Jack, contemporary piano. Saturday. Sue Jo Mitchell, contemporary piano. Sunday. Maggie Wright, contemporary guitar. Monday. Gina Seno, original vocal guitarist. Tuesday. David Beldeck, contemporary guitar. Wednesday. Live contemporary and classical music. lunch time, seven days.

Tequila Plata, 3296 Mission Avenue, Oceanside. 757-7757. Premission, rock and roll. Thursday through Saturday. Steve Arthur Show, rock and roll. Don Snow Band, rock and roll. Sunday and Monday. Spellbound, rock and roll. Tuesday and Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466. The Blue Denim Express, country rock. Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Club. Pink Mink, rock and roll. Thursday through Saturday. Planet, rock and roll. Tuesday and Wednesday. Tuff Room. Contemporary music. Friday and Saturday.

Whiskey Flat, 1260 West Valley Parkway, Escondido. 745-8649. Network, rock and roll. Thursday through Saturday. Tremor, rock and roll. Sunday and Monday. The Johnny Almond Rhythm Revue, rock and blues. Tuesday and Wednesday.

The Wooden Nickel, 12003 Poway Road, Poway. 486-1999. Run March, contemporary. Tuesday through Thursday. Fortune, country rock. Friday and Saturday.

Beaches

Anselmo's, 1750 Sports Arena Boulevard, La Jolla. 224-2807.

Gina Robles, contemporary. Friday and Saturday.

Rabin Hotel, 908 West Mission Bay Drive, Mission Bay. 488-0751. Mercedes Lounge. P.P. Pheas, contemporary. Tuesday through Saturday. Jazz jam session with Joanne and Jimmy Chatham, early evening. Sunday. Piano Bar: Buddy Reed, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Blue Parrot, 1298 Prospect Street, La Jolla. 454-9131. Kathy Shoenmaker Quartet, jazz. Thursday. Charles McPherson Quintet, jazz. Friday and Saturday. Joe Marillo Quartet, jazz. Sunday. D'Angelo, jazz. Monday. Denise Jeter Quartet, jazz. Tuesday. Travelers, jazz. Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170. Travis with Delene and Al, jazz and

Guess who's coming to dinner?



The fabulous Spud Brothers

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

Tuesday, June 28
2ND ANNIVERSARY
Come celebrate with us!



2040 Harbor Island Drive

DOC MASTERS

at the Shelter Island Manna Inn
Phone 223-2572

Thursday-Saturday, June 23-25

TREMOR



Margarita Thursday
\$1 Margaritas
every Thursday all night long

Sunday & Monday, June 26 & 27
BARKER & ORR

Tuesday-Saturday, June 28-July 2

Automatics



No cover charge at
DOC MASTERS



Bodie's

WORLD FAMOUS DIVE BAR

Thursday, June 23
Dinner & blues night

Tom Cat
Bad News
Mojo Nixon

Friday, June 24
Evasions
Mitch Cornish and the Hellhounds
plus special guest

Saturday, June 25
Johnny Lion and the Hit Makers
plus
Rockin' Roulettes
Rock Jets

Sunday, June 26
N-E-1
Bodie really likes this band

Monday, June 27
Fun with Cornish & Bodie
Great 90s, spaghetti dinner
Best buy in town. Come early and
avoid the lines whatever you do (get
with your friends)

Wednesday, June 29
Luna
All bands start at 9:00 pm
Corner of University & College
6149 University Avenue 583-5700

Club DIEGO

San Diego's newest night spot
presents

"ROCK 'n' Videocize"

Stay in shape the fun way. Aerobics classes to the latest sounds.
Watch yourself on video while you work out.

Classes by Tracy Frances
Summer is here-get physical!
First class begins July 5, 5-30 pm
Stop by or mail information to:
Diego's, 960 Garnet, Pacific Beach 92109

Name _____

Address _____

Phone _____

(YES, I'm interested in Diego's "Rock 'n' Videocize". I can attend: ☐ Mon. ☐ Tues. ☐ Wed. ☐ Thurs. (Check one or more)

\$3 per class or \$20 for 10 classes

Limited space available—start now.

JERRY HERRICK'S

SPIRIT

1130 Barnes Ave. 776-1991 Food, cocktails, dancing, air conditioned. 21 and up

Thursday TONIGHT
BATTLE OF THE TRIOS
San Diego's top original trios demonstrating the art & sound of 3-piece music. Starring

CLEAR SPOT
MODERN RHYTHM
THE ROCKJETS and THE ODDS
plus a special rare video tribute to CREAM, one of rock's greatest power trios. A Clear Spot Production

Friday 91X presents, from L.A. Roadwork recording artists
THE ASCENDERS
with 91X's own Russ T. Nally. Showcasing their hit "Make Me Your Man"

JOEY HARRIS & THE SPEEDSTERS
plus
INCognito ROCKERS

Saturday
MITCHELL CORNISH & THE HELLHOUNDS
with from L.A.
IT (formerly Four Way). And SURE (modular rockers).
Plus the all-female
LUNA band. Show starts promptly at 9 pm

Tuesday JUNE 28
RHYTHM & BLUES NIGHT Hosted by RICK GAZLAY & THE SPIRIT'S ALL-STAR BLUES BAND
featuring Battle of the Blues winners:
PAUL COWIE of King Bunch
TONY CREED of the Surf Blues Punk & LOSER GETS PARTS
SPOON BLUES All summer welcome. Bring equipment by 8:30.

Wednesday JUNE 29
CLAUDE COMA & THE IVS
with
PLAYGROUND SLAP and LUNA (from Rock)

Tomorrow June 30: NO NAMES, July 1st: THE HURRICANES featuring TRASHCAN, CLEAR SPOT, BAD NEWS BLUES and 10-year-old blues punk rock support WILL STENCH July 2: From L.A. THE TRIGGERS with JOEY HARRIS & THE SPEEDSTERS plus the return of all and body rockers SHERA, July 3: Benedict Arnold's Seaside Party featuring revolutionary TRIMBERS with main rockers from Chicago MITCHELL CORNISH & THE HELLHOUNDS plus 10-piece music.

Roaring Eye MUSIC REPORTS

San Diego's top original trios demonstrating the art & sound of 3-piece music. Starring

CLEAR SPOT
MODERN RHYTHM
THE ROCKJETS and THE ODDS
plus a special rare video tribute to CREAM, one of rock's greatest power trios. A Clear Spot Production

Friday 91X presents, from L.A. Roadwork recording artists
THE ASCENDERS
with 91X's own Russ T. Nally. Showcasing their hit "Make Me Your Man"

JOEY HARRIS & THE SPEEDSTERS
plus
INCognito ROCKERS

Saturday
MITCHELL CORNISH & THE HELLHOUNDS
with from L.A.
IT (formerly Four Way). And SURE (modular rockers).
Plus the all-female
LUNA band. Show starts promptly at 9 pm

Tuesday JUNE 28
RHYTHM & BLUES NIGHT Hosted by RICK GAZLAY & THE SPIRIT'S ALL-STAR BLUES BAND
featuring Battle of the Blues winners:
PAUL COWIE of King Bunch
TONY CREED of the Surf Blues Punk & LOSER GETS PARTS
SPOON BLUES All summer welcome. Bring equipment by 8:30.

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Keamy Mesa Bowl, 7585
Claremont Mesa Boulevard,
Keamy Mesa, 279-1501. Third
Degree, top 40, Thursday through
Saturday.

La Hacienda Cantina, 879 Hotel
Circle South, Mission Valley.
298-8281. Summertime
contemporary. Wednesday through
Saturday. Larry Chama's High
Society Jazz Band. Divisland,
Sunday afternoon.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley.
299-3828. Cabaret. The Ron Bolton
Band, rock and roll. Thursday
through Saturday, with the Siers

Brothers, rock and Beatles music.
Friday and Saturday; live rock and
roll, Sunday and Monday. Call club
for information: Dirk Debonaire,
rock 'n' roll. Tuesday and
Wednesday. Concert Theater: Pat
Fitzpatrick Band, jazz, Sunday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0060.
Forward Motion, top 40, Tuesday
through Sunday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1638. Old Ridge,
comedy and music, Tuesday
through Saturday; the Twentones,
rock and roll, Sunday and Monday.

The Moonflower, 4615 Clairemont
Drive, Clairemont, 273-1022.
Justice, top 40, Tuesday through
Saturday. Larry Pruitt and
Cinnamon Ridge, country, Sunday
and Monday.

Navajo Inn, 8515 Navajo Road, San
Carlos, 465-1730. Quest, rock and
roll, Tuesday through Saturday;
Diamond, rock and roll, Sunday
and Monday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 286-7873. Pro
Brigham's Preservation Band,
Divisland, swing, and oldies, Friday
and Saturday.

Pavilion Lounge, Town and

Country Hotel, 500 Hotel Circle
North, 291-7131. Larry Keys Trio,
contemporary dance music and
swing, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta
Boulevard, Tierrasanta, 292-5338.
Jimmy Nixson and Downhome,
country, Thursday through Sunday.

Smuggler's Inn, 402 Fashion
Valley, Fashion Valley East,
291-7170. Joe and Don Gaynor,
contemporary, oldies, and "Elvis,"
Tuesday through Saturday.

Spirit, 1130 Buena Vista Avenue, Bay
Park, 276-3993. The Rockets, rock
and roll, Clear Spot, rhythm and
blues, Modern Rhythm, rock and

roll, the Odds, rock and roll,
Thursday; the Accenders, rock and
roll, Joey Harris and the Speedsters,
rock and roll, Jovencito Rockers,
rock and roll, Friday; the Magnets,
rock and roll, Urban Umbrella, rock
and roll, Mitchell Cornish and the
Hellhounds, rock and roll, End,
rock and roll, Saturday; Rhythm
and Blues Night featuring the Spirit
All-Star Blues Band plus guests,
Tuesday, live rock and roll,
Wednesday, call club for
information.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-2272. Piano Bar: Dick Johnson,
Thursday through Saturday; Jo

Trainer, Sunday through
Wednesday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461.
Joe Stewart, contemporary, Tuesday
through Thursday; Expresso,
contemporary, Friday and Saturday.

Tio Leo's/Mira Mesa, 6333
Mission Gorge Road, Mission Gorge,
293-2572. Joe Stewart,
contemporary, Tuesday through
Thursday; Joe Stewart,
contemporary, Friday and Saturday.

Wrangler's Room, 6608 Mission
Gorge Road, Mission Gorge,
293-2572. Steve Crazy, country,
Tuesday through Saturday; live
country music, Monday, call club
for information.

Crossroads, 345 Market Street,
downtown, 233-7856. Sammy Fritt
Organ Trio with Holly Maxwell,
1822, Friday and Saturday.

Dance City, 6875 El Cajon
Boulevard, East San Diego,
697-1811. Live rock and roll, Friday,
call club for information.

Doe Masters, 2051 Shelter Island
Drive, Shelter Island, 233-2572.
Tremor, rock and roll, Thursday
through Saturday; Barker and Orr,
comedy and music, Sunday and
Monday; Automatics, rock and roll,
Tuesday and Wednesday.

Donkie's, 4225 El Cajon Boulevard,
East San Diego, 283-6581. Paul
Gregg, piano bar, Wednesday
through Monday.

Drowny Muggle's, 31st Street and
University Avenue, North Park,
298-8584. Holly Tannen, traditional
music, Thursday; Les Tray Sheiks,
French and Italian dance tunes,
Friday; Copy Moon Trio, traditional
music, Saturday; Paco Sevilla and
Rodrigue, flamenco and folk guitar,
Sunday; Old Time Hoot Night,
Monday; Richard Freeman, folk and
bluegrass, early evening Tuesday;
Starnas Gail Cella, traditional Irish
music, Tuesday; Bluegrass
Jamboree, Wednesday.

The Escape, 421 University Avenue,

Hillcrest, 295-8282. Skip Garcia,
contemporary and originals,
Thursday.

Pai City/China Camp, 2137 Pacific
Highway, downtown, 232-0686.
Moi Valade, Plovers, pop and jazz,
Friday and Saturday.

Grass Roots Cultural Center, 1947
Thirtieth Street, Golden Hill,
232-5009. Hot Flashes, comedy,
Friday and Saturday.

Hamburguesa, 5016 West Wallace
Street, Old Town, 295-6984. Robb
Huff, contemporary, Thursday, with
open stage talent night Thursday,
jam nights Friday and Saturday.

TOP CASH
For your good records & tapes.
Ask about our "rent-a-record"
WE WANT NEW WAVE
We buy & sell sheet music, music
books, posters & buttons.
ENCORE RECORDS
3967 Goldfinch St. at
University Ave. in Mission Hills
Open 7 days a week
296-9277

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-8242. J.J. Frank and Zargen,
new jazz wave, Friday and Saturday.

Holiday Inn/Embarrasadero,
Portofino Lounge, 1555 North
Harbor Drive, downtown, 232-3861.
Stephen and Tonya, contemporary,
Thursday through Saturday.

Humphrey's, 2341 Shelter Island
Drive, Shelter Island, 224-3577.
Larry Page, contemporary,
Wednesday through Saturday.

Joely Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
Barker and Orr, comedy and music,

Wednesday through Saturday.

Kelly's Pub, 6344 El Cajon
Boulevard, East San Diego,
296-1848. Rusty Jones,
contemporary folk, blues, and
country music, Wednesday and
Saturday.

Kung Food, 2949 Fifth Avenue,
Hillcrest, 298-7302. Llano, classical
guitar, Tuesday and Wednesday;
Julio Aguirre, classical guitar,
Thursday; Doug Howell, originals
and soft folk music, Friday; Walter,
classical guitar, Saturday and
Sunday.

Mandolin Wind, 308 University

JAZZ! ROCK! POP!
Beginning to advanced instruction
in Music Theory • Harmony •
Arranging • Ear Training •
Improvisation • Rhythm •
Training • Vocal Techniques •
Instrumental Lessons • Combo
Performance • Summer
Workshops.
Directed by Hal Crook,
NBC Tonight Show arranger,
composer, trombonist, pianist,
teacher & recording artist.
SDSPM
S.D. School of Performing Music
4398 Vandever Ave. 284-5240

SEXTON'S
Restaurant & Night Club
Dance Contest with
Del Bybee's Big Band
Monday evening
Appearing Tuesdays & Wednesdays
8:00 pm - 1:30 am
Miss D'Neavors
Tuesday Ladies' Day
11:00 am - 2:30 pm
Complimentary glass of wine with lunch for ladies
8:30 pm - 12:00 midnight - all well drinks & domestic beer 75c
Wednesday Hump Day Special
6:00 pm - 10:00 pm - all well drinks & domestic beer 75c
Clutch Cargo
Thursdays, Fridays & Saturdays
9:00 pm - 1:30 am
Banquet facilities available
— 7353 El Cajon Blvd., La Mesa 460-1500

DANCE ★ DANCE
Friday, June 24
New wave rock with
DETENTE & AUDIOBOP
Plus special guest to be announced.
Saturday, June 25
They're back!
FISH & THE SEAWEDS
Plus San Diego's newest rage
THE PLAYMATES
Also, the long awaited reunion of the
POTATOES
ADMISSION ONLY \$3.00
THE SYNDICATE Night Club
2176 Chatsworth
At corners of Chatsworth and
Voltaire. Two blocks north of Nimtz.
For more information: 226-4578
Ages 17 and up welcome.
Doors open at 9 pm.

Come and meet the
1983 M.J.S.L. Indoor soccer
champions at **DIEGO'S** tonight, 8 p.m.
Club DIEGO'S
The only place to be Wednesday, June 29,
to enjoy the
"International Fashions of '83"
Fashion Show:
an evening of summer fashions from
Bridget Grey, Whistle, La Plage, Kippy's,
Menagerie & Tannery West.
Club opens at 7 p.m.
Show starts at 8 p.m.
\$5 cover charge at door.
Party afterwards with the crowd in the most high
tech, chic, rock 'n' video club in San Diego
Dress for an evening of high fashion.
860 Garnet, Pacific Beach

WE'RE DEALING
LIVE ROCK
AT **THE ALAMO**
SAN DIEGO'S
NUMBER 1
ROCK BAND
TUESDAY THRU
SATURDAY FROM
8 PM NIGHTLY
TUESDAY IS
T-SHIRT NIGHT
WITH KPRI!
60TH CONSECUTIVE
WEEK & BIGGER
THAN EVER, FREE
DRINKS FROM
KPRI'S GARY KELLEY
TO THE FIRST 100
PEOPLE BEFORE
9:59
WEDNESDAY IS
MALE
ROCK DANCER'S
NIGHT
MALE DANCERS
PUT ON A SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59
THURSDAY IS
"A CHORUS LINE"
NIGHT
LADY DANCERS IN
A SENSATIONAL
GLAMOROUS
COMEDY VARIETY
SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59
EVERY TUESDAY, WEDNESDAY, THURSDAY
HAPPY HOURS 8 PM TO 9 PM.
ANY DRINK IN THE HOUSE 75¢
BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TUES - THURS \$2, FRI & SAT \$3
MUST BE 21 WITH PROPER I.D.
ADVANCE TO CLAREMONT BOWL
3093 CLAIREMONT DRIVE • SAN DIEGO • 276-3437

THE WILD TURKEY
5095 Bonita Road (at 78th)
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)
THURSDAY THRU SATURDAY
Radio Romance
THURSDAY IS HEIFEREN NIGHT
ONLY \$1.35
TO CELEBRATE ONE FULL YEAR OF LIVE ROCK AND ROLL
MUSIC 1ST EVER BAND PARTY HOSTED BY
SUNDAY BANDIT DOORS OPEN AT 3:00 PM
ROCK JAM ALL NIGHT LONG — ALL BANDS ARE INVITED,
ALL FRIENDS ARE INVITED, \$1 DRINKS ALL NIGHT LONG!
MONDAY B.B.C. DR. PEPPER NIGHT ONLY \$1.35
TUESDAY THE HEAD BAND
DOLLAR DRINK NIGHT, BEER & WINE 75¢
WEDNESDAY THRU NEXT SATURDAY
WEDNESDAY IS
91X The Rock of the '80's! NIGHT
FIRST 91 PEOPLE AFTER 8:30 GET \$1
OFF FIRST TWO DRINKS
COMPLIMENTS OF 91X
PRIZES-GIVEAWAYS-SAL. PARADISE.
TOO!! RUM DRINKS ONLY 91¢
TOMORROWS:
BIKINI CONTEST, KPRI NIGHTS, MIDORI NIGHT,
SUMMER SPECIALS WEEK (JULY 10-16),
COCKROACH RACE
THE WILD TURKEY SALOON now has live music 7 nights a week

TRUE MEXICAN MARGARITAS SIONLY
EVERY TUESDAY NIGHT
HEROES
Tonight through Saturday, June 28
THE FEATURES
Sunday, June 26 through Tuesday, June 28
Wind rose
223-2335
At Windrose, we serve fun!

Avenue, Hillcrest, 297-2017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday. Keco, rock and roll. Tuesday. Starfire, rhythm and blues, rock and soul. Wednesday.

McDini's Downtown, 847 Market Street, downtown. 232-1795. Mike Brown, contemporary. Monday through Friday, with "Catch a Rising Star" weekly amateur talent shows. Late afternoon Thursday and Friday. Ransom Simonds, piano variety, lunch time Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332. Moving Targets, rock and roll. Thursday through Saturday. Ella Ruth Piggie, jazz and rhythm and blues. Monday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest. 299-1031. Kirby Bible, contemporary. Monday, and Thursday through Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town. 298-2209. Tim Reed, rock and roll. Wednesday and Thursday. Live rock and roll. Friday

through Sunday. call club for information.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773. Live jazz. Thursday through Saturday. call club for information.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-0809. Mel Good, jazz piano, early evening in the dining room. Thursday through Saturday.

Paragon, West Harbor Drive, Seaport Village, downtown. 232-7581. Barry Craig.

Patrick's II, 428 F Street, downtown. 233-3077. The Sy Raine Trio, jazz. Wednesday. Pto Bringham Preservation Jazz Band, jazz, early evening. Thursday.

Niterain, 506 and 60s light rock for dancing, early evening. Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448. Walter Clark, classical and flamenco guitar, early evening.

Wednesday and Saturday. Lori Bell and Friends, jazz, early evening. Thursday. Lori Bell and Shep Meyers, jazz, early evening. Sunday.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700. Mami Milligan, guitar variety. Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900. Reflections Ducktail Revue, vintage rock. Tuesday through Thursday, and Friday.

Time Machine, vintage rock, Friday and Saturday. Harvey and 52nd St. Jive, jazz, swing, standards, and show tunes. Monday.

Sundowner Lounge, Live contemporary music by various artists including Leslie Gold. Monday and Tuesday, and Vickie McMaster, Saturday happy hour.

Sheppard's, Vickie McMaster, standards and contemporary. Monday and Tuesday, and Vickie McMaster, Saturday happy hour.

Soledad's, 425 West B Street, downtown. 232-7588. The Jaime Moran Trio, Latin, jazz, contemporary. Thursday and Friday.

Tom Ham's Lighthouse, 2159 Harbor Island Drive, Harbor Island. 291-9100. Dusty and Melissa, contemporary. Wednesday through Sunday. Ivona Cole, contemporary. Monday and Tuesday.

Trifon, 6011 El Cajon Boulevard, East San Diego. 583-3240. The Bruce Cameron and Hollis Gentry Ensemble, jazz. Thursday through Saturday.

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South Bay

Bagdad de Noche, 4200 Salinas Boulevard, Tijuana, Mexico. 1-70-66-856-6711. Manifest Destiny, rock and roll. Acropolis Soulism Mortal, rock and roll. Friday.

Ballads at the Beach, 717 Seacoast Drive, Imperial Beach. 575-0889. Live rock and roll. Thursday through Saturday. call club for information.

Black Angus, 707 E Street, Chula Vista. 426-9200. U.S. Male, rock and roll. Tuesday through Saturday.

Country Bumpkins, 1862 Palm Avenue, Imperial Beach. 429-1361. Live country music. Tuesday through Saturday. call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1361. The Press, rock and roll. Tuesday through Saturday. live rock and roll. Sunday and Monday. call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479. Debes.

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country. Thursday through Saturday.

Joe's, 815 Broadway, Chula Vista. 429-4828. Nick Montana, country. Latin, standards, and top 40. Friday and Saturday.

La Mesa, 1411 Highland Avenue, National City. 474-3222. Bruce Robbins, guitar "gang along". Tuesday through Thursday. East Coast, contemporary. Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7203. Fonda Turner and the Silver Spars, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200. Live rock and roll. Wednesday through Saturday. call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 439-3337. Wayne Gie, contemporary and country rock. Thursday through Saturday.

Palestine Star, 3008 Main Street, Chula Vista. 427-3888. Branded, country. Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500. Mike Sanders, contemporary. Tuesday through Saturday. Gary Lehman, contemporary. Sunday and Monday.

Tratop Inn, 1060 Broadway, Chula Vista. 427-4800. Bacha la live contemporary. Wednesday through Sunday.

Trophy Inn, 969 National Avenue, National City. 477-3754. Frank Brown and Nightlife, country. Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita. 267-2500. Radio Romance, rock and roll. Thursday through Saturday. Bandit, rock and roll. Sunday. BBC, rock and roll. Monday. The Head Band, rock and roll. Tuesday. Bratz, rock and roll. Wednesday.

William's Place, 7973 Mission Gorge Road, Santee. 467-1943. Harmonica and guitar. Friday and Saturday.

Ball and Bear, 600 North Second Street, El Cajon. 440-3757. Steve Mozzias and Finest Action, contemporary and oldies. Tuesday through Saturday.

The Cabana Lounge, 975 Greenfield Avenue, El Cajon. 440-9526. Ron Morin, country. Thursday through Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443. Country Country, country. Tuesday through Saturday. Ron Couch and Camaron, country. Sunday and Monday.

Dino's Cocktail Lounge, 9211 Campo Road, Spring Valley. 464-9002. Live music. call club for information.

Driftwood Lounge, 5296 Baltimore Drive, La Mesa. 462-9533. Carl Simmons and Southern Comfort, country. Tuesday through Saturday. Country Justice, country. Sunday and Monday.

Finn Springs Inn, 15505 Highway 80, El Cajon. 443-9508. Southbound, country. Thursday through Sunday.

Horseshoe Tavern, 7664 Broadway.

Imperial Beach, 429-1361. The Press, rock and roll. Tuesday through Saturday. live rock and roll. Sunday and Monday. call club for information.

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East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9877. Lorie Hutton and Dusty Heit, contemporary. Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271. Hot Shot, rock and roll. Tuesday through Saturday. Charlie Hewitt, contemporary. early evening. Sunday and Monday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055. Planet, rock and roll. Thursday through Sunday.

Blaney Stone, 709 El Cajon Boulevard, La Mesa. 463-2263. Sean McKicker, Irish music. Wednesday through Sunday.

Imperial Beach, 429-1361. The Press, rock and roll. Tuesday through Saturday. live rock and roll. Sunday and Monday. call club for information.

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28 JUNE 23, 1983

