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READER
VOLUME 12, NO. 25, JUNE 30, 1983 SAN DIEGO'S WEEKLY

SCHOOL WITHOUT ROOMS



The Western Behavioral Sciences Institute is La Jolla's traditional home for nontraditional ideas. Today's idea: electronic dialogue.

Dick Farson told me recently that he has grown to prefer communicating with people via computers, rather than face-to-face. It was the kind of statement I wouldn't think twice about, had it come from anyone else; not today, in the midst of this microchip mania, in these times when it seems like the world has split into two camps: those who already have their home computers, and those yet planning to buy one. Nevertheless, to hear Dick Farson say a thing like this startled me.

Because, you see, if ever anyone once stood for personal, in-the-flesh, human encounters, it was this man. Remember "sensitivity training"? Even if you never participated in a sensitivity group, who could forget those earnest circles of psychic explor-

ers, stripping away their social masks, weeping, raging, hugging? Once, Farson was the crown prince of the sensitivity set. In 1959 he helped to found the Western Behavioral Sciences Institute in La Jolla, and soon WBSI became part of the vanguard of the group encounter movement.

And yet here's Farson today, deprecating the shallowness of most face-to-face conversations. The turnaround goes beyond mere words. After an eleven-year absence, Farson has returned to the helm of WBSI in La Jolla and transformed the social science institute into something which, on the surface, seems very unlike what it was in the Sixties. Today the institute primarily involves top executives from

(continued on page 110)

By Jeannette DeWyzé

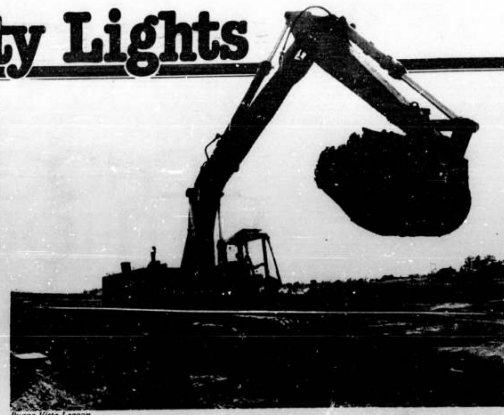
Illustration by Stephen Lantz

City Lights

Lagoon Squad?

To some local birdwatchers, who'd be the first to admit they're a tad alarmist, the California Department of Fish and Game project at the mouth of Buena Vista Creek in Oceanside is destroying the lagoon in order to save it. And fish and game officials, to their credit, don't necessarily dispute that. Before the dredge started gouging out 85,000 cubic yards of silt three weeks ago, eventually to make a deep-water area to handle future erosion into the creek from land developments in Vista, Oceanside, and Carlsbad, the lagoon was nationally known as a birdwatcher's bonanza. It was a unique, freshwater haven for shore birds and migrants such as least bitterns, clapper rails, least terns, herons, and white-faced ibis. Some of these are endangered and very rare. Now the upper end of the lagoon, located at the junction of Interstate 5 and Highway 78, has been diked off and torn asunder, and almost all of the lagoon's shore bird habitat has been destroyed. When work is completed, the mouth of the creek will more closely reflect

fish and game's attitude toward "wildlife": it will be mainly a deep-water duck pond and fishing hole, with posted signs describing the local fauna. Says wildlife biologist Earl Lauppe, the fish and game man in charge of the project, "I certainly can't argue with the birders. Up to now the shore birds have had a field day. But it's short-term." What Lauppe means is that, for one thing, the plethora of shore birds is a relatively recent development, since the lagoon's shallowness is a direct result of recent (dating back to 1978) winter storms that brought down silt into the creek. For another thing, Lauppe says that if something hadn't been done to dredge out the lagoon, it would have filled in at the eastern end and become uplands, not wetlands. But birders like Guy McCaskie, who is known nationally in birding circles, see the Buena Vista project as yet another example of fish and game's hunting mentality at work, since the chief wildlife benefit will be ducks and fish. "It's been a designated bird sanctuary for years," says McCaskie. "It's absurd. The agency that's supposed to be



Buena Vista Lagoon

protecting the area is destroying it." Lauppe concedes that the lagoon will be attracting different types of birds than it does now, and it will also be attracting fishermen, but his view encompasses all of the lagoons in the county, and his plan is for certain lagoons to

offer habitat for certain birds. For instance, he points out that this biding is underway for a restoration project in San Diego Lagoon in Del Mar, which would reopen it to tidal flows and includes a mudflat area specifically designed for shore birds. "You got a wide range of birds, and they all

need a special piece of land," reasons Lauppe, who's responsible for all the coastal wetlands in the county. "We're looking at a management program that'll cater to each one." —N.M.

Libel To Ryeball

In Rancho Bernardo, controversy is usually defined as a homeowner who covers his roof with brown tiles instead of regulation red. But this spring there was some real news in that bedroom community, as three dissident shareholders of the Bank of Rancho Bernardo tried to win seats on the bank's board of directors. Bank president Ron Carlson and executive vice-president Roger Mann resigned when the rebels appeared close to victory, and the ensuing bank board election was so heated that the state superintendent of banking intervened to assure parliamentary order.

The hometown weekly newspaper — the *Rancho Bernardo Journal* — was there to cover the story. But reporter Frank Mickadeit in fact beat the San Diego daily newspapers' financial reporters with a story about how "dissident" shareholder Wesley Fry and incumbent bank board member Doris Schultz had both previously been directors of Point Loma Savings and Loan, where, according to reporter Mickadeit's industry sources, they had been "involved in a similar power struggle" and had resigned "after it became apparent they couldn't take control to the degree they wanted."

Tough stuff for the *RB Journal*, so before Mickadeit's story was printed, it was screened by *Journal* editors and publisher Duane Spencer. But the editorial guttiness evaporated the day after the appearance of the story, when attorney told *Journal* publisher Spencer they planned to sue for

libel. There followed talk of a retraction. Mickadeit and his editors protested strongly and Mickadeit agreed instead to write another story more fully presenting Fry and Schultz's comments. (Fry was quoted in the original story as denying any power struggle at the Point Loma Savings and Loan; Schultz was unavailable for comment.)

Journal editor Julie Walker counseled publisher Spencer that he should at least play out

more of the twenty-eight-day grace period allowed a publication before printing a retraction, and Mickadeit pleaded that if printed, the notice be headlined "clarification" or "correction." But publisher Spencer charged ahead with a front-page retraction in the next week's paper. It not only apologized for "statements which may have resulted in erroneous and inaccurate implications concerning the

relection" of Schultz and Fry, but carried on about how Fry has "practiced law" for twenty-three years and is well-known in the San Diego legal community, and how Schultz "has resided in Rancho Bernardo for the past ten years and is the owner and operator of Doris J. Schultz Enterprises, Inc."

Mickadeit, upset that his publisher gave Fry and Schultz "twenty inches of free space on the front page," delivered his resignation protesting the paper's "knee-jerk reaction to the demands of a couple of three-piece suits." The next day he took a job at North County's *Coast Dispatch* newspaper. A publisher Spencer, who won't talk about the bank's story, has since hired local media attorney Martin Krumming to advise the *Journal* on future libel problems. —P.K.

Just Keep The Grass And Mow The Wins

With the belated Horton Plaza shopping center under construction, Centre City Development Corporation planners are now concentrating again on Horton Plaza itself, the half-block mini-park that has been a home to transients and local inebriants. The planners' future neutrality on the park's future design; they just want the long proper for its role as the entryway to the Robinson's department store that will face Broadway

on the shopping center's northern perimeter. So the planners have asked nine downtown groups — including the Save Our Heritage Organization and the Chamber of Commerce — what they want in a redesigned plaza. The opinions are seemingly irreconcilable. Frank Curran, former mayor and director of the Central City Association, argues for uprooting the plaza grass (to be replaced with Spanish tile or "simulated concrete") and removing the benches and seats that cause "an impediment to the flow of pedestrian traffic." Curran might also revive his plan to shut off the plaza fountain's water flow and fill its basin with flowers. The city's Historic Sites Board will rally from the other side, urging more grass, plenty of park benches to encourage leisurely lunches, and a working fountain befitting the plaza's status as a historic site. Such grandeur will be needed to offset the "formal, French provincial" architecture of the Robinson's facade, says site board advisor Ron Buckley.

Both sides say they are restricting their public comments so as not to inhibit the soon-to-be-hired architect who must negotiate between the diverse extremes, and they emphasize that they agree the Plaza's underground rest rooms must be closed for good. Curran, in fact, has already begun the search for a fleet of "porta-potties" to be placed at strategic points around the shopping center perimeter. —P.K.



Frank Mickadeit

Bring Your Own Opinions

Where else but in San Diego could a radio talk show host get away with on-air declarations like, "God bless Ronald Reagan!" and "Women should be barefoot, pregnant, and in the kitchen" and "Menachem Begin is a murderer!" And where else would such a man, Dave Dawson by name, be lionized by his listeners and regular callers, and have a huge party thrown in his honor? And on the fourth of July? Face it — the first annual Fourth of July party honoring the man who will say almost anything to elicit callers is actually a reality. Replete with Mayor Hedgecock in attendance.

Rosie the Reticent Lady (Dawson's name for her) is organizing the event at Chollas Lake because she's "a person who follows my intuition and intuition very, very closely," and her instinct was to gather together the dozens of regular callers to Dawson's daily show on KSDD. (She's invited more than one hundred; she thinks 250 might show up.) But the more regulars she talked to, the more it became apparent that Dawson himself should be invited. Naturally, she called him during his talk show and asked him to attend. He accepted.

As word of the party got around, feuding wounds among local Jews began to resurface. Last week somebody called Larry Himmel's radio show (also on KSDD) and indicted those organizing the party as pro-Palestinian and anti-Jew. This sort of thing dates back to Dawson's first weeks here, almost two years ago, when his own anti-Israeli comments and those of his callers led to an outcry among local Jews and repeated calls for his dismissal.

Certainly no one at the party will be accused of not wearing his politics on his sleeve. There will be people like Water Buffalo (real names aren't used on Dawson's show), who is married to an Israeli and says he never perceived Dawson as anti-Semitic. "The program keeps me thinking," explains Water Buffalo, who is a teacher. She calls in two or three times a week, often to correct asinine statements made by kooks about Jews. "He [Dawson] can be off the wall, atrociously controversial. If he holds a mild opinion, he'll state it in an extreme fashion, just to get people to talk. But he admits that."

Mr. Nice Guy — another name given by Dawson — is looking forward to meeting the host in person. He used to call Dawson every day, but has cut back to two or three times a week. Dawson is the only talk show host Mr. Nice Guy has ever called. "I react off impulse," he says. "If I comment on anything that gets me excited... It's important to be able to express your viewpoint and be heard by an audience." Mr. Nice Guy says that it's too bad the state station Dawson is on, and that his views are mellow now. "But



Dave Dawson

there's still the Dawson ingredient of getting people flared up. He's what, an exhibitionist? He says a lot of things he doesn't really mean."

Some people consider Dawson's talent for getting people flared up really to be a conduit for latent hatred. "The right-wingers really eat it all up," says Don of La Mesa. "You never hear a talk show host say 'God bless Ronald Reagan!' Unfortunately, what it's done is stir up hatred. Prejudiced people have found a way to express themselves... Now it's almost impossible to bring up a subject without it getting into racial prejudice." Don of La Mesa isn't sure he'll go to the party because of these overtones.

Other party-goers see the show as something of a celebration of their right to disagree and "it'll be civil with each other." "I cross the board on politics," explains Mary of Ramona. "I'm anti-nuke, a vegetarian, an environmentalist, and I'm Catholic. Dave's taken swipes at all those things." And yet the listeners and callers almost every day, and admits that "I think Dave knows me better than some of my close friends do." She knows that Jews, Catholics, BACs (Born-Again Christians), Chicanos, and Japanese groups have written

to the station in protest, trying to get Dawson fired, but to her that just makes the show more interesting. "The other talk shows — I find them bland indeed. Especially Bill Ballance. *Guns/Blooms*! Himmel: they're catin'!"

—N.M.

That's Classified Information

Tom Studler's Classifiers doesn't look like a threat to San Diego County's largest newspaper. Studler's business occupies two small rooms in a nondescript Old Town office complex and he and his partner answer their own phone calls. Classifiers consists of a single TeleVideo computer and 400 clients, none of whom have paid Studler a cent for his services. So why won't the San Diego *Union* and the *Tribune*, or the *Oceanside Blade-Tribune*, or the *Escondido Times Advocate* let Studler run the sort of ads he'd like to on their pages?

Classifiers is a computerized version of the newspaper classified advertising pages, though it works in reverse. Buyers — those searching for a specific item, from Volkswagens to bed frames — call the Classifiers

number and describe what they want to buy. These wanted items are then listed for no charge in the computer. Sellers then pay Classifiers \$19.95 for a list of these potential buyers culled from the computer. The sellers can call Classifiers any time for a month to get new potential buyers for their items; they then call the buyers directly to negotiate the purchase.

To build up his index of buyers and thus attract the paying sellers, Studler has to advertise Classifiers. He says his investors have raised enough cash for a \$15,000-per-month promotional budget, which now includes full-page ads in the local edition of *TV Guide* (250,000 circulation). But Studler's best source of potential clients is the classified ad pages of the big local dailies. Ideally, he'd like to place small ads under every heading in the papers: under "Appliances" he'd run a blurb reading "Tired of searching the classified ads for a dishwasher?" and in "Autos" it might read "Tired of searching... for a Chrysler?" (One of his promotional flyers includes a premonition-labeled "Newsprint Removal" — no need to soil your hands with classified ads... Call Classifiers.)

None of the aforementioned dailies will let Studler run those

treasure ads, and they only agreed to let him run any ads at all on the classified pages when his attorney pointed out that the refusal to accept such advertising is restraint of trade and violation of antitrust laws. Still, the U.T. *Times-Advocate*, and *Blade-Tribune* place Studler's Classifiers ads in the little-read "Merchandise Services" heading, and always edit out the words "classified ads" so they awkwardly read "Tired of Searching?"

Studler says the newspapers balk because his fledgling computer service is a threat to the estimated \$60 million in annual combined revenues that countywide newspapers reap from their classified ad pages. "I can understand them editing obscene copy or refusing my business if it was a strip joint... but the bottom line is, I'm a threat," Studler says. Sid Hassell, supervisor of the U.T.'s classified ad department, says he's restricted the Classifiers' ad to "Merchandise Services" because all ads must be grouped under their appropriate heading. (A used car can't be advertised in the "Help Wanted" section, despite the seller's preference.) Hassell won't comment on why the Classifiers' ad is edited, though he says Studler's business isn't in competition for the U.T., which last year printed an estimated sixteen million lines of classified ads worth perhaps \$30 million in revenue to the company. "We don't see him as a threat," says Hassell. "Fifteen or twenty years down the line, perhaps, but not now."

Studler figures he's a more timely threat to the *PennySaver*, which prints and mails one million copies of its weekly zoned "shopper" to households throughout the county. The *PennySaver* won't run any of Studler's Classifiers ads, even with editing and placement changes. And Studler says *PennySaver* executives have told him that until he takes them to court, they won't relent.

—P.K.
and Neal Matthews

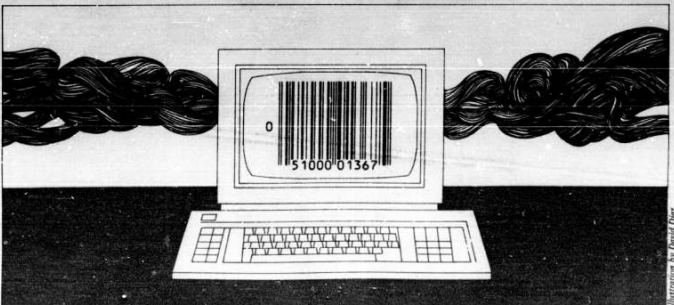


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Is There A Doctor In The Field?

I read with some interest and increasing passion the profile of Ed Guzman, Medevac paramedic ("True Life and Grim Death," June 16). A word from the "other side" is in order. I speak from the experience of nearly eight years of full-time emergency medical practice, spanning the introduction of paramedic service here.

When the concept of paramedic care was introduced, it was in response to an assessment that certain patients were dying unnecessarily before they could get to medical care. Ideally, trained medical teams, including physicians, could respond to scenes of illness or accident to begin care in transit. Costs and staffing problems made the ideal impractical, and so a compromise was struck. We should all remember that paramedic care was and is a compromise.

Mr. Guzman's profile hints that the very sort of patients they were created for, the patient who is on the edge of preventable death, such as a bleeding water skier, are beyond their competence to help. For Mr. Guzman to imply that an emergency physician would ignore blood loss from a

shoulder-level amputation is preposterous on its surface. If he has information that there is routine incompetence among local emergency physicians, he has an obligation to us to come forth with specifics and evidence to support them. If none is forthcoming, then Medevac and Mr. Guzman owe a published apology to all the caring and competent physicians he has maligned with his anonymous charges.

Paramedic care is commonly a cruel hoax. The elderly patient who dies peacefully in his sleep only to be met with fruitless efforts at resuscitation by paramedics in full view of loved ones prolongs their uncertainty, gives false hopes for his survival, which then becomes the physician's dirty job to quash. And then the bill comes.

Mr. Guzman asks, but does not answer, a most crucial question: "What makes you (the paramedic) someone who has had maybe a couple of years of experience, six months' training as a paramedic, what makes you think you could possibly know what a doctor knows?" His lack of response to his own question is quite telling, for simply, he and his professional brothers and sisters are not competent to make that judgment.

Mr. Guzman talks of physicians he cannot trust. I fear that this profile will relegate Mr. Guzman to a growing group of paramedics whom physicians cannot trust. How can they be our eyes and hands in the field if we cannot trust them?

Letters

Please, Lord, if the time comes for me, my loved ones, or my patients to need emergency care, deliver me from those whose egos require for gratification life-or-death control over another.

Spare me from those who laugh about their "kill lists" for whatever reason. When that time comes, I, like many of my colleagues and their patients, will call Harrison's.
Joseph Jackson, M.D.
La Mesa

A Facility For These Things

On behalf of Medevac, Inc., and all our paramedics, I am writing personally to convey our serious concern over a recent article by Scott La Foe in the Reader ("True Life and Grim Death," June 16). The report implied that our paramedics do not treat all hospitals, physicians, and emergency facilities equitably and in accordance with the policies of both our company and the city and county of San Diego — policies that are established with the full evaluation and review of the local medical community.

It is Medevac's practice that patients will be transported by us to the nearest appropriate facility. In many cases, the identification of that facility must be made quickly and with the full knowledge and concurrence of the physician or

nurse directing our activities in the field by radio. It is for this reason that we are extremely thorough in our training of all paramedics, and that the base-station hospitals in our community are equally thorough in ensuring the qualifications of the physician and nursing staffs in the hospital. The effectiveness of this training gives us confidence that our personnel will respond appropriately in emergency situations, and make the correct decision regarding patient transportation.

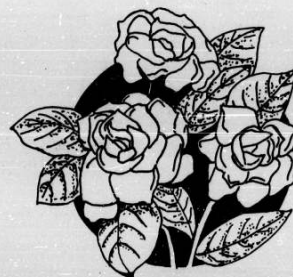
It is my hope that this letter will clarify the unfortunate impression created by the recent article in the Reader. We look forward to continuing the long-standing and excellent relationship between our company, our paramedics, and the medical community that has provided San Diego with the finest patient transportation and life-support services possible.
David M. Thorne, President
Medevac, Inc.

Pack Of Lifesavers

In the June 16 issue of the Reader a very interesting article titled "True Life and Grim Death" was very seriously read by many of us who are medical professionals in the county of San Diego. This subject of death is very difficult for most of us to cope with. Externally we attempt to hide our emotions for fear they may interfere with the job at hand — that is, to fight death to the very end and no matter what the circumstances may be. After all, our job is to save lives indiscriminately.
At one time or another we may lose a dear one, and it affects us tremendously. Someday we may be in the same position as those of our patient's grieving family.
(continued on page 23)

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I would like to be a professional basketball player but I'm only five feet, eight inches tall. What do you know about the experimental drugs being used to help people grow taller? Are they being used just on younger people or can adults obtain treatment? I would like to be six feet eleven or taller if possible.

Peter Thomas
Hillcrest

I hate to be the one to break it to you, Peter, but you're finished. Washed up. Useless. You'll never make the NBA, pal. Sure, there are professionals who are less than six feet tall. Charlie Criss, who played with the Clippers briefly, is about five seven. Tiny Archibald with the Celtics is about five ten. And Calvin Murphy is a star with Houston, despite his five nine stature. But these shrimps are the great exceptions in a league where even the guards are usually six and a half feet above sea level. Why don't you consider becoming an agent? You could live the hoop game vicariously and still derive a sizable income from the sport.

You see, Pete, you'll never be six eleven, no matter how many drugs you take. Once you reach sexual maturity and the growth centers in your bones fuse, you're as close to looking like Bill Walton in the eye as you'll get. Those experimental drugs you ask about are actually growth hormones secreted by the pituitary gland (and which now can be manufactured by bacteria into which the appropriate human genetic material has been placed). Growth hormones are used to treat very short people, those four and a half feet or less, who have hormone deficiencies and who have not yet reached sexual maturity. If this treatment is given early enough, these folks can reach normal heights. But the hormones are far too valuable to waste on ridiculous



Illustration by Rick Conroy

requests such as yours (interestingly, one out of an estimated four to five thousand people suffer some form of growth hormone deficiency). Also, a condition known as acromegaly can result from excessive hormones given after bones stop growing; symptoms include abnormal growth of hands, feet, and facial features. And think about it: If you were six eleven, you'd be stuck with all those inane tall jokes after your career was over. Is it worth 200 thousand a year to be stared at all the time? Hmm. Well, at five eight, at least you shouldn't be the butt of a lot of inane short jokes.

Dear Matthew Alice:
I've been living in Bridgeport for eight years and I drive over the bridge at least once a day. Just recently I've noticed these

little brown squiggles and numbers on the signs on either side of the signals directly over the lanes at the toll booth plaza. These numbers are always changing, and I can't figure out exactly what they could mean. Can you?

Elizabeth Pigeon
Coronado
I'm sure you're a nice person, Lizzie, so I'll try to refrain from making any comments about your woefully feeble powers of observation. (Quick. What color are your husband's eyes? How about the American flag?) Anyone can see that the flashing numbers refer to the vehicles passing through the toll gates. No, they don't correspond (exactly) to the number of wheels, or axles, or passengers. Each vehicle is assigned a code number based on the type of transaction that takes place at

the booth. There are fifteen possible entries the toll collector can punch up on his register, and that code number then appears in red on the sign above the traffic lane — note this, Ms. Pigeon — on both sides of the canopy. When the number four appears, an auto has just passed through; number fifteen indicates a motorcycle; thirteen is a vehicle paying by carpool book; fourteen is a carpool ticket; and eight through twelve are trucks, coded according to the number of axles. A squiggly backwards 5 lights up green when the register is first turned on, to indicate that the booth is in operation; it also glows when a charge transaction takes place, to signal that no money is being received. If the light stays on, as it did over one booth this past weekend when I visited the bridge, then there are mechanical problems with the register.

The purpose of the flashing numbers is one of security. Toll collectors are always being spied upon — "monitored" is the word bridge officials use — and the lighted codes indicate to the monitors how much money should be taken in by the collector, based on the type and number of transactions. (The signs are visible both from the administration office and the "secret" spy structure to the east of the toll gates). Officials would not tell me why there is more than one backwards 5. Apparently the information, if revealed, would jeopardize the security system they have so elaborately constructed. My guess is that if all three 5s light up at once on a sign, sirens and bells begin sounding and quarters start spilling out into the traffic lanes.

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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THE INSIDE STORY

BY PAUL KRUEGER

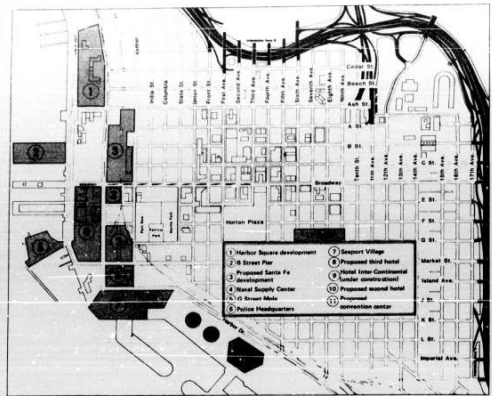
DISCUSSION OF THE SAN DIEGO UNIFIED PORT District's plan to finance a Navy Field convention center revolves around what the city, and perhaps taxpayers, will gain from the proposal. But there's been little talk of what the port district and its director, Don Nay, will get from the deal. First, the port can protect its \$80 million cash surplus from being usurped by the state treasury (as state tidelands revenue, the port's bank accounts are theoretically available for other state projects) and the port's figures show its \$95 million convention center investment will be paid back in ten years.

Better yet, the port district gets back from the city the two-block parcel of land on Market Street and Harbor Drive that now houses police department headquarters. Port director Nay has been after this prime piece of land for a decade; he once offered to move his staff out of the port's current Pacific Highway headquarters, turn that building over to the police department, and build a new port district office building — all to regain the Harbor Drive parcel. Nay

has always wanted that land for a second Seaport Village-type commercial development, which would yield handsome lease revenues for the port. (Seaport Village developers currently pay the port about \$50,000 in monthly lease fees.)

A new Navy Field convention center and its accompanying hotels and restaurants would also intensify pressure on the Navy to abandon its supply headquarters buildings on Harbor Drive at the foot of Broadway. To the south of the Navy buildings, the port district would control the G Street Mole development, Seaport Village, a sister project on the police department land, and the new convention center with its hotels and restaurants.

Squeezing the Navy from the north would be the B Street Pier development, a series of office towers and shops developed along Pacific Highway by Santa Fe Industries, and the Harbor Square hotel/shopping complex planned for the County Administration Center parking lots along Harbor Drive between Ash and Grape streets. Port district spokesman Bill



Dick says his bosses would "never attempt to pressure the Navy" to abandon their waterfront parcels (which yield no revenue for the port) but says wistfully that "it's certainly an extremely valuable property."

Finally, contributing to a \$400 million convention center/hotel/tourist complex on Navy Field would set Nay above Centre City

Development Corporation boss Jerry Trimble as downtown's master-builder. Trimble had previously spoken highly of El Cortez Hill as a convention center site, but as Trimble saw the port district's appealing and seemingly unobtainable Navy Field proposal come together, he began calling Nay to request CCDC involvement in the effort. Until recently, Nay had not returned Trimble's phone

calls.

All the news from the Channel 8 newroom: reporter Gene Cubison's June 17 resignation may be just the first of several over the summer months as reporters react to an announcement that convicted child molester Mac Heald may return to the station next month. Cubison, a former

San Diego Union reporter, isn't talking about why he quit, but former colleagues say Cubison's departure was prompted by a thirty-minute newroom meeting held June 15. In that meeting, Channel 8's fifty-person news staff heard its boss, Jim Holtzman, confirm that Heald would be named executive producer of the station's newscasts should he be granted probation at his July 27 sentencing. "Gene [Cubison] can get a job anywhere in town," says one news personality. "Lots of us would like to do what he did, but we don't have that guarantee."

Holtzman has stood behind Heald since the former reporter/producer was indicted last year on charges that, while posing as a doctor, he molested

a seven-year-old Los Angeles youth. Heald was allowed to continue working at the station as a news writer while awaiting a hearing; he was fired after a judge ruled that he was guilty. Holtzman and Heald "are extremely close friends," says one Channel 8 reporter, noting that Holtzman has "tremendous respect for Mac's talent." Holtzman last month submitted a letter of resignation but then recanted in part because Channel 8 management agreed to reconsider the possibility of Heald's return.

Several staffers say Holtzman could have contained staff emotions by promising that Heald, if given probation, would be rehired as a news writer or in some other low-level position. One on-air

personality said some of his colleagues would find it difficult to accept Heald's return as executive producer, the number-two newroom job. "The question everyone's asking is how this guy, a convicted felon who has admitted his bad judgment, could be put in charge of the newroom operation, where judgment is everything," Holtzman counters that "if you took a poll of staff, one-half would not be upset with Mac's return." His language was tougher during the thirty-minute staff meeting, which he closed by telling his employees that they can "like it, lump it, or leave. And there's the door."

While praising Holtzman as the genius behind Channel 8's dominant position in the local

news market the hired all on-air personalities, including Ted Leiner, Alvin Ross, and Michael Tuck, staffers say Holtzman is also unable to deal with his employees. "He can lure them and fire them, but not relate to them," says one reporter. Holtzman has become more insular since the Heald incident (shortly after Heald's arrest, Holtzman covered his office windows with blinds) and staffers worry that he has underestimated the possible public reaction to Heald's return. Newroom sources, for example, say that Police Chief Bill Kolderer expressed disbelief to a staffer that the station could air segments critical of Kolderer's decision to retain controversial officers while at the same time rehiring Heald.

Cubison is the only staff member to resign so far, but management at another station says it received "several" phone calls from Channel 8 reporters who were "obviously fishing for a job." A similar streak of job hunting involving reporters, cameramen, and technicians occurred last winter when the Heald hearing was under way in Los Angeles. And competing news directors say the emotional atmosphere inside the Channel 8 newroom is beginning to spill over to the on-air product. "It's too early for viewers to see, but we can see a tenseness on the show," says one competing news executive. "You can tell that [anchorman Marty] Levin is unhappy... [Loren] Nannarrow and [Reid] Galin show it, too."



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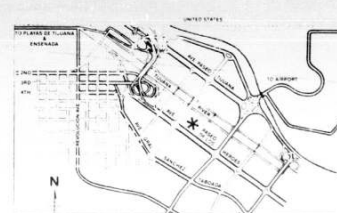
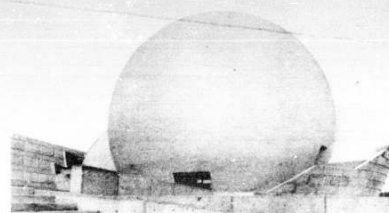
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electronic dialogue

some of the largest multinational corporations who are linked to one another with electronic terminals. How do you go from sensitivity groups to this? Farson says the distance between them isn't all that far. In a sense it's where we've all gone, or are going. Farson says something more. The work WBSI is doing today, he says, isn't essentially all that different from what it was doing in the Sixties. Indeed there's even one superficial similarity between the WBSI of then and now. Today when you walk into WBSI's quarters on Silverado Street, you find the same excitement that veterans of the early WBSI reminisce about. Today, as they did fifteen years ago, people at WBSI betray the glee that

comes with learning something really new.

On the other hand, these days it's a lot harder to see the thing which is sparking the intellectual ferment. For the last year and a half, WBSI's main project has been running a school. To date, twenty-six pupils have enrolled, paying almost \$25,000 each for the two-year program. It's a highbrow student body, including corporate types such as the general manager of one of Westinghouse's divisions and a vice president of the Digital Equipment Company. Big corporations haven't been the only source of students; there's also the president of Mills College, a Los Angeles city councilman, an assistant secretary of commerce.

One of the things that make the project hard to grasp is that these students and their teachers gather together in La Jolla only for a week every six months. The rest of the time the educators "lecture" and the students "discuss" the material over a network of computers. It's a form of communication known as "computer teleconferencing," and WBSI boasts that no one else in the world to date is using teleconferencing to operate a school.

Thus, neither the teachers nor the pupils are to be found at the building on Silverado. You see a number of computer terminals on the WBSI staff members' desks. But you don't see those staff members hunched over their terminals simultaneously. Just as the teleconferencing medium obviates the need for a group of students to gather in the same place, it also obviates the need for a group of teachers to meet at the same moment in time.

WBSI's teleconferencing system is a network of computers connected in the world's largest, most complex, and most expensive system of its kind. It's a network of

the network. Instead, students and staff members and teachers in WBSI's school tune into the ongoing discussions whenever each individual person feels like it; many of the busy executives join in during the wee hours of the morning.

Other educational programs for top executives do exist; Harvard, MIT, and Stanford offer them, for example. But Farson says virtually all those programs concentrate on honing very specialized skills such as financial analysis, marketing, and other management techniques. In contrast, Farson began WBSI's school with a radically different premise—namely, that top managers deal with such a broad range of complex issues that they don't need to be better technocrats. Instead, they need to be smarter human beings, or, put slightly differently, better leaders. Farson's premise was that instead of training what best creates leadership is "true" education, which Farson sees including a perspective on history, an appreciation for the social, economic, and technological context in which decisions are made, a concern for fundamental values, and an ability to think in terms of systems. To try to teach these things, Farson and the school staff have corralled not only management consultants, but also a stimulating mix of other world experts: anthropologists, philosophers, futurists, even a climatologist. To see people in turn have directed the computerized "conferences" to such topics as the development of nuclear weapons, the impact of technology on society, nineteenth-century industrialism.

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WBSI's teleconferencing system is a network of computers connected in the world's largest, most complex, and most expensive system of its kind. It's a network of

teleconferencing or "the notion that executives were getting into trouble because of the narrowly analytical education they were getting from the business schools," he contends. WBSI's innovation was simply to combine several concepts. Farson further argues that he never has viewed the creation of the school as any kind of sellout to the service of corporate America. "That's where the power is," he states animatedly, adding that he personally has always had a strong interest in the problem of educating executives.

He is disarming; in fact, I find it hard to imagine Farson failing to sound convincing on any subject. I must have heard the word "charisma" applied to him by half a dozen people. Part of that quality must spring from his personal appearance. He's a big man with the chiseled features of a movie star; though he's fifty-six, it's still easy to understand why he has despaired on occasion that his good looks handicap him, make him look too slick. Beyond the physical gifts, he projects other blessings: a candor, a directness, an obvious, broad intelligence which has led him to a wide range of interests over the years.

In fact, the breadth of his interests somewhat diffuses his statement about always having been interested in executive education. At various times over the years, Farson has been a civic activist, the dean of a school of design, a champion of "children's liberation," the president of the Esalen Institute at Big Sur. If he were to start a time-traveling company, five years from now and declare that he'd always been interested in recent resurrection, it wouldn't surprise me.

But recently his interest in education has become more focused. He

far as his degree in psychology. Raised in the L. A. area, Farson in 1955 obtained his doctorate from the University of Chicago, and it was there that he first met Carl Rogers, the towering figure of modern psychology who did much to remove the sacrosanct aura that had built up around the concept of therapy. Rogers and his followers moved away from an emphasis on diagnosis and toward a process of counseling the patient. Rogers also was one of the first people to write about and make sense of the studies of group interactions which other people began in the late 1940s. Farson says Rogers popularized the notion of group therapy (which since has become commonplace) and he also added the notion that the individuals within a therapeutic group have the power to heal themselves without the aid of a professional "healer."

He filled young Farson with inspiration, and when Farson finally began practicing in San Diego as a psychotherapist in 1957, he eagerly used the novel, and still relatively unknown, group structure. He also stayed in touch with Rogers and in the spring of 1958 Farson helped to organize a psychological workshop which started Farson's mentor as one of the workshop leaders.

Held in Ojai, California, that event produced a fortunate encounter indeed. One of the participants was a retired physicist named Paul Lloyd. Heir to a family that had owned a major stake in the Ventura oil fields, Lloyd had retired to a vast estate ranch in Rancho Santa Fe, where his interest had turned to psychology. He attended the workshop specifically to meet Rogers, and he came away dazzled by the experience. When Lloyd returned to San Diego, he looked up Farson and

began talking to him about underwriting another such workshop. But Farson had another vision for how Lloyd's largesse might be directed. Farson and a young sociologist from San Diego State named Wayman (Bud) Crow had already begun dreaming about setting up a private, nonprofit, interdisciplinary institute dedicated to doing research in the social sciences. Lloyd liked the idea and WBSI was born in late 1958, within months Lloyd had donated to the fledgling institute 200 prime acres of the Rancho Santa Fe property (which was worth about \$1500 per acre).

Despite that bounty, the institute's first two years brought a trying scramble for outside funding, but a breakthrough finally came in 1961, when the Office of Naval Research awarded WBSI \$23,000 to study "the predictability of leadership." To do this, WBSI organized twenty-seven different groups of San Diegans, with five people per group. Farson says the WBSI staffers told one arbitrarily selected person in each group to try to maximize his or her power over the other members; they told another person in each group to try to minimize his or her influence. Farson says the surprise was how easily the "leaders" thus tapped were able to increase their control over the others even though they weren't told specifically how to do so, a conclusion which WBSI reported back to the Navy.

For WBSI it was the start of a long series of studies on group dynamics, in particular the question of whether psychological therapy groups needed professional leaders. First WBSI staffers observed leaderless groups from behind one-way mirrors (sending in help if the group members pushed a

Continued on page 17

Terry, Please add John Diebold to C705, foreign technology. Thanks.

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KEYS/CROSSTALK/
A: 27853

Thanks, Terry, for the suggestion. I'll try +SSN28 and let you know what happens. . . . I should report to you what Neil Roberts said when his technical suggestion didn't work! Just a moment, please...

811.02 and 1.03.
991-
1Harlan,
21

351 gave a call to Microstuf. They confirmed that you are following the 4ccorrect procedure for transferring files on-line. They also mentioned that there have been reported problems with the CROSSTALK version 1.04. Missing the REAd command. Could you check to see which version of 7/CROSSTALK you are using? There were no problems with versions 1.0, 811.02 and 1.05.
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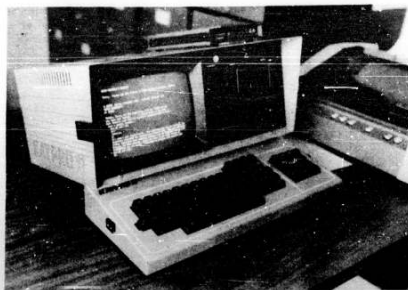


David Leonide, Bob McAndrews

electronic dialogue

(continued from page 1)
buzzers. Later WBSI compared groups with and without leaders. Ultimately WBSI personnel set up about a dozen "self-directed" encounter groups in communities all over San Diego. As a model, the leaderless groups could tune in on a Farson-directed group whose turbulent encounters were televised over Channel 10 every Sunday afternoon. Watching the TV group "kind of gave you permission in your group to be angry, to cry, to laugh, to love," recalls one volunteer who assisted with the experiments. Farson says these community groups generally reported great satisfaction with their group experiences.

At the same time that the group therapy research was increasing, the military establishment continued to throw various projects WBSI's way, and one of the most memorable led the young institute into another research frontier known as "simulations." In essence, these were elaborate games played for a specific purpose. In the case of one study funded by the Navy, the purpose was to research the question of what happens to international relations whenever one country gains military invulnerability. To answer that, WBSI designed a series of two-week-long sessions. Each such simulation



featured five different "countries" and a "god" from WBSI who directed the action. Four or five Navy recruits constituted each "country" (and only one of the countries was militarily invulnerable). The interactions between these simulated nations took place at the Naval Training Center on Point Loma. "They would write notes to one another and form alliances. Each country would send a representative to a 'UN.' They would do economic trading," recalls Carol Harrington, who today is a practicing psychotherapist in Solana Beach. Back in 1963 she worked as a volunteer staff member; her job was producing the "newspaper" which every few

hours delivered emergency bulletins to the global actors. Harrington says it's difficult to convey how intensely engrossing the action was. "We'd do it all day long from nine to five, Monday through Friday," she recalls. "It was very interesting. I loved it!" The simulated worlds became so real that Harrington recalls her reaction one day in November when the group was told President Kennedy had just been assassinated. "My first reaction was they were just trying to mess up our game with false information," she marvels. Another telling moment came in one session where "Omni," the invulnerable country, had just an-

ihilated the world. Harrington says after the momentary exhilaration of their conquest, the Omni team members experienced a startling feeling of deflation. "All of a sudden, the reaction was, 'Gosh, what do we do now?'" And it turned out the only thing they could do was to do just what we (the U.S.) had done after the Second World War, which was to help out the guys they had just beaten. "Cause otherwise the game couldn't go on." The overall conclusion which WBSI reported to the Navy was that when one country possesses military invulnerability, it was less likely to be attacked but more likely to initiate an aggressive action.

The results of that study brought good things for the La Jolla institute, even if they may have boded poorly for world peace. Other simulation grants followed. The U.S. Joint Chiefs of Staff had WBSI try to predict what kinds of events escalate or deter war; the civil defense office wanted models to help plan for whatever population might be left after a nuclear conflagration. Later, the military simulations gave way to research on the use of simulations in San Diego County schools as an educational tool.

The institute's work with the games lent it national stature; only one or two other organizations were trying to use them as education tools at the time. And another event in the early Sixties brought WBSI to the attention of behaviorist intellectuals nationwide. In September of 1963, Carl Rogers moved from the University of Wisconsin

to La Jolla to take a position as one of WBSI's "resident fellows." Enthroned on the staff, Rogers continued his research and experiments with group therapy. Furthermore, his strong presence significantly altered the institute's personality, several of those who were present consented. Added to Farson's pre-existing interest in groups, Rogers and the coterie of disciples who soon flocked to him tipped the balance of power at WBSI toward groupism; some argue that the subtle shift in the balance of power which began with Rogers' arrival ultimately led to the schism which was to rent WBSI five years later.

But if that's true (and the Rogersians doubtless would debate it), then few of the first consequences were evident in those few years after Rogers' arrival. On the con-

trary, between 1946 and 1967, life at WBSI began bubbling like some aromatic bouillabaisse. Enticed in part by Rogers' presence, several other luminaries (psychologist Abraham Maslow, theologian Paul Tillich, semanticist S. I. Hayakawa, and philosopher Abraham Kaplan), visited the La Jolla institute. During that period, Farson and Rogers undertook the encounter-group videotaping sessions which later became an Academy Award-winning documentary. In early 1967, WBSI won a whopping \$250,000 grant to study the effects of the War on Poverty program among San Diego aid recipients, a gigantic undertaking which ballooned the staff up to seventy-five people. Ever present in the background, kindly, gentle Paul Lloyd, the physicist-cum-pop-psych-convert, labored at developing

an entirely new branch of mathematically noted logic designed to describe the seeming paradoxes of human relationships.

"New things were always happening there... and there was a sense of bettering the world," recalls one veteran. Once the grant money really began rolling in, "We all felt invincible," recalls one of the staff psychologists from that time, who adds, "The mood in the country was that the dominant problem which would be facing us was how to spend our leisure time, not how to make a living. People just weren't that concerned about money."

After Rogers' arrival at WBSI, the institute's own organizational structure soon turned unorthodox, to say the least. Nurtured by the Rogerian group ideology, the WBSI management be-

came almost completely democratized. "We'd sit in a room with thirty to forty people and try to make decisions," recalls psychologist Garry Shirts, who ran the simulation studies. Shirts says, "Everyone was included: the secretaries, the gardeners. And it took hours and hours and hours. It was like, 'Do you like this letterhead?'" "No, I don't like that letterhead. And people cried and you shared your feelings with them and tried to be close."

Looking back, Shirts still sees some value to the arrangement. When an organization strives for democratic consensus in its decision making, it might take ages to reach any decisions, "but once you reach them, they can be implemented with great speed," Shirts points out. Other WBSI alumni remember the sessions less kindly. (continued on page 14)

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electronic dialogue

(continued from page 12)
"They were agonizing, absolutely agonizing," one administrator says, recalling how the most trivial matters would consume as much time as crucial ones. "We'd lock the doors and ignore the phone, and it just used to drive me crazy. I'd say, 'But I've got to get back to those phones! And I've got so much to do.'" In turn the true believers would reassure her that eventually she would get the point. "But I never understood the group process," she says. "I never understood why we were doing this."

By the end of the 1960s, the two threads that had always run through the institute had become so distinct that many people today recall WBSI as almost like two separate institutes. One, dominated by Rogers, revolved around the subjective, highly personal group therapy work, while the other led by Crow was concerned with sociological research projects much broader in scope and much more rigorously scientific in structure. Increasing the native tension between the two was the common perception that the sociologists were bringing in most of the institute's income, yet the psychologists were spending far more than their share of it.

Also, the inherent personality differences between WBSI's leaders eventually deepened into real conflict, perhaps exacerbated by the professional differences. Bud Crow's hard-nosed scientific skepticism had always clashed with the Rogerians' almost religious faith in group therapy. "Bud Crow was one of the only people who

stood up to Carl Rogers," one former staffer recalls. A different problem surfaced between Crow and Farson; the simple personality differences between two men evolved over the years into subtle but ineluctable sore spots. Farson today calls Crow "a brilliant social psychologist" who always combined tenacity and inventiveness in his solid approaches to research. But Crow lacked Farson's flamboyant charisma. "I got all the attention," Farson acknowledges with a mixture of sadness and resignation. "I really did. . . . I not only had the title [of "director"] but I had the reputation. I got credit for things that I didn't deserve credit for." Farson recalls how when *San Diego Magazine* did a cover story on WBSI in 1967, it took photographs of the three founders (Farson, Crow, and Paul Lloyd) down at the beach. But when the photographs didn't turn out, the magazine wanted to use a shot of the handsome Farson alone. "And Bud and Paul just about died," Farson says. "It was one of those things."

Farson also says the story of WBSI's great schism is "a real *Rashomon*"—depending on who you talk to, you get a vastly different story. With that caveat, Farson says his memory of the traumatic event comes against the backdrop of revolt which was sweeping through all of American society in 1968. "There was a lot of restlessness in every organization, and we didn't escape that at the institute. There was a lot of antipathy toward the three of us [Crow, Farson, and Lloyd] who started the institute. It was felt we had a stranglehold on the place." Today Farson thinks that's a joke; he says he's since seen enough of other organizations to know what a real stranglehold is like. Nevertheless Far-

son says Carl Rogers and his followers used the democratic forums to press the three founders to relinquish their authority to a committee. "I acquiesced," Farson says, "and I pressed Paul and Bud to do it, too. It's probably the dumbest thing I ever did in my life. But . . ." he shrugs, "I did it."

Yet the arrangement didn't last long before Farson knew he detested it. And simultaneous events presented him with a seductive alternative. Warren Avis, the rent-a-car king, had begun coaxing Farson to come to Beverly Hills and start a rival to WBSI in exchange for three times as much money and a piece of the action, and Farson brimmed with confidence that he could repeat his La Jolla success. At the same time, Farson and his wife had become friends with actress Jennifer Jones and had begun socializing with her glittering Hollywood set. "So there was a lot of pull to go," Farson says. And yet he didn't want to leave. He claims he never doubted for a moment that at WBSI he had "the best job in the social sciences."

So he went before the committee of young post-doctoral candidates who had assumed power, and Farson says he told them, "I've got this offer. I'd rather be director of the institute [WBSI]. But I want to be director. I don't want to be a member of some triumvirate that I have to worry about all the time." He then walked out of the meeting while the group deliberated. "Carl Rogers then came up to talk to me and said, 'Dick, look, we can't give that to you. But if you stick around, someday it will come to you.' Well, that just wasn't good enough."

Farson departed in the summer of 1968, leaving WBSI under the direction of Paul Lloyd, who was to oversee

one operating group run by Crow, and one run by Rogers. But that plan failed almost immediately. A few months after Farson left, Rogers and his disciples broke away to form their own organization, the Center for Studies of the Person, located in the quarters on Torrey Pines Road that WBSI had occupied in the early 1960s. In the absence of Farson and Rogers, the Bud Crow era of WBSI dawned.

At the time of the split, Crow was in the midst of the giant War on Poverty study, and the additional government grants which he won over the next few years all supported similar projects: sweeping social inquiries broad in scope, activist in tone. Crow wanted his work to change society. One million-dollar grant backed a study to find ways to rehabilitate hard-core criminal offenders; another study examined the lives of elderly downtown residents. One program reportedly elevated the reading scores of minority children to normal for at least two consecutive years.

But by 1976, despite some successful and attention-getting programs, thunderheads once again had begun to appear on WBSI's horizon: the big grant money was growing increasingly elusive. Although Crow had built the institute back up to a staff of thirty to thirty-five, by 1977 financial pressure forced him to begin a long series of layoffs.

Crow sympathizers cite a number of factors which contributed to the decline. During Crow's tenure, the economy had bogged down into persistent recession. By the last third of the decade, those "Great Society"-style social welfare monies dried to a trickle. And by the Seventies, thousands of nonprofit research or-

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electronic dialogue

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organizations had sprung up to compete with WBSI. Facing those grim realities, Crow and his few remaining assistants tried to develop other private funding sources. "We had drawers and drawers of proposals," one stalwart from that period says. "But nothing worked."

To bring in some money, the institute rented out an increasing share of the building on Silverado Street (which Lloyd had purchased), but still WBSI avoided bankruptcy only through continued aid from the ever-generous Lloyd. The crisis did not escape Dick Farson's attention. After

leaving in 1968, Farson's proposed venture with the rent-a-car entrepreneur never materialized. Instead, Farson had become dean of the school of design at the brand-new California Institute of the Arts in Valencia. From there he had gone on to command the Esalen Institute in Big Sur, and thence to San Francisco's Sausalito Institute. Yet in each of those glamorous posts, Farson claims he nonetheless longed to be back in La Jolla. "Two weeks after I left the institute in 1968, I wished I hadn't done it." From time to time he'd put out feelers about returning, and although he'd gotten no encouragement, Farson continued throughout the Seventies to work as chairman of WBSI's board of directors.

So Farson knew all about WBSI's money problems. He says he never

would have tried to muscle his way back into the organization, though, had it not been for something Crow initiated. Farson says one night in 1979 he had come down to San Diego from the Bay Area for a meeting of WBSI's board of directors, and was staying at Crow's house in Rancho Santa Fe. That night the two men sat up late reminiscing. Farson finally made a move to retire for the night, but suddenly Crow announced, "You know, we're going to have to figure out some way to get you back." There's still a note of delight in Farson's voice when he recounts his reaction. "I said, 'Well, Jesus Christ, Bud, that's big of you.' Because I knew how hard it was for him to say it to me. I said, 'Whether anything ever happens, I do appreciate that you said it.' I went to bed very excited, thinking maybe I was going to

be able to return. At the time I thought, 'We could put the old team back together.' Because Paul was still alive and I was still chairman. I could come in and be the person to help program development."

Farson left the next morning without seeing Crow, but he dropped him a note within days. He heard nothing, and began to fear that Crow had had sober second thoughts. When he persisted, he says Crow finally blurted out that if Farson came back, Farson would have to drop his chairmanship and work as an employee. "It just stunned me," Farson reveals.

Farson says he reacted by resigning himself once and for all never to return to the institute staff. "But I thought, 'At least I'm going to start acting like a real board chairman.'" He wrote a letter suggesting possible new direc-

tions for WBSI and a change in some of Crow's key employees. Instead of responding to the letter, however, Crow simply canceled the upcoming board meeting. "Now, I was chairman of the board," Farson says. "You don't do that without checking with the chairman of the board. That made me so angry, I can't tell you. So I set in motion an effort to re-enter the institute, to force my way back in." Farson says he realized he had never in his life fought for anything. Yet at the next board meeting he battled to reclaim his institutional baby, and the vote went three-to-two in his favor. (Bud Crow and current chamber of commerce president Lee Grissom voted against; Farson, Andrew Kay of KAYPRO computers, and entrepreneur Raoul Marquis voted in favor.)

This occurred in August of 1979,

and Farson says he spent the next few months developing a plan that called for Crow to remain at WBSI as president. "There was no question in my mind that he would stay. I wanted him to stay. I didn't ever see him moving out." Nevertheless, at the end of November Crow resigned. Farson claims the resignation was "really an effort to force another confrontation, but this time I had my ducks in order. They [the other board members] were even mad at him for doing that." (Crow, who has since moved to Wyoming, asserts that his resignation was not an attempt to change what had taken place. He says he asked Farson to resign the chairmanship to avoid any leadership struggle, and that he resigned for precisely the same reason when the board selected Farson to be leader.)

Farson had made it home again. But he was hardly home free. WBSI had no income and no prospects for any. Firing everyone except for a part-time bookkeeper and the one administrator who'd stuck it out through both the Rogers and the Crow eras, Farson scrambled for ideas. He got a contract to produce a one-hour television program on mental health for the state department of mental health. He toyed with the idea of starting a transborder studies center. And then one night he hit upon the idea of the computerized management training school.

Here was a project with the potential not only to face WBSI from the two-bit grant treadmill, but also to launch it once again into virgin research territory. Here, he felt confident, was a project on which it was worth gambling WBSI's entire

existence. And that, essentially, is what Farson has done. In April of 1981, the trustees sold the building on Silverado Street to obtain the seed money for the "School of Management and Strategic Studies." (Philanthropist Paul Lloyd had by then been overcome with illness; he died that spring.) The sale of the building brought in \$1,275,000 (plus an agreement that WBSI would continue to occupy about a quarter of the building as a tenant).

It took Farson more than a year from the time of its conception to organize the school. Today it works roughly like this: Every new student receives a computer terminal (included in the \$24,800 cost of the two-year program) and when he leaves one of the week-long biannual meetings in La

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Although it's easy to state the general topics of the school discussions, it's very difficult to convey more precisely what the WBSI students and teachers say. Even though WBSI possesses a written transcript of each one of the discussions, the transcripts are far too convoluted for a brief excerpt to make any sense. "They're like long, thoughtful conversations," says one of the staff members. "You talk and talk and every once in a while someone says something that really grabs you and turns your head around."

Given the difficulties of explaining the mechanics of the school's operation, WBSI's sales pitch instead emphasizes the "message" of the school (i.e., developing leadership) more than it does the teleconferencing

medium. Reading the brochures, one does not hear any frivolous whisper to play with a wondrous new toy. Yes, yes, we use the new technology, the brochures state — but for pragmatic reasons. The brochures argue that teleconferencing allows WBSI's program to avoid a hidden pitfall of on-campus programs. When the technology, the brochures state — but for pragmatic reasons. The brochures argue that teleconferencing allows WBSI's program to avoid a hidden pitfall of on-campus programs. When the technology, the brochures state — but for pragmatic reasons. The brochures argue that teleconferencing allows WBSI's program to avoid a hidden pitfall of on-campus programs.

To date, that approach has enjoyed only mixed success. The school has twenty-six pupils at the moment, and a new "semester" is about to begin July 16. Twenty to twenty-five new students are expected to attend. Bob McAndrews, the man whom Farnson hired to run the school, says twenty-four additional enrollees would finally enable the school to cover its operating expenses. Still, even fifty students is only about half of what WBSI hoped to have by now; as a result, the school hasn't yet earned back its development money.

On the other hand, the enrollment figures are not the only indication of how Farnson's gamble is faring. A far more encouraging sign is the fact that not one of the twenty-six executives who have signed up has dropped out of the program. McAndrews can press a few buttons on his keyboard and tell exactly how much of all the lectures and discussion each individual student has read, and thus he knows that although many of the twenty-six have participated unremittingly (some fanatically), he also knows that a few of their number have stopped tuning in at all. WBSI fully expected these individuals also to stop paying the costly tuition — and yet to date they've each heartily insisted that they want to continue their enrollment. "This is a genuine surprise," says another of the school's administrators. He says, "What I've come to realize is that the school represents to them exactly what

we'd hoped it would: access to power." They feel even if they haven't fulfilled the potential, they still have the power to talk to lots of people like Stewart Brand and Herman Kahn and Kai Lee.

Brand (the Whole Earth Catalog publisher) and futurist Kahn and environmentalist Lee are among those who've accepted teaching assignments at WBSI's school in the last year and a half. Virtually all the school's teachers, in fact, have boasted extraordinary credentials. And yet that faculty has been recruited with "amazing ease," according to McAndrews. (The monetary rewards are far from overwhelming. Each instructor receives about \$4500 for his six-month term, plus operating expenses for the computer equipment he is loaned.) He says only a handful of the people he has sought have turned him down: Robert McNamara, Volvo chief executive officer Pehr Gyllenhammar, Sahara Okita (one of the men credited with Japan's reindustrialization after the Second World War). McAndrews also is confident that, before long, the school will win such superstars. They'll sign up to teach at this upstart school in San Diego because they won't be able to resist learning about this new medium.

For it's this — the computer teleconferencing — that lies at the heart of what has Farnson and the institute so amazed. Despite the nonchalance with which the school's catalogue describes the computerized educational network, it isn't the content that has captured the staff's imaginations. It's the form. They're surprised by it. They're dazzled. They're frustrated by how hard it is to explain what it's like to communicate to other people in this manner, and how it's different from any existing form of human communication.

They say it's sort of like reading and writing letters — and yet not merely an electronic correspondence course. Even ignoring the fact that exchanges can occur instantaneously (rather than wending their way through the mail), there's also this: while normal correspondence courses involve a written dialogue between one student and one teacher, in the educational teleconference it's as if each student's written assignments could be simultaneously flashed to a group of other students. Which in turn means that the students' comments could then spark further comments. Which in turn leads to a

blurring of the line between teachers and students.

In fact, that's part of the great challenge for the teachers who are working with WBSI's school. When you sit at one of computer terminals and you plug in to one of the conferences and you watch the written comments scroll before you, "you can't quite tell who's the teacher and who's not," McAndrews points out. Further blurring the identities has been the (unexpected) adoption of pen names and "anonymous" entries by both the students and teachers, and then "everything gets stripped away," McAndrews says. "You can say things to Herman Kahn that you could never say in any other situation probably, unless you lived in his home. . . . And you can get more playful than you could in a face-to-face situation. If the teacher was up in front of the classroom, there are certain mores that inhibit people."

Over the network, a far more uninhibited group dynamic has developed. McAndrews says one particular student unfailingly deflates any hint of pomposity. "He'll say [write], 'Come off it.' That sort of thing. Like everyone, he's braver on-line than he is in the seminars," McAndrews adds that the new medium itself "forces teachers to reflect upon their teaching style, which they may not have had to do before. . . . Here, maybe nobody shows up one night when they're giving their main lecture. They get frightened. Or they put a question out and nobody responds to the question for two days. What do they do? How do they get them engaged? They struggle like fury. It is so provocative to watch these first-time thinkers unfold before your very eyes. They get stripped down, in terms of their presumptions. It's just great!"

The medium strips away more than just professional presumptions. The WBSI staff testifies that, in a teleconference, ideas suddenly become much more important than personal demeanor. Suddenly, what counts is not whether you're male or female, black or white, a clerk or a chief executive officer, but rather what you have to say. At the same time, it's not a "cold" form of communication, as asserts Darrell Icenogle, the school's director of educational resources.

Icenogle mentions one student/executive who turned to his terminal and confided in the other school participants when his daughter became critical.

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electronic dialogue

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Jolla, the student can set up that terminal in either his home or office. In practice, the WBSI staff has found that most participants seem to prefer the home. After all, if someone's terminal is in his home and he feels like conversing at three in the morning, there's nothing to stop him from typing out the commands needed to connect him to the New Jersey computer uniting the school network.

Every comment made by anyone (students, teachers, or staff) in any of the "class discussions" is stored, in sequence, within that New Jersey computer. Of course, new comments are added daily; they can be added at any minute of any hour. Whenever anyone feels like rejoining a given discussion, he calls up on his terminal the screen the last comments he read, then he reads through any new comments, then he adds any new thoughts of his own. Each of the discussions is led by a teacher and has a very specific topic. For example, last fall UCSD professor Herbert York led the school through a three-week discussion of the development of the Soviet-American arms race. The discussion that just ended in June (led by another authority) examined the nature of productivity and looked at the causes for its decline within the United States. These discussions fit within the broader subject matter of each of the four six-month-long segments (such as "Technological Progress and People") that constitute the entire program.

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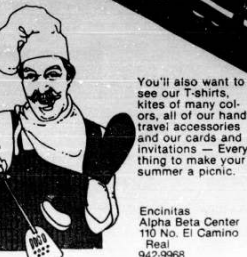
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(continued from page 19)

He was home a lot with her so he was spending a lot of time on his terminal. We saw it all unfold. He asked for prayers from any of us who might feel like offering them." Icenogle says. When the daughter died, the man movingly communicated his grief. "It's incredibly emotional and ego-involving," Icenogle insists. "You put something out on the system and you check back in two hours to see if someone's read it. You forget you're sitting at a machine. You envision there's a space out there you're communicating through." Icenogle says the medium also tends to trigger emotional responses with a greater reflectiveness.

"There'll be times when I'll read a comment and I won't believe somebody actually said something so stupid. So I'll sit down and write two pages of an angry reply. But before I can get it into the system I'll see that someone else has already responded in a way which throws me totally. So I'll go back and reread the original comment and get a whole new interpretation of it. You see, every comment says there. It's an artifact."

Dick Farson says what the new medium does is to change significantly the social psychology of the communication. He mentions one telephone conversation he had with one of the teachers, a communications analyst named Alex Bavelas. Farson says Bavelas finally remarked on how strange it was to be conversing over the phone after having spent so much time

electronic dialogue

"talking" on the network. Bavelas added that he didn't like the phone conversation as well.

Farson says when he asked Bavelas to explain why he felt that way, Bavelas said, "First of all, I can never get you on the phone. You're never there. I try twenty times and I finally get you once. And when I finally get you, I don't know who's in the room with you. I don't know what you'd rather be doing than talking to me. I don't know what's on your desk that requires your attention then. Even though you're hospitable and friendly, I don't know whether I really have you or not. I don't know, in other words, how much I'm imposing on you. I never feel like I'm imposing when I send you a message on-line."

"And then," Bavelas continued, "on the telephone I have to go through sort of amenities, little games, small talk. And then I usually wind up not saying everything I really want to say. Sometimes when I've said it, it isn't quite what I meant to say, but I can't take it back. I can't edit what I'm saying. Sometimes I'm sorry for what I've said, and I can't take that back either."

With these sort of realizations striking them daily, it didn't take long before the WBSI staff began bubbling over with other teleconference-based projects. At first that worried Farson. He says he fretted about becoming a "victim" of the new technology, about it being "the tail that wagged the dog." And then he says yet another insight occurred to him: the realization that the technology had led WBSI back to "precisely what the institute was about in the first place."

Simulation expert Garry Shirts concurs. "I think Dick Farson is one of the few people from the Sixties who has found a way to apply in the Eighties

what he was doing twenty years ago."

He says the questions WBSI is now asking about the teleconferences are the same ones it was asking about the sensitivity explorers: How do you get a group to interact? To share ideas? To be creative? Farson elaborates, "We were technology-driven then [in the early days of the institute]. Then the new tool was the encounter group." Today, he says, it's computers instead of encounter groups which are changing the way we interact. And Farson believes that the things which truly transform society are not mere machines but those things (mechanical or otherwise) which change the way we relate to one another.

He says with the advent of electronic communication networks, business organizations will function differently. "Say you're an executive, and I go to you and ask you what you want to work with to construct a five-year plan." Under the old way of doing things, "you would pretty much be limited to people in the executive suite." But if, through teleconferencing, you could work with anyone in the world, "pretty soon you would say, 'Yeah, well, actually, if I could have anybody I guess there's Elliott Jackson. He's in London. And there's a consultant in Princeton and one at UCLA. And there's two or three of our big customers. I'd like to have their input. And then there's some vendors.' You see how it goes. Pretty soon you're seeing a network of people. It's a large network, bigger than the span of control you would have thought possible."

Farson therefore predicts that "the office of the future is not going to be like what we have now. . . . The office of the future will be the linking of minds." Those linkages also will be

forged outside the workplace, he believes. "If you just lost a child, for example, you may not have anybody in your neighborhood or even in your town who's quite gone through that. But there's somebody somewhere in the state who has, and probably quite a number of them."

Of course all such predictions rest on the premise that computer teleconferencing isn't just a toy, a novelty on the verge of becoming a fad. Isn't it possible, I asked Farson, that you're dabbling with the CB of the Eighties? "There's a part of me that wonders that too," he replied. But he claims by now he's fairly convinced that it is not. "It is not the Hula Hoop. The honey-moon phase for me is over. I'm no longer impressed with my ability to reach Venezuela with my computer. I now quite unconsciously use it, automatically, to talk over things that are really important to me with people. And I use it in preference to other modes."

He offered this example. The night before, he had flown home from out of town, and about midnight he'd checked his computer terminal only to find a message from Alex Bavelas saying he wanted to "engage in a private discourse" with Farson about redesigning the school to attract more students. "Now, I suppose there are times when I would have thought, 'I've just gotta get together with Alex. I'll have to fly up to Vancouver. Or I'll have to get him down here. Or maybe we should set up a conference call or something like that.' Now, however, Farson says, "Those seem to be less desirable ways of proceeding than my actually knowing that over the next few weeks we can have this kind of give-and-take over the machine. He

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electronic dialogue

(continued from page 21)

and I have now gotten to the point where we say very much what we mean on this thing. I mean we use it. And we've worked out a pretty good relationship on it. It seems a perfectly natural thing for me to do."

That's when Farson made the comment about computers being an improvement over face-to-face communication for some situations. He

acknowledged that it almost sounded strange to his own ears. "If there was ever anybody who was interested in the unfolding of the humanity of a person, in increasing the dimensionality of people, it's been me. I mean, that's what everything I was doing was all about. Christ, I was the president of Esalen! And I was simply amazed to discover that this [computerized communication] would be so deeply personal, and so far more opening of dimensions of humans which don't ordinarily get expressed."

Farson isn't disparaging person-to-person contact completely. In fact he be-

lieves the face-to-face meetings among the school's staff and students every six months in La Jolla are a crucial element in making everyone feel comfortable about going home and communicating over the network. He says it's simply that he's only now come to realize how much of face-to-face talk is thoughtless. Plus, so many distractions complicate any such interchange: not just physical surroundings, but all the other subtle undercurrents, too—social, emotional, sociological—which course through any encounter between humans in the flesh. "So much goes on—but most

of it is noise," Farson maintains, noise which is "in one sense enriching, but in another sense reduces the chance for us to say really what it is that we mean. . . . We forget how limiting personal conversations are compared to the richness of a letter. Nineteenth-century letter writing was not less rich than what we have now. It was far richer." That's what the computer networks will take us to, he believes, to that and more. And for the moment, he thinks he and his team at WBSI have a temporary monopoly on knowing what it's going to be like along the way. □

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Letters

(continued from page 4)
San Diego County has one of the best emergency medical services programs in the country, and we are very proud to be a part of it. It distresses us to think that the public may hesitate to ask for our help in time of dire medical need after reading such negative comments about our prehospital care system. The views and comments in the Reader article are but one man's opinion and do not reflect those of the majority of paramedics who are dedicated to providing the public with the optimum medical care possible.

We sincerely hope this rebuttal will ease the minds of our friends and relatives who one day may have to dial 911 and ask for help. Carlos Fernandez
San Diego County Paramedic Liaison Committee

Drummer Cites Trap

Regarding Thomas K. Arnold's "City Lights" article entitled "Disco Arises from the Dead" (June 23): When the Bacharach switched from disco back to live music in 1979, it was a few weeks before the "Disco Sucks" Thursday was started. They were wildly successful for more than two months. No one cared about the color of the "artists"—whose records were smashed, only that the music was the formula shock being fed the public by radio and record execs. The records were not just broken on stage but passed out the door so everyone could get in on the fun, and they did. After closing on Thursdays, the entire club resembled the rest of a tornado in a record warehouse.

I know. I was there every Thursday. I was the drummer for Braz. (By the way, we played ballads, blues, reggae, pop, new wave, and country—as well as "hard rock.")

From a musical standpoint, not that much "new music" is complicated. Most is a rehash of old wave—a la Beatles, Kinks, Who, et cetera—or a willful synthesized mishmash of the best of original disco and the worst of new wave. The fact is, folks, disco is back for the same reason a robot welded your new car. It's cheap. Once the turntable system is installed, it's virtually a free ride for the club owner. Paying a disc jockey is much cheaper than a band, and they take no breaks. But then, how hard do they work? Ever see one sweat?

Part of the problem for soon-out-of-work-again hands is their own fault. Many excellent musicians refuse to compromise their "art." They won't play covers of popular tunes, they forget to involve the audience in the show, some are bored and boring on stage, some think musical perception can cover a lack of content, heart, or involvement. Some have played so much synthetic new music that they've forgotten how to rock and roll.

But there are a lot of bands in this town that play because they love music, playing live, and exciting an audience. When you see this kind of band live, you'll remember why disco died the first time around. If you love music, go hear a live band tonight! Paul Nichols
San Diego

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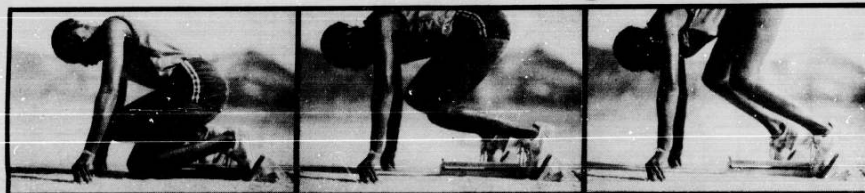
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Somewhere To Run

Around the track with the San Diego Cougars



As a toddler Florence Evans didn't walk anywhere. She ran. Still, when she told her mother nine years ago that she wanted to join the San Diego Cougars track team, Jeanette Evans said to her daughter, "Nah, you can't run competitively." But she let Florence join the team, which is composed exclusively of young girls, mostly black and mostly from Southeast San Diego. Then a few weeks ago, when the women's track coach at the University of Nevada, Las Vegas offered Florence a full athletic scholarship, Jeanette Evans, who'd watched her daughter become one of the top young sprinters in the

nation, felt "like my head was going to splode. I was so happy for her. It was the most proudest thing in the world for me and her both."

The Evanses live on Newton Avenue in Logan Heights. Florence is the fifth of seven children, and the first to go to college. Her mother and father are separated; the family depends on welfare. "Where I come from, if you get a high school diploma, you achieved a whole lot," says Jeanette Evans. "I didn't make it. So I pushed all my kids, but I pushed Florence more harder, because I knew she was gonna go farther."

The coach and president of the Cougars, forty-nine-year-old Lenwood Williams, knew it, too.

Convinced that form and conditioning will always win out over mere talent, coach Williams saw that Florence's naturally long strides and her way of running on the outside of her feet, combined with her obvious strength, suited her best to the longer sprints. He encouraged her to concentrate on the 400-meter and 200-meter runs, and pushed her harder than most of his other thirty-to-forty girls. She says flatly that "Mr. Williams taught me how to run." He also got her to enter levels of competition tougher than that available in local high schools. In addition to the Cougars' meets with other AAU-sanctioned amateur track clubs, she entered the highly respected local Jack-in-the-Box



Games at the Sports Arena when she was a sophomore in high school. She beat college girls in the 500-meter run, and won. She's whittled her best time in the 400 down to fifty-three seconds, fast enough to compete nationally. The Lincoln High School track coach tried vainly to get Florence to run on the school team, but neither the girl nor her mother would consider it. The competition and the workouts just aren't tough enough, says Florence, and her mother exclaims, "I wouldn't trade Mr. Williams for nothing in the world." Besides, Florence says simply, calmly, and with finality, "I'm a Cougar."

For serious young female runners in San Diego there are two avenues:

wait until high school to join the girls' track team, or become a Cougar at the age of six or seven. Unlike Los Angeles, where track clubs receive broad community support and number in the dozens, San Diego has just one team, the Cougars, where young girls receive disciplined training and first-rate competition. And like most track clubs, the Cougars have their own specialty: long sprinters. Other clubs specialize in distance runners, field events, and so on, and this aspect of track clubs is what makes them generally more competitive than high school teams. "Historically, the private track clubs have had better athletes than the high schools," explains Al McDaniel,

the head women's coach at the University of Nevada, Las Vegas, who offered Florence Evans a full scholarship. "But I'm seeing a trend of more kids running for the schools. Up until the last couple of years, schools were very weak in women's sports. But that's changing now."

In San Diego the competition between the high schools and the Cougars for the top runners has intensified. Three years ago, when Morse won the CIF championships in girls track, quite a bit of the credit went to Lenwood Williams because several Cougars were also members of the Morse High School track team. A few high school coaches protested this to the CIF, arguing that it was

Continued on page 20

By Neal Matthews

Photographs by Cris Carlin

Run

(continued from page 2)

unfair for girls who had competed in AAU-sponsored meets to be able to run concurrently on the high school level. So a policy ensued. Girls could run for either the Cougars or the high schools, but not for both. And judging from the CIF's best event times versus those of the Cougars, and the private lobbying directed at some Cougars by the high school coaches, the track club has attracted the best runners in town.

As Florence's co-captain and fellow sprinter, Monique Weaver, told me one day during track practice at Morse High School in South San Diego: "I started off this year running for the [University City] high school team, but I quit because they didn't really know how to be a team. It just didn't feel right running for them. There was a lot of fighting, bickering, and jealousy, too. But the Cougars are all sisters, and Mr. Williams is like the daddy."

Monique, at seventeen a year younger than Florence, runs the one-hundred-meter dash in 11.8, is a varsity cheerleader, carries a 3.75 GPA in classes that include advanced chemistry and advanced English, and talks of going to UCLA, Stanford, Harvard, or Yale to study biomedical engineering. She hopes for an academic, not an athletic, scholarship. She lives with her mother in Logan Heights. Like all the other Cougars, she has to submit a copy of her report card to



Monique Weaver, Florence Evans

coach Williams, who frequently tells them: "I don't want no dumb Cougars." Monique, whose thick, muscular legs and confident face convey an aura of latent power, says she's gotten faster under coach Williams "because he drives you, makes you want to go faster, try harder. When you become a Cougar, they make you feel wanted."

Since establishing the track club in 1973, six of Williams's girls have landed college scholarships, most of them exclusively athletic. "It's self-enjoyment to see my girls do something," says Williams, who, at 300 pounds, cuts an unlikely figure

as a track coach. "I get more enjoyment out of it than they do. The real thrill is getting a little six- or seven-year-old girl, who don't know nothin', and developing her into something." Williams and his wife Bernice started the club as an offshoot of Mickey's Missiles, a separate amateur track group which he helped coach for a while and which is now more or less defunct. A national champion shot-putter and professional football player (Redskins '57 to '61), Williams initially became interested in women's track through his daughter, whom he coached. He read a few

books on the subject and then, with assistance from his occasional stints as a high school and college track meet official, formed his own style and opinions on coaching. He's stuck with girls because, he explained, "They're more sensitive than boys — you don't have to holler and curse. You can reason with girls, you can work with 'em. They concentrate a lot better and they develop younger. You don't have to beat things into their heads, like you have to with boys." As a coach, Williams has incurred a kind of grudging respect from many of his girls' parents. Some say he spoils the girls, that they won't listen to anybody but Williams; others have gotten miffed because he absolutely refuses to be second-guessed by the parents, and in fact he purposely holds team meetings out of earshot of any parents who may be observing practice. But his techniques have been rewarded by the good reputation he enjoys among college coaches, several of whom confer with him regularly about Cougars approaching college age.

For ten years, each January through June, coach Williams has run daily practices, picking up and dropping off several of his runners in his gold Cadillac, and he has ferried them to distant track meets almost every weekend. He receives no pay. Travel expenses and entrance fees are paid by parents, about half of whom are on some form of government relief. The average cost to have a girl on the team for a season is about \$400. Some parents can pay this in advance; others cannot. Says one father, Joe Sapp, "Sometimes at the parents' meetings it gets to be knock down and drag

out. Money is always the issue." Which means that eventually, money is what holds many of these girls back from higher levels of competition and achievement. The Cougars have attended only one national championship meet since 1973, and that was only because it was held nearby at UCLA. When Joe Sapp's daughter, Shawnette, held the national record in the 400 for girls nine and under, she was unable to attend the nationals. No money. "You anguish over it," says Sapp. "At this level of development they could really benefit from running in the nationals. But how you gonna get there if it's held back East?"

This year it's the same problem. More than twenty Cougars have run fast enough to qualify for the nationals, but the team just doesn't have the money to fly back to Dayton, Ohio, for the meet this upcoming weekend. "Sometimes the girls at the nationals aren't the fastest," says Williams, whose forte is not fundraising. "They're just the ones who pulled together enough money to get there." Williams has borrowed from his employer — Guild Mortgage Company — to pay for trips to meets, and the parents have held runathons and car washes, anything to raise a few dollars. The constant money woes finally got to Williams this year, and he decided to resign just before the 1983 season began. What stopped that was an organized plea from the girls, who begged him to stay and said they couldn't run for anybody else. "It was touching," says Williams, who relented. It was this same kind of appeal from the girls that led him to quit smoking in 1976. They'd



Lawrence Williams

begged him for months to give it up, and finally he told the loudest group, the 400-meter relay team, that if they won their race during the Cougar-sponsored meet in Balboa Stadium, he'd quit. They went out and set a national record, and he hasn't lit one since.

It's a late Tuesday afternoon and the Morse High School track is empty. Coach Williams has gathered his team into the stands on the far side of the field — away from the few parents who observe every practice — for their customary "rap session" after their weekend meet. They were up in San Bernardino on Saturday, and as usual they did very well. As Williams reviews each girl's performance and hands out small medals, co-captains Florence Evans and Monique Weaver stand near him or hang on him while the coach keeps a kind of order over the unruly band of runners. For a few minutes

while he talks, Monique leans back against his huge stomach and makes faces at the girls in the stands. The four members of the twelve- and thirteen-year-olds' mile relay team stir up a constant clatter of giggles, yelps, exclamations, and retorts. Williams had explained to me earlier that the twelve- and thirteen-year-olds are the worst age group to coach, but are also the most competitive. "They're little girls becoming young women," he says. "It's a critical stage, nationally, for track clubs. When they step up they either go to high school teams or to boys, and leave serious track behind. The ones that stay are your top runners."

Now that he's finished handing out medals, he instructs the girls on today's practice. Their standard workout includes an 880 or a mile warm-up, followed by fifteen minutes of stretching and calisthenics, and then a series of

runs that include a 660, then a 550, 440, 330, and a 220. The last hundred yards of each distance is sprinted. They run that series twice, and then go home. "Okay you mile relay team, you practice today, and I mean run it," commands the coach. The giggling ceases momentarily. "If you don't want to work on it, you just go on home. You can't be thinking you're so good you don't need to practice. Them other teams are sure practicing, and they'll be ready for you." The problem is, that mile relay team, which has been together for almost five years, is just about good enough to forgo practice. In the last couple of years, they've lost only two races, and the team holds the national record in the mile relay for their age group: 3:59.00.

Which makes it hard for Williams to put much passion in his anger at their overconfidence. He releases the girls to the track, where they start running in anticipation of their last meet of the season in Las Vegas.

The mile relay team includes Shawnette Sapp, Carmella Hicks, Sharon Langston, and Neisha Weaver. Coach Williams stands beside a small fence separating the stands from the track and watches the team run a practice race. Each girl's stride is distinct, unique as a fingerprint, and yet the same in its smoothness, grace, intensity. Shawnette seems not even to touch the track as the springs, full out, an entire lap. She joined the team when she was five. "Look at her turn that curve," marvels Williams in a low voice so none of the other girls can hear him. "She's a great curve runner. Most runners aren't, you know. The mechanics are all

(continued on page 24)

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Run

(continued from page 27)

different. Your outside arm pumps completely across your body. "On the anchor leg, Neisha, Monique's younger sister, takes off like she's on fire. "Look at her," comments Williams, again almost whispering, "she's a horse."

As the rest of the team works out, and between his orders to "pump those arms, Donisha," or "relax,

Tamara," Williams tells me that he can gauge a girl's competitive instinct by asking her what she thinks about while she runs. For the top runners it's always the same: I can catch that girl, or I know I can beat this girl. Always positive. His second-string runners usually answer by saying they don't think of anything, they just run. "I tell 'em running is seventy percent mental and only thirty percent physical, and that track is third after home and school. Look at Florence. She's got brothers and sisters to help feed, but when she runs she's in her own

world. She concentrates so well, she can tell you exactly where she passed someone in a race or what happened when."

The most striking thing about this team, aside from the sheer beauty of some of the girls' strides, is the fact that nobody, not even their parents, is forcing any of the girls to come out and run themselves silly. Why do they do it? I asked this one of the youngest ones, who was about seven and wore her hair in intricate corn rows.

"Why do you come out here?" "To run."

"Why?" "To get faster." "Why get faster?" She looked at me as if I'd asked why she loved ice cream. "To win," she said, perplexed at the question.

"You mean you don't come out for some wider purpose, like eventually a scholarship?"

"I don't even know what that means."

Later another very young girl gave me the answer I must have been looking for. "It's hard work," she admitted, "but at least it keeps you away from your mother."

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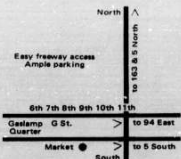
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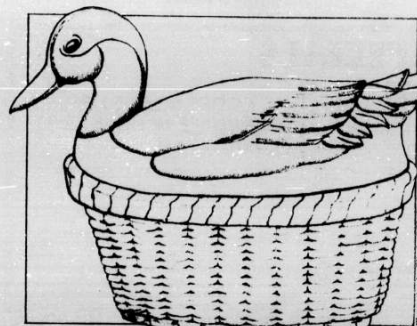
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ELEANOR WIDMER

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The other evening when my friend and I decided to see the film *Gandhi*, I didn't have the foresight to eat beforehand. We raced to get to the movie by 5:00 p.m., and as the epic film unfolded so did my hunger. During one of the more solemn moments, when the audience grew hushed, my stomach emitted an enormous growl of need. I let my mind wander to the contents of my purse—not even a musty Lysol, not even a battered piece of gum. When the lights went on during the intermission, I thought I was suffering from delusions when I smelled real food, but no, right

there in front of us, a couple actually whipped out a picnic basket, complete with a thermos of coffee! Now why hadn't I the wits to do that?

During the second half of the film I grew increasingly disconcerted by *Gandhi*'s fasts. If he could go on for days on end, I reasoned, surely I could last a few more hours. Yet I lack the proper spirituality. The movie *Gandhi* fasted, the more my head reverberated with mountains of fruit, plates of pungent pasta, stewy rich with wine. Had someone offered me the slender piece of bread which *Gandhi* so nobly refused, I would have wolfed it down in a hurry.

Most perturbing was the word "cassoulet" which, unbeknownst, floated in and out of my consciousness. Cassoulet! It was like a siren song, evoking cold winter nights and early dark, and pot-bellied stoves and open hearths and all that is simple and tasty and lost to us today. Cassoulet is a white bean dish prepared with various types of meat. Some regions of France employ ham and sausage; others add goose; still others throw in mutton.

Belonging to the family of farm-kitchen stews, its universality lies in its simplicity and heartiness—take white beans, add leftovers, and keep cooking for twenty-four hours, until the pot grows crusty and the meat and fowl melt into one another. With a tear-stained face at *Gandhi*'s untimely end, I nevertheless host-fostered it out of the theater, intent on appeasing my famished state. I would like to be able to tell you that I immediately found a restaurant that served a steaming cassoulet, but such scenes happen only in the movies, not in real life. Actually, I could only procure the cassoulet some days afterward when I learned of a new French restaurant that featured provincial dishes. Its name is La Bonne Bouffe and it's located on Encinitas Boulevard in Encinitas. When I went there with four friends, I was not as ravenous as I had been the night of the film, but the cassoulet was still strongly on my mind.

La Bonne Bouffe, owned and operated by some people who had been associated with Bertrand's Restaurant in Leucadia, has a modest though very pleasant air to it: small and intimate, it offers sufficient space to have a relaxing evening. The menu boasts several country dishes and the decor is in keeping with that theme. I should add that the restaurant had been open only a few weeks when we visited, which means that the menu is sure to evolve in the coming months. But the atmosphere is quite charming, as is the attentive service.

At present, seven entrées are available, ranging in price from \$9.50 to \$13.50. Soup and salad cost additional sums—a pity. Having to pay for salad somehow engenders hostility, particularly in California, where greens seem to be part of our natural rights. The house salad at La Bonne Bouffe costs \$2.50, and two other salads, one a seafood, the other a Nicotie (with tuna fish) are \$4.50.

Since there were five of us, we managed to order all but two of the entrées: veal cordon bleu, duck à l'orange, halibut in dill sauce, cassoulet, and filet mignon combined with lamb chops, the most expensive dish in the house (\$13.50). We also had one salad Nicotie and two soups, onion-and-cauliflower.

To begin with the salad Nicotie, it's too costly for what you get (\$4.50) and not terribly interesting despite the presence of tuna fish, or possibly because of it. Nor was the cream of cauliflower particularly distinguished—it proved too thin and without sufficient cauliflower. The onion soup was fine, especially the crusty topping of cheese and bread. I happen to like a natural broth, such as is served at Rinehart and Company, rather than one that hints of bouillon cubes, but this is a matter of personal preference. You won't be sorry if

you order the onion soup at La Bonne Bouffe.

And now to the main events, the entrées. The Cassoulet is good but not the one described by the writer Anatole France. According to the version in his book, *Histoire Comique*, the same cassoulet had been cooking in his favorite restaurant for twenty years, with the proprietress throwing in handfuls of fresh white beans, goose, pork fat, and sausage as needed to keep the pot going. That's everyone's ideal cassoulet. The one at La Bonne Bouffe consists of white beans topped with sausage and ham; that is, these pieces of meat decorate the dish, rather than integrate with it. The cassoulet is hearty, has good flavor, but lacks the texture achieved by long hours of cooking where the ingredients blend into one another. I suppose I'm prejudiced by the cassoulets of my childhood, but when I used to dig into the beans and come up with a piece of browned meat, it was as if the ingredients had been welded for life.

The two best entrées were the duck à l'orange and the filet mignon and lamb chops in sauce *perigourdine*. The duck had a traditional preparation, succulent and not too sweet. And the sauce on the lamb chops and steak was a knockout. The broiled tomato that accompanied that dish was a nice touch.

The two most lackluster entrées were the halibut in dill sauce and the veal cordon bleu. The halibut didn't have a sweet natural taste, which may not have been the fault of the restaurant, but of the fish. And the veal was too heavily breaded and dense, as if it were a loaf.

Praise must be dish to all French restaurants, including La Bonne Bouffe, for the appearance of very fine bread and butter. For years all we diners had was a supermarket version of French bread, a period happily behind us.

La Bonne Bouffe is new and it has a few wrinkles to iron out, though not many. I would be inclined to provide salad with price of entrée and to rethink the French fries as a vegetable. These are minor points. At present, La Bonne Bouffe serves good meals though not transcendent ones; the cooking is solid, rather than transcending. Everything is fresh, you get good value, but you're not dazzled. On the other hand, the service is marvelous and the spirit of the place rates very high marks—it's just a nice spot to spend an evening. For example, we ordered two desserts but were brought a fruit salad to share at no extra cost, a lovely gesture. We also need more restaurants like La Bonne Bouffe that are unpretentious and create a home-style form of cookery. La Bonne Bouffe is not one of the top ten, but neither does it aim to be. As its name implies, it's a good eatery.

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Gay Misalliance



Paul Pollitzer, James Webb

JONATHAN SAVILLE

William Morris's play *Johns* is currently in a production at Sushi (852 Eighth Avenue, downtown). It is about homosexual prostitutes and their customers, who are apparently referred to in the trade as "Johns." Riddled with flaws of construction and tone, it provides a useful example of how not to write a play. Yet certain elements of the production are good enough to make it occasionally funny and moving.

Mr. Morris is chiefly concerned with a particular homosexual character type and the emotional and social dilemmas this character type carries with it. He focuses on men who lead an active heterosexual life and are known to the world — ostentatiously — as heterosexuals, but who at the same time have strong homosexual

longings, which they satisfy by covert meetings with male prostitutes. Dramatic stuff, clearly: the internal psychological conflict between two diverse aims and the social contrast of appearance and reality ought in theory to make for compelling characterizations and to give rise to powerful dramatic situations.

As reflectors of this central theme or problem, Mr. Morris has created Marty, a bachelor Don Juan, and Phil, who is married and has a baby. Marty's adventures are sordid or ridiculous: he is robbed by a male prostitute in a dingy hotel room, and he embarrassingly finds himself impotent in bed with one of his girlfriends. Phil's experiences are deeper, more serious, and more painful: he sincerely loves his wife and child, does not want to hurt them, but finds them insufficient to supply all his emotional needs; and he has made the mistake of actually falling in love with one of

the male prostitutes he frequents, a love which is not reciprocated. The chief structural principle of this play, then, is the double plot, with its traditional power to illuminate theme by similarity and contrast, and its traditional formal interest in the way the playwright keeps the two plots distinct and yet ties them together. One sees the same devices in, for example, *King Lear*, where Lear and Gloucester, both illustrating the problematic relations between parents and children and the dangers of judging character erroneously, are involved in parallel plots which wind about each other through the course of the play.

In *Johns*, in contrast, the two main plot lines are totally independent. The Marty story and the Phil story do not share significant characters or events, and neither is affected by the other, the only contact between the two — and it is a purely mechan-

ical one — is the fact that the two characters know each other in their professions and that so do their prostitutes. We see a scene from the Marty plot, then we switch to a scene from the Phil plot, then back to the Marty plot, and so on, without any significant connection between the one line and the other. Where Shakespeare actually integrates his double plot lines, Mr. Morris merely interlaces them. The result, dramatically, is a splitting of focus, along with the sense that there are really two different plays here, arbitrarily but not meaningfully joined into one. It is impossible to cut Gloucester and his family out of *King Lear*, even though it is Lear and his family who are the main characters; it would be as simple as slicing a pie to cut Marty and the people associated with him, or Phil and the people associated with him, out of *Johns*.

This weakness of construction might have been justified (or at least obscured) if the two characters and their plot lines threw an immensely revealing thematic light on each other. But in fact it is only in the Phil story that the play's themes achieve any kind of psychological depth or universal moral relevance, for Phil experiences real love in both his attachments (his wife Beth and his paid sex partner Jerry), and his double life demands of him what are ultimately unbearable moral choices. Marty is scarcely a developed character at all, but merely a peg on which to hang various actions, or a set of predictable reactions to situations that are variously ugly or silly. The presence of Marty in the play enables the author to offer us some violence (the scene where Marty is robbed) and some grotesque comedy (the scene of impotence), but it does not do anything to give us an insight into the longings and sufferings experienced by Phil. The Marty story, in fact, not only adds nothing to the Phil story but actually detracts from it: the momentum of interest built up in Phil's scenes is repeatedly and irritatingly interrupted by the interlarded scenes in which Marty is the main character.

From the point of view of dramatic structure, this would be bad enough. But in addition to the two main plot lines, Mr. Morris gives us a large number of scenes devoted to minor characters or to random events in the world of male prostitution. He tries without much success to develop the character of Jerry, Phil's sex partner: Jerry is shown expressing love for another male prostitute named David (who professes not to be homosexual himself but to be in the business only for money), or

engaged in a long telephone conversation with his mother after the death of his father. A prostitute named Brian is shown in a comic-grotesque encounter with a client who can be sexually aroused only by a very bizarre form of play-acting. There is a brief scene of a sadomasochistic sex act. And so on. Mr. Morris apparently thinks you can make a play by tossing together a bunch of diverse actions, involving diverse characters, in any proportion, so long as they all relate to the same area of life. Aristotle knew what he was talking about when he opined that an effective play needs unity of action. *Johns* is a textbook example of what can go wrong when a playwright disregards this wise prescription. Its interest (such as it is) is diffused,

its momentum is impeded, its intellectual and emotional effect is fragmented, and the authentic play that Mr. Morris might have written is smothered in a plethora of scenes introduced just for comedy or sensationalism.

That authentic play is the story of Phil, and it is therefore appropriate that in the production at Sushi the best acting is done by James Webb, who plays the conflicted diverse characters, in any proportion, so long as they all relate to the same area of life. Aristotle knew what he was talking about when he opined that an effective play needs unity of action. *Johns* is a textbook example of what can go wrong when a playwright disregards this wise prescription. Its interest (such as it is) is diffused,

not so clear. At one point in the play, the character Jerry analyzes Phil as someone who thinks he can buy love, as a greedy and self-centered emotional capitalist, and the analysis is done in that earnest, literary, hectoring tone which in feebly didactic plays like *Johns* tends to accompany moral pronouncements representing the author's own opinions. In Mr. Webb's performance there is no sign of the selfish and manipulative power Jerry describes. He is tender, affectionate, confused, vulnerable, hurt, and — most poignant of all — in numb despair at his realization that his conflicting desires admit of no solution. No matter: William Morris is not a playwright whose opinions — even when they are analyses of his own characters — com-

mand much respect. Mr. Webb has produced a believable character, capable of touching an audience's feelings, and if his Phil is not precisely Mr. Morris's Phil, that is probably all to the good.

The other actors are much less impressive, with the exception of William Park, who offers a droll portrayal of the effeminate and sarcastic prostitute Brian. Kevin Mullin, a director far too capable to be involved with a play of this low caliber, does his best to cope with its fragmented script and with the impossible playing space at Sushi. But it would take a superhuman genius to make anything memorable out of *Johns* — and it is hard to see why any superhuman genius would take the trouble. □

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Letters

(continued from page 22)
the wonderful old Tijuana jail, heaving crates of food out the back door to waiting cars as fast as the good guys grins were carrying it in the front. Anyone can see this. You simply look with great sensitivity. But you've got to be fast!

Name Withheld by Request
National City

Too Step

Thank you for printing Judith Moore's cover story. Hunger is an issue we as humans bring all share in, as long as it exists anywhere on the planet. I appreciate your being bold enough to print her story, at a time when most people still don't recognize it as "news" — that 41,000 of us are dying every day as a result of hunger and related diseases. Congratulations! It takes true courage to step out in a new direction. Thanks again.
Laurie Cordova
San Diego

The Empire Kicks Back

Duncan Shepherd may be right about *The Return of the Jedi*. "Force Feeding," June 9, but how can you have a movie reviewer who is so incapable of suspending disbelief? Granted, a small troop of Boy Scouts and Bezo the Clown could probably defeat the Empire and all its hapless storm troopers, but it seems that people are having a lot of fun viewing this film. There must be a reason. Yes, George Lucas is

carried away with stuffed animals, model photography, and a one hundred percent happy ending, but this is comic book material, so why demand anything more? There are different varieties of films, and each has individual merit.

John Oldenkamp III
San Diego

John, You're Beautiful
Reader letters to the editor usually aren't in praise of anyone or anything, so I guess this one

departs from Reader tradition. I would like to commend John D'Agostino, the music reviewer, for providing intelligent observations about the music scene. Even though he has an affinity for the Sixties rock era (which was the most innovative, in my opinion), he still manages to keep his objectivity intact, and provides, at least to this reader, coherent and perspective reviews of musical artists. Keep up the good work, John, and maybe the Reader will let you branch out into film reviews. (Wouldn't that be refreshing?)
Steve Janofsky
San Diego

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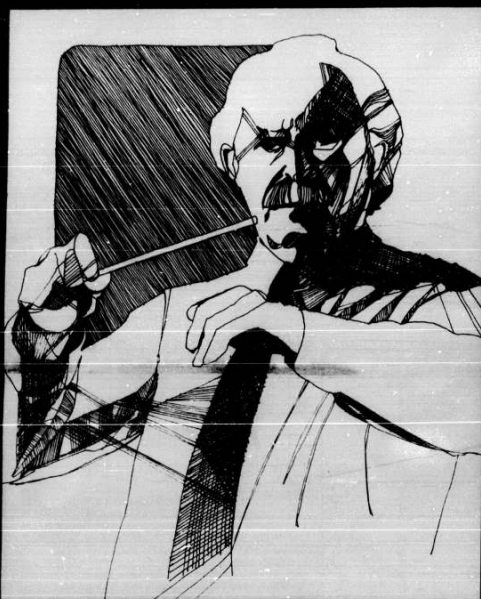
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Events, Theater, Music, Film

Class Glass

When good artists have to struggle for recognition and livelihood in America today, much of the blame is often laid at the numerous feet of an inattentive public, who, the complaint reads, are woefully uneducated in the ways of creating and understanding fine artwork. This sometimes hopelessly wide and deep canyon of estrangement lying between the artist and those he would hope to reach is reflected in the title of an exhibition currently running at the A.R.T./Beasley Gallery in Old Town.

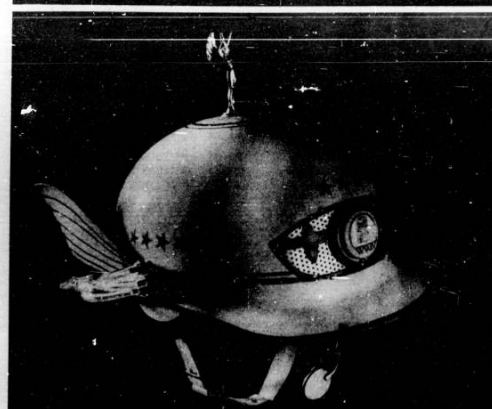
The "Vitreous Enamel 1983 National Juried Show" is a telling headline in that the word "vitreous" indicates something made of or resembling glass, and "enamel" means glass melted onto metal or ceramic backing. In effect, the banner announces a "glass glass show." Jo Ann Tanzer, one of the show's organizers as well as one of its exhibitors, explains the redundancy by saying, "When you say enamel, many people

think of paint, the kind you put in the kitchen or the bathroom. We use 'vitreous' to make them think twice, even though it's not really correct."

Whether the name of literary license will be effective is difficult to predict, but even the most stubborn of those coming to see paintings you can wash fingerprints and food stains from should be appalled by the quality of the glass glass offered at the Beasley.

Organized under the auspices of the San Diego Enamel Guild and the Enamel Guild West, the show of 107 pieces was culled from over 400 entries from across the country. The juror was Martha Banvas, a teacher at Mt. Hood Community College in Portland, Oregon, and a nationally recognized enamelist whose works can be found in the Renwick Gallery at the Smithsonian. Though an inherently difficult task, Banvas' job as sole juror was certainly made easier by some conspicuously beautiful and stunningly well-crafted pieces. Overall, the selections are distinguished by a high level of inventiveness and by a conscious

(continued on page 9, col. 2)



Thundering Helmet for World War IV / Ian Weir

In Their Own Words

"I stand here ironing, and what you asked me moves tormented back and forth with the iron," begins the first of her short stories. American author Tillie Olsen considered publishable. The themes of this writer, born seventy years ago in Nebraska, mother of four daughters, O. Henry Award-winner, are already there in a nutshell. Women's stories, about women's occupations, women's feelings, women's sufferings. The life of repetitious drudgery, the iron moving back and forth — and within it agonizing feelings of torment, loss, grief for the freedom and happiness that might have been but which economic need and the role of mother and housewife

have made impossible. "I Stand Here Ironing" is a mother's reminiscence about her daughter Emily. Emily was named according to the theories of the Thirties, on a rigid time schedule, without response to the baby's expressed needs. It was the Depression; poverty drove the husband away; the mother had to work, leaving the baby with the woman downstairs. Then the child was sent to live with the husband's family. When she came back, at the age of two, she was sent to a nursery school, with a harsh, unloving teacher. The mother remarried; the child had bouts of extreme anxiety when left alone while the parents went out for the evening. Emily had measles, recovered very slowly, did not eat, had nightmares, woke calling for help, to which her mother responded sternly, from the next room. "Now go to

(continued on page 4, col. 5)



Illustration by Gerald Chaz

Imagine That

You've never been to the Mediterranean island of Mallorca? I can tell you what you might see. The houses are painted flamingo pink, and lemon, and lime; the sky is lavender, sometimes polished turquoise — except at night, when it's dark green with a tangerine sunset. Fat, yellow shooting stars you can scoop off the ground and carry away in a flower-bedecked cart. The cows there are blue, the horses have wings, and you might catch a glimpse of a straw-hatted mule smiling coyly from a balcony. Farmers tend fields of corn, cactus, and fruit trees, clustered together like a bouquet of yellow balloons. Through the eyes of the "naïve" painters of Mallorca, the island is a vivid, imaginative picture postcard.

Paintings by six of these artists from the Spanish island will be exhibited through July 31 at the Stratford Gallery in Del Mar. Each artist works in a style variously called "naïve," or "primitive," or (by one historical "iron-curtain" "naïve" art has spiritual ties to the

prehistoric cave paintings, to children's art — to any art form that is untutored and unself-conscious. The artists

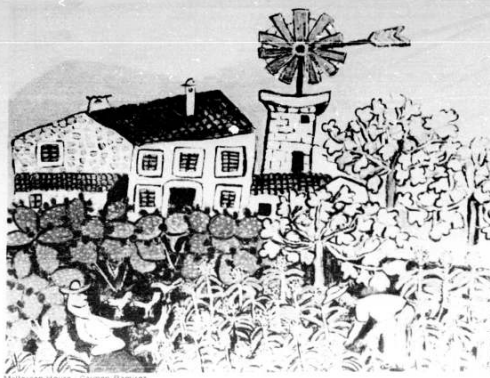
often begin painting late in life as recreation, are generally untrained in art technique or history, and are uninfluenced by

formal schools or movements in the art world (although the simple, direct eye of the naïve painter has influenced such

diverse artists as Rousseau, Chagall, and the contemporary Italo-Scapigliato. Naïve artists draw heavily from their daily lives and surroundings, religion, and folk tales for their subject matter; and they paint primarily from memory and imagination, not from life. The result is a highly individualized, spontaneous art depending entirely on each painter's native ability and imagination for its impact. Grandma Moses is the best known of the American naïve painters; however, Haiti, Yugoslavia, and France have produced painters whose works are perhaps more engaging and have enjoyed worldwide favor among collectors.

The Stratford show was assembled from the work of the best-known of Mallorca's naïve artists, only two of whom (Carmen Ramirez and Juan Zúñiga) have had shows in the United States. Ramirez's paintings emphasize the simple shapes of the landscape of Mallorca and the colors created by the island sunsets. Her "Mallorcan House" is a slice of rural life: two figures tend patches of vegetables in a garden, each engaged in a different task. The next

(continued on page 9, col. 3)



Mallorcan House by Carmen Ramirez

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 for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92158.

Dance

Contemporary Dance Concert by an Antiochia dance collective, "a ladybug co.", will be sponsored by SDSU's Choreographer's Ensemble. Friday, July 1, 8 p.m., Dance Studio Theatre, SDSU. 265-6821.

"Dance Jam," create your own style in an evening of freestyle recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 234-1713.

Ballet Premiere. San Diego's new National Ballet Company will offer its first program, "A Midsummer Night's Dream," which will include choreography to the music of Scarlatti, Beethoven, and Copland. Friday, July 1 and Saturday, July 2, 8 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 200 Prospect Street, La Jolla. 578-5478.

"Roof Top Dance," here's your chance to dance with Edward Villanella — waltz and fox trot, not San Jose — at a benefit for Stage Seven Dance Theatre. Saturday, July 2, 7 p.m., Crocker Bank Building eighth floor patio, Second Avenue and C Street, downtown. 234-4647.

Freeform Delight, improvisational dancing to a variety of musical styles will be held Friday, July 2, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach. 275-2461.

Film

The Great Smoky Mountains National Park and the wilderness of the Serengeti Park are the subjects of two films to be shown Saturday, July 2 and Sunday, July 3, 2 p.m., Natural History Museum, Balboa Park. 232-8821.

"The Firework Maker's Art," a short film about a family in Mexico that makes fireworks for their town's festivals, will be shown Saturday, July 2 through Sunday, July 3, 2 p.m., Museum of Man, Balboa Park. 234-2201.

"Meet John Doe," (1946) more idealistic social commentary from director Frank Capra stars Gary Cooper and Barbara Stanwyck and will be shown Tuesday, July 5, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Georgia O'Keeffe," a videotape study of the artist and her work with interviews and home movie footage will be shown Wednesday, July 6, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Children's Film. The Amazing Comic Awareness of Duffy Moon tells the story of a boy who learns a lesson in self-confidence. Thursday, July 7, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, short features by Our Gang and the Little Rascals are

included in a program of three films. Thursday, July 7, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Special

Fireworks. Keep your eyes to the skies for these shows that begin at 9 p.m. unless otherwise noted: Thursday, June 30, Tidelands Fairgrounds, Coronado (foot of the bridge), nightly through July 4; Saturday, July 2, Sea World (10 p.m.); Sunday, July 3, Sea World (10 p.m.); Tierrasanta Community Park, Rancho Bernardo Heights, Mission Bay's Campland-on-the-Bay; Santee Lakes (8:30 p.m.); Rancho Bernardo's Fairbanks Ranch; Monday, July 4, San Diego Stadium (following the baseball game); Mission Bay Yacht Club, Coronado's Glorietta Bay, National City's Kimball Park, and the La Jolla Country Club.

Birthday Celebration. The Hotel del Coronado's ninety-fifth, will begin with a buffet dinner Friday, July 1 (reservations 435-6611 x7240), 5 p.m., and conclude with a beachside carnival, balloon rides and entertainment Saturday, July 2 and Sunday, July 3, 10 a.m., with exhibitions of photos and memorabilia continuously through the weekend, 1500 Orange Avenue, Coronado.

Photo Safari Hike will concentrate on the geological formations in the canyon, especially in the waterfall area. Saturday, July 2, 8 a.m., Black Mountain Road parking area, Los Peñasquitos Canyon Preserve. 235-0066.

Baseball Card and Sports Memorabilia Show. Hats, caps, cards, programs, and uniforms — old and new — will be displayed.

sold, and swapped Saturday, July 2 and Sunday, July 3, 9 a.m., Town and Country Convention Center, Mission Valley. 755-2811 or 743-8640.

Parades. Grand Marshall Roll Benishke leads things off for Rancho Bernardo's fourteenth annual parade, part of a day-long salute to everything American. Sunday, July 3, 2:30 p.m., Bernardo Center Drive; Coronado's thirty-fifth annual parade steps off along Orange Avenue. Monday, July 4, 10 a.m.

Music

Pop Concerts. "American Salute" is the theme for the San Diego Pop Orchestra's concert, Thursday, June 30 through Sunday, July 3, "Western Night" will follow Wednesday, July 6 and Thursday, July 7, 7:30 p.m., Hospitality Room, Mission Bay. 239-9721 or 28-MUSIC.

Twilight Concerts continue with bluegrass picker Walt Richards. Thursday, June 30, the Mesa College Community Concert Band. Tuesday, July 5, the City College Knight Band. Wednesday, July 6, and the Shreve Brothers Jazz Quintet. Thursday, July 7, 6:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 236-5717.

Classical Concerts. The Bach Society of La Jolla will sponsor the Early Music Ensemble concert of vocal music by Bach, Monteverdi, Handel, and others. Friday, July 1, and violist Simon Owsell and harpsichordist Myrl Henderson in a program of Bach sonatas. Saturday, July 2, 8 p.m., Congregational Church of La Jolla, 1216 Cave Street, La Jolla. Free. 499-0457.

"Intercom 83" sponsored by the Center for World Music will con-

tinue with a concert of American music performed by Sam Hinton, the California State Old Time Fiddlers, the Hard Times Bluegrass Band, and Chautauque. Sunday, July 1, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 265-5243.

Benefit Concert. The San Diego Youth Symphony directed by Luis Campiglia will present a program of American music to benefit Children's Hospital and Health Center. Sunday, July 3, 7 p.m., on the green at Fairbanks Ranch, Rancho Santa Fe. 576-5801 or 743-1149.

Lectures

"Education in an Information Society" will be the subject of a talk by SDSU president Thomas B. Day, part of a continuing series "Telecommunications and Society: Impact of New Communication Technology." Thursday, June 30, 7:30 p.m., room 100, Social Sciences Building, SDSU. Free. 265-5152.

Radio/TV

"The Thistle and the Shamrock," a new series of ancient and contemporary Celtic music, will be added to the ongoing Saturday afternoon folk music programming (which includes Garrison Keillor's very funny *A Prairie Home Companion*, somewhat of a folk cult phenomenon). Saturday, July 2, 11 a.m., KPBS-FM (89.3).

"Working," the TV adaptation of the stage musical will be rebroadcast on American Playhouse. Saturday, July 2, 9 p.m., KPBS, Channel 15.

"American Prose Series," (continued on page 4)

International Renaissance Pageant in the Park

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Pop Hits in the Park. The San Diego Symphony will be playing through Saturday, June 30, 10 p.m. to 11 p.m. at the San Diego Civic Center. The program will include: "The Sound of Music," "The Godfather," "The Godfather Part II," "The Godfather Part III," "The Godfather Part IV," "The Godfather Part V," "The Godfather Part VI," "The Godfather Part VII," "The Godfather Part VIII," "The Godfather Part IX," "The Godfather Part X," "The Godfather Part XI," "The Godfather Part XII," "The Godfather Part XIII," "The Godfather Part XIV," "The Godfather Part XV," "The Godfather Part XVI," "The Godfather Part XVII," "The Godfather Part XVIII," "The Godfather Part XIX," "The Godfather Part XX," "The Godfather Part XXI," "The Godfather Part XXII," "The Godfather Part XXIII," "The Godfather Part XXIV," "The Godfather Part XXV," "The Godfather Part XXVI," "The Godfather Part XXVII," "The Godfather Part XXVIII," "The Godfather Part XXIX," "The Godfather Part XXX," "The Godfather Part XXXI," "The Godfather Part XXXII," "The Godfather Part XXXIII," "The Godfather Part XXXIV," "The Godfather Part XXXV," "The Godfather Part XXXVI," "The Godfather Part XXXVII," "The Godfather Part XXXVIII," "The Godfather Part XXXIX," "The Godfather Part XL," "The Godfather Part XLI," "The Godfather Part XLII," "The Godfather Part XLIII," "The Godfather Part XLIV," "The Godfather Part XLV," "The Godfather Part XLVI," "The Godfather Part XLVII," "The Godfather Part XLVIII," "The Godfather Part XLIX," "The Godfather Part L," "The Godfather Part LI," "The Godfather Part LII," "The Godfather Part LIII," "The Godfather Part LIV," "The Godfather Part LV," "The Godfather Part LVI," "The Godfather Part LVII," "The Godfather Part LVIII," "The Godfather Part LIX," "The Godfather Part LX," "The Godfather Part LXI," "The Godfather Part LXII," "The Godfather Part LXIII," "The Godfather Part LXIV," "The Godfather Part LXV," "The Godfather Part LXVI," "The Godfather Part LXVII," "The Godfather Part LXVIII," "The Godfather Part LXIX," "The Godfather Part LXX," "The Godfather Part LXXI," "The Godfather Part LXXII," "The Godfather Part LXXIII," "The 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READER'S GUIDE

award-winning authors read from their works and discuss the art and craft of writing in this eight-week series, which begins with Tillie Olsen (*Yankee*) reading "I Stand Here Ironing," Sunday, July 3, 6 p.m., KPBH-FM (89.5).

All-Star Game, baseball's best battle in art, Wednesday, July 6, 5 p.m., KUST, Channel 10.

Sports

Padres Baseball, the Giants blow into town from The Windy Stadium for four, Friday, July 1 and Saturday, July 2, 7:05 p.m.; Sunday, July 3, 3 p.m. (with a San Diego Pops Orchestra concert); and Monday, July 4, 6:05 p.m. (followed by a fireworks show). San Diego Stadium, 225-8724.

Bicycle Time Trials, a ten-mile event sponsored by the San Diego Time Trial Association for riders of all skill levels, will be held Sunday, July 2, 7 a.m., El Monte Road, Lakeside, 444-6425.

"Fellowship Bowl," hoping to make this an annual event, the Fellowship of Christian Athletes and the Kiwanis Clubs will sponsor the first San Diego high school all-star football game featuring the best players from around the county, Saturday, July 2, 8 p.m., Southwestern College Stadium, Chula Vista, 266-3322.

Frisbee Clinics for players of all skill levels are offered each Saturday, noon, East Mission Bay Park, Free, 273-7441.

Bullfights, the main season opens Sunday, July 2, 2 p.m., Downtown Bullring, Tijuana, 841-8055.

Super and Street Stock Car Racing, this week's extra-laps race is moved to Monday, July 4, 8 p.m. (qualifying at 6 p.m.), Cajon Speedway, Bradley Avenue at Colgate Field, El Cajon, 446-8902. Sockers Soccer, the season con-

tinues with a game against Chicago, Tuesday, July 5, 7:30 p.m., San Diego Stadium, 250-0041.

Galleries

Photographs of Ireland, recent black-and-white work of Eric Blau will be on display through July 1, The Afternoon Music and Arts Library, 1028 Wall Street, La Jolla, 454-5872.

1983 International Watercolor Exhibition, sponsored by the San Diego Watercolor Society, will be open July 2 with a public reception Sunday, July 3, 2 p.m., and continue through July 31, Imperial Bank Building atrium, 701 B Street, downtown, 225-8721.

Paint Competition, winning entries by local artists will be on display through July 2, San Diego Print Club, 332 G Street, downtown, 232-4884.

Carved Wood Figures, small-scale works by Los Angeles sculptor John Frame, will be on view through July 2, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

Paintings by Wick Alexander will be exhibited through July 9, Pawn Shop 2, 680 Ninth Avenue, downtown, 233-9242.

New Works, sculpture and paintings by Christopher Lee and paintings by Nancy Louise Jones, will be on view through July 15, Thomas Baker Gallery, 2420 Grand Avenue, La Jolla, 454-0345.

Two-Person Show, A Box Is Not Always Confined, acrylic and mixed-media paintings by Nancy V. Lee and Selected Time Devices, metal sculpture by Joe Nym, will be exhibited through July 16, Spectrum Galleries, 726 Seventh Avenue, downtown, 232-9743.

"Guns and Heads," an exhibition of paintings and sculpture by Richard Allen Morris, will remain



on display through July 16, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"Imogen Cunningham: A Centennial Selection" features works from the photographer through July 17, Museum of Photographic Arts, Balboa Park, 239-5262.

"Camera Work," a selection of photographs from this magazine, 1903 to 1917, will be displayed through July 23, The Photography Gallery, 7468 Grand Avenue, La Jolla, 459-1800.

"Boxes" will feature nine artists incorporating various materials including clay, paper, wood, and metal into forms utilizing a box theme, running through July 23, Gallery Lights, 7464 Grand Avenue, La Jolla, 454-0781.

Vitreous Enamel, a juried show of

work from throughout the United States will be on display through July 31, A.R.T./Beasley Gallery, 2802 Juan Street, Old Town, 295-0075.

"Warhol's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first animal works by Warhol, will be on display through July 31, Natural History Museum, Balboa Park, 232-3821.

"Archimedes' Troubles," new drawings and mixed-media sculptures by Iolo Scanga will remain on view through August 3, La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla, 454-3541.

"Then and Now," drawings and paintings of Harry Sternberg will remain on view through August 24, DeCort Art Co., 1224 Prospect Street, La Jolla, 454-1555 or 459-3851.

Their Own Words

(continued from page 1)

sleep. Emily, there's nothing to hurt you."

Her mother did not smile at her, did not hold her. Instead, she sent her away to a convalescent home for children.

On the rare visits of her parents, Emily was not allowed to get near them, but had to shout at them (along with dozens of other children) from a distance; she was not allowed to keep their letters; the food was terrible; she became frazier.

When she finally came home, she was not eating very little. She felt hopelessly in love with a little boy at school who pecked another little girl. Another baby came along, whom the mother

TO LOCAL EVENTS

loved and cosseted, and toward whom Emily felt "a corroding resentment." Susan was pretty, healthy, articulate; Emily was plain, frail, inhibited. She had asthma attacks. She helped bring up the younger children.

Then, as a teenager, Emily discovered in herself a talent for comedy; she gave shows in school that had the audience rolling in the aisles. "You ought to do something about her with a gift like that—but without money or knowing how, what does one do? We have left it all to her, and the gift has so often ebbled inside, clogged and clogged, as been used and growing... Let her be. So all that is in her will not bloom—but in how many does it? There is still enough left to live by. Only help her to believe—help make it so there is cause for her to believe that she is more than this dress on the ironing board, helpless before the iron."

Clogged and clogged... So ends this upstart story, rich in human interest, by a woman whose feminist editor Susan Cahill calls "one of the most profound (though not prolific) writers of contemporary fiction."

Tillie Olsen will be reading "I Stand Here Ironing" on a new radio program, American Prose Series, which can be heard Sundays at 6:00 p.m. on KPBS-FM (89.5 on the dial) for the next eight weeks. After Tillie Olsen on July 3, the subsequent fiction writers reading from their own work will be Robert Stone (*Dog Soldiers*, July 10), Mary Lee Settle (*The Scapgoat*, July 17), May Sarton

(*Journal of a Solitude*, July 24), N. Scott Momaday (*House Made of Dawn*, July 31), Richard Price (*The Wanderers*, The Brooks, August 7), John Sayles (*At the Movies*, August 14), and Toni Morrison (*Tar Baby*, August 21). For further information on the series, call 265-6431.

—Ben Sira

Class Glass

(continued from page 1)

effort to create objects of fine art using techniques that have traditionally produced mere pedestrian works.

The objects range broadly from jewelry and pieces to bowls, trays, and other free-standing objects; and if there is a surprise to be found in them, it is a recurring streak of humor, sometimes subtle, sometimes not so. In the latter category, Ian Weir's "Thunderbolt Helmet for World War IV" is the clear leader.

Originally an artifact of the First World War, the steel, double-billed (front and back) helmet is decorated in a bright pink enamel and carries wings and exhaust pipes on either side.

In a close-up view from the front, a hand clenches a beer can. Rearview mirrors hang from either side of the front bill to show the wearer what's gaining on him, and a winged woman in chrome stands atop the helmet.

Less demonstrative but certain to elicit a chuckle is Kim Bass' pair of pins called "Snow

White and the Seven Dwarfs." In close-up and gold, the pins boast in miniature the entire cast of the fairy tale, including the talking mirror and the poisoned apple. The questers, but perhaps the most beautiful of the jokes is Kathryn Gough's "You Can Compare Apples and Oranges," a standing, four-inch-tall, silver and cloisonne piece mounted on a mirror. Opposed cloisonne buttons—one depicting cross-sections of an apple, the other cross-sections of an orange—rotate on an axis that allows the viewer to see simultaneously one side straight on and the other side in the mirror.

The A.R.T./Beasley Gallery is found at 2802 Juan Street. The show runs through July 31 and more information is available at 295-0075.

—Stephen Hefner

Imagine That

(continued from page 1)

cray-quilt style. The garden appears to be a bright, striped and dotted coverlet spread out in front of the house, which is silhouetted against a grape-colored sky.

Juan Zuriga, perhaps the most sophisticated of the artists in the show, also draws on Mallorcan life for inspiration but conveys a stronger emotional tone. His "Evening" is a startlingly surrealistic view of a nearly deserted city street painted in flat planes of deep green with accents of red, an eerie mood, almost ominous, compared to

the lightheartedness and nostalgia of the other work in the show.

In contrast, Joan Guerra's work is completely fanciful—folk tales and biblical stories interpreted through Mallorcan images. He uses bright, clear, flat colors emphasizing turquoise, green, gold, and red, with no pretense of modeling, perspective, value, or realism. He is a purely decorative approach. "Nativity" is a work featuring a manger scene surrounded by a native fiesta: a woman with a dancing dog, a bullfighter and a bull, three women preparing a pig for a feast, and in one corner a Mallorcan woman, hand on hip, wagging her finger and scowling at a very surprised Adam and Eve caught kissing in a grove of trees.

The best of native art has a freshness, spontaneity, and directness that takes it beyond the realm of the work of most amateur painters. The Stratford

Gallery show demonstrates what makes this art special. The forty-five oil and acrylic pieces go on display Tuesday, July 5 and remain on view through July 31. There will be a reception for the public Friday, July 8, from 7:30 to 9:30 p.m. The gallery is located at 1430 Camino Del Mar (old Highway 101) in downtown Del Mar. For further information call 481-0033.

—Linda Nevin

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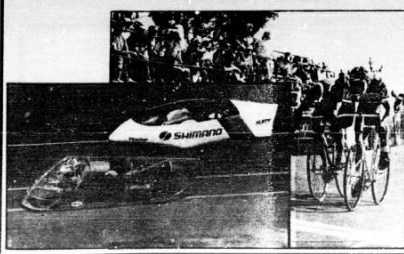
Advanced ticket sales Canyon Surf Shop Windsport Ltd. Pacific Beach Ski & Sports

The San Diego Velodrome's 7th Anniversary Celebration

Sunday, July 3rd
Early Program—11:00 A.M.
Main Program—1:00 P.M.

Morley Field—Balboa Park

- See top U.S. cyclists compete.
- Human Powered Vehicle Race.
- FREE Backpack filled with 7th Anniversary gifts to the first 100 fans entering the Velodrome.
- FREE ice cream and cake.
- Door Prizes—including a Murray 10-speed Bicycle!
- Call 298-1570 for further details.



BAHA'I FAITH
Lecture Series
WORLD IN TRANSITION
Saturday, July 2, 8 p.m.
Burrell Bullock
The Emerging Global Community: An Historical Perspective
Mr. Bullock is a computer systems analyst for the city of Los Angeles. He served for several years as a community development specialist at the National Baha'i Center in Wilmette, Illinois.
Hostess: Lisa Janti
San Diego Baha'i Center
6545 Alcala Knoll Drive (near USDI)
258-2999
Free to the public; no donations accepted.

San Diego Astrological Society
Monthly meeting
Friday, July 8, 7:15 pm
Free to members and guests
Speaker: Joyce Wehrman
"Venus-Love-or-is it?"
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• Projected transits for the month
Oneira Hall, 4649 Hawley Blvd., San Diego
277-7949

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An in-depth exploration using modern science, medicine, psychology, parapsychology, spiritual disciplines, and the arts.
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Judith Wolf, Program Director
(619) 454-7377

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Antonio Lomelin
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Theatre and Experimental Theatre
265-0884

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265-0884

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759-1538

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The Theatre, Magna Hall
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the 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. At least it is in theory, in a program note, the director, John Cairns says, "as others have" as an example of the "golden mean" of Aristotle's *Stoichmanian Ethics*, with Hal reaching a virtuous path between two forms of vice. But Mark Moses's Hal is neither virtuous nor Moses. Instead, he begins and ends the play as a one-dimensional being. He is insincere, more doubling smart aleck than evolving ruler. Moses behaves, in



THE RAINMAKER
The Pine Hills Lodge Theatre presents the romantic comedy by Richard Nash, about a Dust Bowl town in the Southwest, a lonely woman, and the appearance of a con artist who promises not only rain for the drought-plagued area, but love for the spinster. Scott Kinnear directs the production. Cast members are: Alice Greene, Jim Nelson, Jim Langham, Andy Kline, and John C. Guido. A barbecue dinner of ribs, steak, or vegetarian entrée is cooked outdoors in the mountain air of Julian—precedes the show. (S.M.)
Friday and Saturday, August 6, 7:00 p.m.; Sunday, August 7, 6:30 p.m., curtain at 8:00 p.m.

on the side of the two Henrys. But at the Old Globe on opening night, 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. (Sm.)

Old Globe Theatre, Festival Stage, through August 26; Tuesday through Sunday at 8:30 p.m.

I OUGHT TO BE IN PICTURES

The North Coast Repertory Theatre is staging the Neil Simon comedy about Herb, a once-successful Hollywood scriptwriter whose career is flagging and whose eighteen-year-old daughter shows up after an absence

JOHNS
Reviewed this issue.
Sushi, 852 Eighth Avenue, downtown,
through July 9; Thursday through
Saturday at 8:00 p.m. For information,
call 233-7927.

MY THREE ANGELS
The Coronado Playhouse is staging
Sam and Bella Spewack's comedy,
which is adapted from the French
comedy by Albert Husson. *La
Cassinière des Anges*. In the play, a trio

MY THREE ANGELS
The Coronado Playhouse is staging Sam and Bella Spewack's comedy, which is adapted from the French comedy by Albert Husson, *La Cusisine des Anges*. In the play, a trio

The Magic Machine Children's Repertory Company begins its second season of puppet theater with the classic tale about the brave Peter, the Big Bad Wolf, and — in this new adaptation by Lynn Berchenbriter —

TALLEY'S FOLLY
The Old Globe Theatre has added several new performance dates for its production of Lanford Wilson's delightful two-character play. With good reason. Directed expertly by



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READER'S GUIDE TO THE THEATER

Andrew J. Traster, and beautifully acted by Robert Darnell and Maurice Fowler, the comedy about an unlikely relationship is one of the bright spots of the Q's summer season. Set in 1944, the play takes place on a parable-like beachhouse in Lebanon, Mass. Forty-two-year-old Matt Friedman, an accountant of German Jewish descent, awaits Sally Tally, eleven years his younger and temperamental. This will be a wait. Friedman assures the audience (and himself) in a prologue—and a ninety-seven minute one at that. As the evening progresses, and as John

B. Forbes's subtle lighting dims imperceptibly. When a play casts a quiet spell, often in the face of barriers determined to thwart the odd coupling taking place on a warm summer night. Each character has a past that, in their minds, is best left alone. But the seemingly flawed of their disclosures, surprisingly enough, bring them even closer together. All thanks to a delicately crafted script. Traster's sensitive direction, the work of Darnell and Fowler, and the technical efforts of set designer Kent Donney costume designer Robert Morgan, and sound designer Michael Winston. All combine to craft, as Matt promises, a

wait. A wonderful one at that. (Sm.) Cassius Carter Centre Stage, through August 27. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

TWELFTH NIGHT
"If I could be the fool of love, play on," says Duke Orsino to his court musicians. In Shakespeare's Twelfth Night, "That strain again!" he goes on, "It had a dying fall. . . And finally, having commented that no music, no experience whatever, can match or satisfy the imagination of the lover, he concludes his initial speech: 'So full of shapes is fancy, That it alone is high fantastical.'"

So Shakespeare expeditiously and economically alerts us to the themes of his festive comedy music, love, melancholy (the "dying fall" of the 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 Wetherall speaks these lovely words at the very beginning of Jack O'Brien's Old Globe production of Twelfth Night, and Mr. Wetherall's singing delivery—with each phrase and gesture artificial and calculated, devoid of the requisite tone of self-interest, delicious sadness, and above 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 played by inadequate acting. There are four consummate performances, by Katherine McGrath, Tom Lacy, Christine Healy, and G. Wood. But Marcia Mason, who plays the central role of Viola—is on the evidence of this performance—not a Shakespearean actress, and perhaps not a stage actress at all. Marcia Mason is 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 language or emotion; and consequently she performs the role not with the long, richly modulated Shakespearean line it demands but in a series of short takes, as though she

were acting in a circle. Within these short takes, one can hear Marcia Mason working conscientiously at reading 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 love seems real and poignant. But most of the time the effortlessness is evident, the devices (though never stupid or inappropriate) do not quite work, and the performance comes across as one by a hard-working, moderately talented acting student who has learned her lessons fairly well, but who has not yet gotten to the point where what has been learned coalesces into a spontaneous-seeming embodiment of lived experience, that is, where the actor (not to speak of the acting student) disappears into the role.

The all-night review Mr. O'Brien represents (you can never keep an inventive director from inventing things) as conjured up by Feste the clown, with the players now and then donning or doffing half-masks, like a group of imagined aristocrats whiling away the night of Epiphany in a dance, a masquerade, or amateur theatricals. In this way the director gives the entire action something of the ballroom quality of a dream: "So full of shapes is fancy, That it alone is high fantastical." It is a dream, in this production, filled with music that has a dying fall, sadness is everywhere, yet applied with so light a touch that the melancholy is often no more than an evanescent play of light, shining subtly through the comedy like the dim luster of the underlying metal when silver plate is close to being worn through. The overall conception—of the music, of what the music represents, and of the production as a whole—is beautifully touching, and fully appropriate to a play in which irrevocable death and hopeless love-longing are in constant counterpoint with miraculous recoveries of those who were thought to be dead and equally miraculous discoveries of suitable persons to love and to be loved by. The imperfections of reality as

Shakespeare will know, inevitably frustrate our ideal pictures of it, making the dream of contingency matter, and supply of first-rate, experienced, and underemployed stage actors. (Sm.) Old Globe Theatre, through August 27. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE VISIONS OF SIMONE
MACHARD
The La Jolla Playhouse begins its inaugural season with Bertholt Brecht's drama about a young woman who, as the German armies advance on the provincial French town in which she lives, dreams of being Joan of Arc. Peter Sellers directs the play, which was the first Brecht wrote during his exile in America. Priscilla Smith is Simone Machard. Other members of the cast include Ronald Cash, Sharon Corcoran, Robert Cornthwaite, Dann Florey, Thomas Gwyn, Ben Hally, Jr., David Patrick Kelly, Werner Klemperer, Richard Linklater, Bill Raymond, and Vito Ruggini. Adeline Lobel is the scenic and costume designer. James Ingalls is the lighting designer. John Falgout is the sound designer, and Michael Roth the composer. (Sm.) Mandell Weiss Center for the Performing Arts, UCSD campus, through July 17. 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 RIVER
Reviewed this issue.
Bovine Theatre. Thursday through July 31. Thursday through Sunday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

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 80801, San Diego 92138, or call 231-7921 Friday before 5:00 p.m.



A FLOCK OF SEAGULLS

In a recent discussion (argument, really) with a local musician concerning the relative merits of Eighties music as compared to the pop and rock of the preceding two decades, the only point on which we reached accord (thus allowing us to finish our drinks amicably) pertained to the life expectancy of today's bands. We agreed that Eighties artists are severely handicapped by the rootlessness and apparently aimless flux of the current scene, and that this inconsistency prevents many promising bands from realizing their full potential. The better groups of the Sixties and Seventies benefited from working under conditions similar to those of the "studio system" of film's Golden Age, wherein they were forced by circumstances and contractual obligations to establish and then develop a singular style through near-constant, concentrated effort over a long period of time. By contrast, bands of the Eighties find themselves operating in an atmosphere not unlike that at an open audition. Artists who might otherwise be able to contribute something of lasting value to pop music as a result of well-directed,

sustained endeavor must instead toss out the musical equivalents of one-liners, in the hope that if enough people respond, the artists will be invited back for a return engagement. The unsettling effect of revolving-door personnel changes, insufficient label affiliations, and rapid-fire stylistic track switching on the music scene in general and its groups in particular, also filters down to the pop critic, who must often write about a band

that may cease to exist between the rough and final drafts of a critique. Aware that a review might be a one-shot stab at capturing an artist in print, many critics respond to this challenge by writing lengthy essays about groups that have no more than a debut album or EP (extended-play record, usually consisting of roughly half the number of songs contained on the average album) to their credit. With rare exceptions, I prefer to reserve judgment on new bands until they have proved their staying

power and/or sincerity over the course of several albums. For that reason, I must qualify my opinion of *A Flock of Seagulls*, who will appear here in a Fourth of July concert. Like Simple Minds, another band that recently visited San Diego, A Flock of Seagulls gives the two-dimensional sound of synth-pop a solid aural foundation of marrying atmospheric synthesizer play to a more earthbound rhythm section of bass and drums, and a rock-based guitar. This marriage accomplishes a

twofold objective: it precludes the facile dismissal of A Flock of Seagulls as either just another trendy synth-pop band or just another faceless rock band, and it gains the band access to the new wave/video dance market while leaving them stylistically open-ended. This latter quality is especially important because it affords the band enough creative breathing room to let the material, rather than an idea-stifling "sound," determine the arrangements and instrumental emphases of individual songs. A lesser group would lack the wherewithal to exploit that advantage, but to their credit, the members of A Flock of Seagulls inoculate the listener against the type of mental paralysis engendered by similar synth-pop bands whose only trump is the mechanical dance beat.

The key here is that A Flock of Seagulls utilizes the electronic technology available to musicians of the Eighties selectively and as an adjunct to the existing components of good musicianship, rather than as a be-all in itself. A recent article in *Rolling Stone* blamed the punk movement for the musical egalitarianism that has encouraged the unskilled and unimaginative lopsomeness to assume the role of musician simply by purchasing a phalanx of synthesizers and/or

(Continued on next page)

The Whispers
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Tickets \$12.50, \$10.00, \$8.00
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Sponsored by the Associated Students of S.D.S.U.

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143 South Cedros Ave., Solana Beach, CA 92075 481-9022
Tickets available at Belly Up & all Ticketron outlets.
You must be 21 years of age.
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BOOGIE WOOGIE ROCK & ROLL
COMMANDER CODY
WITH GUEST DOUG RANDAL
SATURDAY, JULY 9
DIRECT FROM JAMAICA
THE GLADIATORS
WITH GUESTS SHAGNATTY
The Gladiators have been recording professionally since 1966 and, along with the Wailers, were among the first groups whose music was characterized by the term "Reggae." They have over 30 singles & 6 LPs to their credit.

(continued from preceding page)
computers and setting in motion a series of mindless electronic noises. Whatever the merits of that thesis, A Flock of Seagulls cannot be counted among those at whom the criticism is aimed. This band holds the reins on technology, and not vice versa. Despite the group's sci-fi conceptualization (their name refers to one of the clichéd explanations for alleged UFO sightings proffered by professional pool-poozers, as in "what was thought to be an extraterrestrial craft was in fact merely a gas cloud or a flock of seagulls") and despite lyrics that frequently deal with otherworldly themes, A Flock of Seagulls subscribes to new-wave futurism without indulging in the pulpy silliness of many of their counterparts. In the final analysis, they separate themselves from the legions of inferior synth-pop bands by an age-old means: craftsmanship. Because they've only released two albums (a self-titled debut effort and the newer — and better — *Listen*), an EP, and a couple of singles, A Flock of Seagulls is hardly in line for a lifetime achievement award. What's more, given the mutability of the current music scene, there's no guarantee that the band will be around long enough to release a third album, much less establish itself as a reliable, original musical force. But there is promise in the music the band's made thus far, and apparently enough thought given to their career to sustain them at least a while longer. Still, if you have any interest at all in this group, I'd suggest you catch them Monday when they appear at SDSU's



CORNELIUS BUMPUS QUARTET, Monday and Tuesday, Lehi's

Open-Air Amphitheatre on a bill with the Flex (another band worth watching). You may not get another chance. In the early Sixties, Jan and Dean were to the Beach Boys what Badfinger was to the Beatles in the latter half of that decade: a parasitic pop entity that borrowed its sound, image, and following from the "parent" group. Although the duo had several hits in a fairly short span, it could not have existed without the Beach Boys, and specifically Brian Wilson, who either penned or co-wrote most of their biggest successes ("Surf City," "Honolulu Luau," "Drag City," "Dead Man's Curve," "Ride the Wild Surf," and "Sidewalk

Surfin'"). and helped mold the handsome into a near parody of the Beach Boys. If the Beach Boys' surf- and car-oriented tunes could be cited as examples of teen-age music aspiring to pop art, then Jan and Dean's wimpy efforts could be offered as counterclaims. Jan Berry's much-publicized auto accident in 1965 (the suffered brain damage as a result of the crash, which, eerily, occurred at the same stretch of Sunset Boulevard immortalized in "Dead Man's Curve") effectively halted the duo's career, and since then they have been limited to the occasional "nostalgic" concert tour, one of which will bring them to the

San Diego Wild Animal Park's Mahala Amphitheatre for performances Friday through Monday nights.

In a somewhat strange concert week, other shows include Helen Reddy, Bobby Kent, and Danny Gans at the Del Mar Fairgrounds grandstands tonight, Thursday; on Friday, bottleneck guitarist and singer/songwriter Craig Lang will appear at the Calico Stage at the Fairgrounds; while later that evening the Little River Band will perform on the grandstands stage; Charo and Danny Gans promise an evening of unforgettable entertainment when they take the grandstands stage on Saturday night.

On Sunday, Gordon Grinnell and the Mellotones, a nine-man orchestra, will perform music by the late Duke Ellington in a concert following the Rancho Bernardo Independence Day Parade in that community, while that evening *The Dukes of Hazard* star John Schneider and local country band Stampede perform at the Del Mar Fairgrounds grandstands; also on Sunday, Commander Cody will return to the Belly Up Tavern in Solana Beach.

On Monday, The Captain and Tennille and the folk-dance outfit Ana will entertain at the Del Mar Fairgrounds grandstands; and Cornelius Bumpus, who was a featured player in the last incarnation of the Doobie Brothers, will bring his band to Lehi's for the first night of a two-night stand. Bob Crosby and His Orchestra close out the week with performances on Tuesday and Wednesday at the San Diego Zoo's Wegelorth Bowl.

CONCERTS

Helen Reddy, Bobby Kent, and Danny Gans: Del Mar Fairgrounds grandstands, tonight, Thursday, 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 Dean: 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., 15500 San Pasqual Valley Road, Escondido, 747-8702.

The Behr Boys: Del Mar Fairgrounds, Saturday, July 2, 4 p.m., Via de la Valle, Del Mar.

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

Gordon Grinnell and the Mellotones: 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.

Commander Cody: Belly Up Tavern, Sunday, July 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

A Flock of Seagulls and the Flex: SDSU's Open-Air Amphitheatre, Monday, July 4, 8 p.m., 265-2247.

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with fireworks display
A FLOCK OF SEAGULLS
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MARSHALL TUCKER
KPRI FM106 sat-july 16 BAND



CHRISTOPHER CROSS
note date change thur-aug 4



KOKO HUMPERDINCK
thur-aug 11



PETER GABRIEL
9/1X JUST ADDED sun-aug 14



THE TUBES
sat-aug 20



THE ANIMALS
thur-aug 25



CHICAGO
9:PM tue-aug 30



AL JARREAU
fri-sept 9



GEORGE BENSON
wed-sept 21



KENNY LOGGINS
sat-sept 24



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ALLEN VIZZUTTI
sat-july 16



LARRY CARLTON
sun-july 17



the PAT METHENY
mon-july 25 GROUP



MCCOY TYNER
fri-july 29



NICOLETTE LARSON
sun-july 31



AL STEWART
tue-aug 9



B.B. KING
tue,wed
aug 23,24



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sat-sept 10



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Cornelius Bumpus: Lehr's, Monday and Tuesday, July 4 and 5, 9 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

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

Iron Maiden, Saxon, and Fairway: 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., 15500 San Pasqual Valley Road.

Escondido, 747-8702.

The Call Rides: Sunday, July 10, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Dan Siegal: Lehr's, Monday and Tuesday, July 11 and 12, 9 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

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

Etta James: Belly Up Tavern, Thursday, July 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Jazz Live" featuring Leon Alpert and Friends: San Diego City College Theatre, Tuesday, July 12, 8

p.m., 14th and C streets, 234-1092.

The Duke Ellington Orchestra: San Diego Zoo's Wegethro 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.

Etta James: Belly Up Tavern, Thursday, July 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dorothy Donegan: Sherwood Auditorium, Friday, July 15, 9 p.m., La Jolla Museum of Contemporary

Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

The Fabian Revue featuring Fabian, Little Anthony, the Diamonds, and the Monte Carles: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 15, 7:30 p.m. and Saturday and Sunday, July 16 and 17, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Allen Vizzutti: Humphrey's, Saturday, July 16, 6:30 and 9 p.m. 2843 Shelter Island Drive, 234-3577.

Denny Zeitlin: Sherwood Auditorium, Saturday, July 16, 8

p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

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., 2300 Shelter Island Drive, 224-3557.

Seawind: Lehr's, Monday, July 18, 9 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

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

Jan & Dean

July 4-4
Fri. - 7:30 p.m.
Sat., Sun., & Mon. - 3:30 and 7:30 p.m.
Free with admission

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Our 8th Anniversary Party
Doors open at 5:00 p.m. 3 bands:

6:00-8:00 **THE HEROES**
8:30-10:30 **FOUR EYES**
11:00-1:30 **Moving Targets**

5:00-8:00 p.m. 80¢ well drinks, wine and draft beer & hors d'oeuvres.
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Judy Carmichael: Sherwood Auditorium, Friday, July 22, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

The Pat Metheny Group: Humphrey's, Monday, July 25, 6:30 and 9 p.m., 2300 Shelter Island Drive, 224-3577.

David Friesell and Shelby Watt: San Diego Zoo's Wegethro Bowl, Sunday, July 25, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Horace Tapscott: Sherwood Auditorium, Saturday, July 23, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La

Jolla, 459-1404 or 454-3541.

Robben Ford and Summer Breeze: Lehr's, Monday, July 25, 9 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

"Jazz Live" featuring Bill Cantos and the Media: San Diego City College Theatre, Tuesday, July 26, 8 p.m., 14th and C streets, 234-1092.

The Jimmy Dorsey Orchestra: San Diego Zoo's Wegethro Bowl,

Tuesday and Wednesday, July 26 and 27, 4 and 7 p.m. 231-1515.

McCoy Tyner: Humphrey's, Friday, July 29, 6:30 and 9 p.m., 2300 Shelter Island Drive, 224-3577.

Don McLean: San Diego Zoo's Wegethro Bowl, Friday, July 29, 7:30 p.m., and Saturday and Sunday, July 30 and 31, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

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

CLUBS

Club listings are compiled by Linda Nern. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr X Ranch House: 119 East Broadway, Vista, 724-0510. Karaoke, country and contemporary.

Thursday through Saturday, jam session, Sunday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Wheels, rock and roll, Thursday. The Rebel Rockers, rock and reggae, Friday. The Mar Dels, vintage rock, the Breakers, rock and rollers, Saturday. Commander Cody, rock and roll, Sunday. Dirk Debrause, rock and roll, Monday. The International Reggae All Stars, reggae, Tuesday. Chuck Wagon and the Wheels, country, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Morris Five, Two, Dueland, Friday, Wholly Cats, '40s swing, Sunday.

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Restaurant & Night Club

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Monday evening 8:30 pm-1:00 am

Appearing Tuesday-Saturday
9:00 pm-1:30 am

Clutch Cargo

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11:00 am-2:30 pm
Complimentary champagne 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

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\$1.00 all night

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WHISKEY FLATS Thurs-Sat., July 7-9
WILD TURKEY Wed.-Sat., July 13-16
WINDROSE Wed.-Sat., July 20-23
FLANIGAN'S Tues-Sat., July 26-30

LEHR'S GREENHOUSE

SUMMER CALENDAR

LEHR'S GREENHOUSE

TONIGHT!

Thursday, June 30... and every Thursday

KPRI FM 101.3
with Gary Kelley



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50¢ drafts until 10 p.m.
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Moving Targets plus DEBONAIRE



Two bands
Two dance floors \$3
Three bars
Three music video screens
SUNDAY

Sunday, July 3... and every Sunday
KGB-FM 101 PAR'Y NIGHT
with
Gabriel Wisdom's Video Show

Starting you
Premiere movie tickets and surprises

THE PRESS



MONDAY

Monday, July 4, Lehr's Concert Theater

Robert Silver's "Entertainment" presents

THE CORNELIUS BUMPUS QUARTET
Featuring the former
Dobson Bros. great!

IN LEHR'S CABARET

THE PRESS

TUESDAY

Tuesday, July 5

In Lehr's Concert Theater

Robert Silver's "Entertainment" presents

THE CORNELIUS BUMPUS QUARTET

Featuring the former Dobson Bros. great!

IN LEHR'S CABARET

HEIRIOES

HEIRIOES

SUNDAYS! Margaritas \$1.10

TUESDAYS! Margaritas \$1.10

WEDNESDAYS! Margaritas \$1.10

THURSDAYS! Margaritas \$1.10



Sponsored by

KGB-FM MDA



24 local bands will be chosen in this competition by a combination of balloting and a panel of judges. Ballots in next week's Reader.

The most prestigious competition of its kind for thousands of dollars in prizes, judged by the most influential music industry leaders. Come see local bands competing in Lehr's Concert Theatre. All proceeds for this eight week event will be donated to the Jerry Lewis Muscular Dystrophy Telethon. Preliminary number 1 will commence on Monday, August 1, 1983.

Robert Silver's "Entertainment"
KPM98
proudly presents

JAZZ FUSION 83
Lights Out Jazz Series
Hosted by Art Givoli



Monday & Tuesday, July 11 & 12

DAN SIEGEL

Shows at 8:00 & 10:30 p.m.

Monday, July 25

Former Yellow Jacket lead guitarist

The debut of the

ROBBEN FORD QUARTET

Shows at 8:00 & 10:30 p.m.

Doors open each night at 7:30 p.m.

Tickets \$6.00 advance, \$8.00 at door.

Tickets available at all telecast locations.

Bill Gamble's San Diego Padres Stadium Box Office, Steady Andrews in Escondido, Aztec Center

Ticket Office - SDSU High Five Sport Shop in Encinitas, L.O.S. Music in Poway, 32nd Street

Naval Station.



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Naval Station.

COMING EVENTS



The New
Dallas Collins Band
July 26, 30, August 2 & 6
August 9, 13 & August 16, 20



Moving Targets

July 1 & 2 & August 23, 27



Robben Ford Quartet

September 15-17, September 22-24

& September 29-October 1



Steep Brothers

July 8 & 9, July 22 & 23

August 30, September 3 & 6

September 10

July 5-9, July 12-16

July 19-23, September 13-17

& September 27-October 1

HEIRIOES

August 5 & 6, August 19 & 20

FOUR EYES

August 5 & 6, August 19 & 20

THE LONDON BROTHERS

August 12 & 13, September 9 & 10

& September 23 & 24

TOYS

July 24 & 25, July 31

& August 1 & September 2 & 3

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THE LONDON BROTHERS

836 JOURNAL OF DOCUMENTATION

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: The Billy and Annette Duet, contemporary, Thursday through Saturday.

Mustang Club, 3595 Sports Avenue Boulevard, Loma Portal, 232-5586: Gerry Baze and a Touch of Country, country, Tuesday through Saturday; Stagecoach, country, Sunday; Country Jambores featuring two bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; Bruce Cameron and Hollis Gentry Ensemble, Sunday; Ozo, rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5500: Live rock and roll, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Donna and Andy, contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue,

Pacific Beach, 273-9190: Stan and Jerry, video, country, and jazz for dancing, Friday and Saturday.

Vacation Village Hotel, Bay Loma: Vacation Isle, Mission Bay, 274-4610: Shine It On, contemporary, Tuesday through Saturday; musical entertainers, Sunday; Stagecoach, country, Sunday; Country Jambores featuring two bands, Monday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Heroes, rock and roll, Thursday through Saturday; the Sire Brothers, rock and Beatles music, Sunday through Tuesday; RV and the Shadows, vintage rock, Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Larry Prossitt and Cinnamon Ridge, country, Tuesday through Saturday.

The Alamo, 1060 Clairemont Drive, Clairemont, 276-2240: T-Powell, rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Silver Wing, top 40, Wednesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Flyer, rock and roll, Tuesday through Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 278-2003: Brian Connolly, Irish music, Wednesday through Saturday.

Burbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Thunderbolt the Wonderbolt, rock and roll, Wednesday through Saturday.

Crysta's Frat House, 5404 Balboa Avenue, Clairemont, 279-2390: Bill Brackett, comedy and music, Thursday through Saturday; Jim Hawley, contemporary, Sunday and Monday; Oh Ridge, comedy and music, Tuesday and Wednesday; Delene and Al, contemporary, Sunday and Monday.

Rad, Mission Valley, 291-8635: The London Brothers, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Dave Rodgers, piano bar, Tuesday through Saturday; Gary Narramore, jazz, Sunday and Monday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing; Tuesday, live Greek music, Sunday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Chain Reaction, contemporary, Tuesday through Saturday; Joe entertainment, Sunday and Monday, call club for information.

Islands Lounge, Handel Hotel, 2270 Hotel Circle North, Mission Valley, 291-1638: Oh Ridge, comedy and music, Thursday through Saturday; Raps - with Gina Robles, contemporary and light jazz, Sunday and Monday; the Spud Brothers, '50s and '60s rock,

Kearny Mesa Bowl, 7585 Kearny Mesa, 279-1501: Third Degree, top 40, Tuesday through Saturday; Larry Prossitt and Cinnamon Ridge, country, Sunday and Monday.

La Hacienda Cantina, 678 Hotel Circle South, Mission Valley, 298-8281: Summertime, contemporary, Wednesday through Saturday; Larry Channow's High Society Jazz Band, Drexland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Dirk Debonaire, rock and roll, Thursday through Saturday; the Press, rock and roll, Sunday and Monday.

Monk's, 10475 San Diego Mission Valley, 291-5720: Chain Reaction, contemporary, Tuesday through Saturday; Joe entertainment, Sunday and Monday, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Oh Ridge, comedy and music, Thursday through Saturday; Raps - with Gina Robles, contemporary and light jazz, Sunday and Monday; the Spud Brothers, '50s and '60s rock,

Tuesday and Wednesday.

The Moxgaw, 6615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; Larry Prossitt and Cinnamon Ridge, country, Sunday and Monday.

Nomjo Inn, 8515 Norajo Road, San Carlos, 465-1707: Quest, rock and roll, Thursday through Saturday; Diamond, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, Drexland, swing and oldies, Friday and Saturday.

Prohibition 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, 10799 Tierrasanta Boulevard, Tierrasanta, 292-5338: Jemmy Nixon and Downhome, country, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley, 291-7170: Joe and Don Gaynor,

contemporary, oldies, and "Elvis," Tuesday through Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3903: The Nobarnes, rock and roll, Drexland, rock and roll, the Jones Band, rock and roll, Thursday; Rose Flores, rockabilly, the Hurricanes, rhythm and blues, Bad News Blues, rhythm and blues, Friday; Joe Harris and the Speedsters, rock and roll, Trigger, rock and roll, Sheba, rock and roll, Saturday; Rhythm and Blues Night featuring the Spirit All-Star Blues Band plus guests, Tuesday; San Diego Songwriters' Showcase, original music by various bands, Wednesday.

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

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

The Leo's/Mission Gorge, 6333

Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through Thursday; Joe Stewart, contemporary, Friday and Saturday.

San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6358: Spring Fever, contemporary, Tuesday through Saturday.

Bernacke Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2840 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, '50s and '60s rock, Thursday through Saturday; Rich Paulkner, contemporary, Sunday and Monday; Steve Hudson, comedy and music, the Twotonis, rock and roll, Tuesday and Wednesday.

Cafe del Rey Mero, 1549 El Prado,

Balboa Park, 234-8511: William Wright, piano bar, Tuesday through Saturday; Benji, jazz, Sunday.

Chateau Lounge, 3623 College Avenue, College View, 582-3601: Smokey Joe, top 40, Friday and Saturday.

Crownroad, 345 Market Street, downtown, 233-7956: Sunny Trill Organ Trio with Holly Maxwell, jazz, Friday and Saturday.

Dance City, 6875 El Cajon Boulevard, East San Diego, 497-8812: Live rock and roll, Friday, call club for information.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Automatics, rock and roll, Thursday through Saturday.

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

Drowny Maggie's, 31st Street and University Avenue, North Park, 298-8584: Second Anniversary Folk Festival featuring various blues, folk, and traditional music artists, early evening Friday through

Sunday; Old Time Hoot Night, Monday; Dancing Bears, folk music, early evening Tuesday; Sanna Cael Cell Band, traditional Irish music, Tuesday; Bluegrass Jambores, Wednesday.

Fat City China Camp, 2137 Pacific Highway, downtown, 232-0696: Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes, Thursday through Saturday.

Hammerburg, 4036 West Wallace Street, Old Town, 295-0884: Robb Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.

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

Holiday Inn/Embarcadero, Northbeach Lounge, 1355 North Harbor Drive, downtown, 232-3861: Live entertainment, Tuesday through Saturday, call club for information.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577:

Cigars
Live entertainment & dancing 942-1676
Thursday-Saturday, June 30-July 2
Beckett Band
Sunday, July 3
Jazz
Monday-Wednesday, July 4-6
Island Rhythms
300 N. El Camino Rd., Encinitas
Just north of AMC Theater

OUR PLACE
THE ART RESNICK TRIO
Friday & Saturday 9 pm - 1 am
Thursday, June 30 9 pm & 11 pm
jazz piano
2424 FIVE AVENUE • 232-1223
South of Laurel

TICKET EMPORIUM
Flock of Seagulls/Fireworks
Iron Maiden Chuck Mangione
Marshall Tucker Styx/Skyshow
Aerosmith Journey
Humpertindck Diana Ross
331 W. Broadway, S.D. 92101 232-4166
late 24 hr. concert line
8650 Miramar Rd., S.D. 92126 578-SNOW (7689)
(open Saturdays)

I-D PRESENTS
Saturday
560 5th Ave
GASLAMP
75c draft beer 9-11 pm

Men at Work
Simon & Garfunkel
Diana Ross
Murray's
San Diego 234-2147
Glasgow Sq.
North County 481-8522
Flower Hill Mall, Del Mar

BREAKERS
LIVE ENTERTAINMENT
July 1
75c well drinks
7:00-9:00 pm Wednesday - Sunday
D.J. TIM REED
Every Wednesday & Thursday night 9:00pm-1:00am
Drink specials every night & day
Old Town Saloon
2495 San Diego Avenue 298-2209

DANCE ★ DANCE
Thursday, June 30
FISH & THE SEAWEEDES
plus THE MONSTERS
Friday, July 1
FOUR EYES
also THE ROOSTERS Win 2 free tickets to Flock of Seagulls concert!
Saturday, July 2
R.V. & THE SHADOWS plus TRUTH
Sunday, July 3
JOEY HARRIS & THE SPEEDSTERS
also THE HEARD
and THE PLAYMATES
Win 2 free tickets to Flock of Seagulls concert!
THE SYNDICATE
Night Club
2176 Chatsworth
At corners of Chatsworth and
Voltaire. Two blocks north of Nimitz.
For more information: 226-4578
Ages 17 and up welcome.
Doors open at 9 pm.

Celebrate the return of **Rock & Roll** to East County at
MAGNOLIA MULVANEY'S
with
The New Dallas Collins Band
Wednesday through Saturday
Sunday, July 3
KPRI SUMMER BASH
With Jeff Dean
Cast signing party:
5 bands
The New Dallas Collins Band, The US Band, OOOZ
Doors open 8:30pm. Hourly drink specials.
We feature prime rib, steaks, seafood and salad bar.
MAGNOLIA MULVANEY'S
Corner of Magnolia & Mission Gorge Rd., Suite 418 8550

Bodie's
ADULT PLAYGROUND
Thursday, June 30
ROCKIN' ROULETTES TOM CAT MOJO NIXON
Last Supper
Friday, July 1 - Best cake night
JOEY HARRIS & THE SPEEDSTERS
THE HEARD
Last Mojo show
MOJO NIXON SKIP ROOPER
do the electric chair boogie
Saturday, July 2 - From L.A. the return of the fantastic
WHIRLYBIRDS
and that madman
ROCKJET JOSE SINATRA
Sunday, July 3 8pm
N-E-1
plus guests
50c well & bottle beer from 6-8pm plus no cover.
Monday, July 4
Fun night with Connie & Dottie. Great 99c spaghetti dinner. Best buy in town. Come early and avoid the line (whatever you do don't tell your friends).
Wednesday, July 5
LUNA plus TAMMY & THE MONTHLIES
All bands start at 9:00 pm
Corner of University & College
6149 UNIVERSITY AVENUE 583-5700

TRUE MEXICAN MARGARITAS \$1 ONLY
EVERY TUESDAY NIGHT
HEROES
Tonight through Saturday, July 2
SIERS BROTHERS
Sunday, July 3 through Tuesday, July 5
Wind rose
223-2335
At Windrose, we serve fun!

Dr. Jim Smiles' Headliners Nightclub presents
SAN DIEGO'S ONLY YOUNG ADULT NIGHTCLUB RUN BY YOUNG ADULTS
 Every Thursday - New Romantic-Ladies' Night
 Special discount admission for ladies. D.J. David Thornton
 Friday, July 1 - Live rock & roll with D.J.
INSEX - JONES BAND - VOYAGER
 Saturday, July 2, the last performance ever of the
X-OFFENDERS with special guests

 also the Playmates
 Sunday, July 3, Heavy Metal
EMERALD - TOUR DE FORCE
 and two other bands
 Under new management
HEADQUARTERS
 Two week limit
 \$3.00 off with military I.D.
 4617 Mission Blvd. on P.D. 220-1625
 (between 4th & 5th)
 TUESDAY 7-11 PM
 THURSDAY 7-11 PM
 FRIDAY 7-11 PM
 SATURDAY 7-11 PM
 SUNDAY 7-11 PM
 (All the information on local clubs appears in this section. If you have information to add, please call 222-5300. We will be glad to add it to the next issue.)

DISTILLERY NIGHTCLUB
 140 South Sierra, Solana Beach 755-6733
NO COVER UNTIL 9PM
 Happy hour every night 50¢ well drinks
 Thursday, Friday, Saturday & Sunday
THE REFLECTORS
 Happy hour every night 50¢ well drinks
 Thursday, Friday, Saturday & Sunday
THE REFLECTORS
 and
TOYS
 Monday & Tuesday
 Join us for our 4th of July celebration
 754 Kamikazes all night
INCOGNITO Rockers
 Wednesday through Saturday
THE REFLECTORS
 Call 755-6734 for further concert ticket information.

Live entertainment, call club for information.
July Roger, 807 West Harbor Drive, Newport Village, 233-4300; Barker and Orr, comedy and music, Wednesday through Saturday.
Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7032; Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewitt, originals and soft folk music, Friday; Walker, classical guitar, Saturday and Sunday.
Mandolin Wind, 308 University Avenue, Hillcrest, 297-3077; King Biscuit Blues, blue and rhythm and blues, Thursday through Saturday; Rocco, rock and roll, Tuesday; Starfire, rhythm and blues, rock and soul, Wednesday.
McDill's Downtown, 647 Market Street, downtown, 232-1795; Mike Broward, contemporary, Monday through Friday; with "Catch a Rising Star West" 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, 297-7335; RPM, rock and roll, Thursday through Saturday; live rock and roll, Sunday, call club for information; Ella Ruth Figgie, jazz, Prophet, rock and roll, Tuesday and Wednesday.
No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 299-1911; Kirby Bible, contemporary, Monday and Thursday through Saturday.
Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209; The Breakers, rock and oldies, Friday and Saturday; dance to recorded music, Wednesday and Thursday.
Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773; Paul Yatchi, jazz, Thursday; The Art Resnick Trio, jazz, Friday and Saturday.
Pacific Wine Bar and Bistrot, 480 Market Street, downtown, 239-9839; Mel Goot, jazz piano, early evening in the dining room, Thursday through Saturday.
Papagos, West Harbor Drive, Newport Village, downtown, 232-7581; Barry Craig, contemporary and jazz, Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.
Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.
Prophet Restaurant, 4461 University Avenue, East San Diego, 293-7446; Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shop Meyers, jazz, early evening Sunday.
Rapha's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700; Hudi Milligan, guitar variety, Tuesday through Saturday.
Soleidad's, 425 West B Street, downtown, 232-7588; The Jaime Moran Trio, Latin jazz, contemporary, Thursday and Friday.
Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.
Triton, 6011 El Cajon Boulevard, East San Diego, 363-3240; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.
Trojan Horse, 6179 University Avenue, East San Diego, 362-1070; Mayhem, rock and roll, Thursday through Saturday; The Johnny Almost Rhythm House, rock and

blues, Wednesday.
Tuba Man's, 2551 University Avenue, North Park, 295-9426; Sunny Nine, "goodtime music" and variety, Friday; Ira Cobb's Discband Band, Disneyland, Saturday.
Villa Rosalia, 3928 Twigg Street, Old Town, 295-2343; Walter Clark, classical and flamenco guitar, early evening Friday.
The Voyager, 1901 Shelter Island Drive, Shelter Island, 232-0421; Jirnah, contemporary, Friday and Saturday.

THE DISCO REGINA
 1000 Broadway Ave. and 6th St.
 Formerly known as O'Leary's
 But Disco Regina is more than just a name. It's a place to party all night. Come meet us for a great time & good music. Open 7:00 p.m. to 1:00 a.m.
 No cover charge, no minimum 10 years & older, with I.D. please.

East County
Alpine RV Resort, 5635 Willows Road, Alpine, 443-3162; Lonestar, country, Saturday and Sunday.
Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Lonnie Hutton and Dusty Best, contemporary, Friday and Saturday.
Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9871; Wizard, rock and roll, Tuesday through Saturday.

TOP CASH
 For your good records & tapes. Ask about our "rent-a-record" service.
WE WANT NEW WAVE
 We buy & sell sheet music, music books, posters & buttons.
ENCORE RECORDS
 3057 Goldenway St. at University Ave. in Mission Hills
 Open 7 days a week
296-9277


Le Chalet
 Entertainment by the Sea
DANCING
 Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.
 All well drinks 75¢

The West Coast Band
 Thursday, Friday & Saturday, June 30-July 2
 The West Coast Band, live at the beach. Join guitarists Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Burhans for a night of good time and rock 'n' roll. Don't miss 'em.
 The new **HURRICANES**
 Sunday & Monday, July 3 & 4
FIRE
 Tuesday & Wednesday, July 5 & 6
 5046 Newport Ave. Ocean Beach
 222-5300


Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; Planet, rock and roll, Thursday through Sunday.
Blaney Stone, 700, 7050 El Cajon Boulevard, La Mesa, 463-2263; Sean McVicker, Irish music, Wednesday through Sunday.
Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Steve Moxas and Pinet Action, contemporary and oldies, Tuesday through Saturday.
The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Worn, country, Thursday through Saturday.
Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Ron Cough and Cimarron, country, Sunday and Monday.
Dino's Cocktail Lounge, 9711 Campo Road, Spring Valley, 464-6502; Hootsby, jazz and rhythm and blues, Friday and Saturday.
Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533; Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.
Film Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Southbound, country, Thursday through Sunday.
Horseshoe Tavern, 7664 Broadway, Lemon Grove, 460-6344; The Smith Brothers, country rock, Friday and Saturday.
Hungry Hunter, 462 Fletcher Parkway, El Cajon, 442-0517; Rich Paulsen, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.
Kentucky Stud, 1337 Woodside Avenue, Santee, 448-3402; Country Justice, country, Thursday through Saturday; Rawhide, country, Sunday.
Lakeland Resort, Highway 79, Cuyamaca, 765-0736; Live music, Friday and Saturday, call club for information.
Lakeland Hotel, 9540 River Street, Lakeland, 443-9910; Free Rent, country, Thursday through Sunday.
La Plaza House, 566 Paraiso Avenue, Spring Valley, 475-0912; Just Practicing, music and comedy, 464-6502; Hootsby, jazz and rhythm and blues, Friday and Saturday.
Legno's Restaurant, 2754 Alpine Boulevard, Alpine, 445-5545; Double Vision, contemporary, Wednesday through Sunday.
Lorenza's, 596 Broadway, El Cajon, 442-9896; Jack Pirelli and Coast to Coast, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Disneyland jazz, Sunday and Monday.
Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8500; The New Dallas Collins Band, rock and roll, Wednesday through Saturday.
Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Gravel Canyon, country rock, Tuesday through Saturday.
Nichy D's, 5563 Mission Gorge Road, Santee, 446-9594; White Dwarf, rock and roll, Thursday through Saturday.
Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500; Live music, call club for information.
The Olympic Place, 8629 Mission Gorge Road, Santee, 449-1366; The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.
Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 463-6977; Tommy Stark, family musical entertainment, sing-along, seven nights, with puppet shows by Reda Friday and Saturday.
The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; Billy Thomas and the Ambush Gang, country rock, Friday and Saturday; the Smith Brothers, country rock, Wednesday.
The Ox Bow Inn, 1816 Campo Road, Spring Valley, 469-9616; Dan Rivers and Terry, country, Thursday; Leather and Lace, country, Friday and Saturday.
Park Place, 1280 Fletcher Parkway, El Cajon, 448-1111; Bandit, rock and roll, Tuesday through Saturday; Spectra, rock and roll, Sunday and Monday.
Pelican Pub, 7828 Broadway, Lemon Grove, 464-9284; Fortune, country rock, Friday and Saturday.
Pine Valley Restaurant, Old Highway 80, Pine Valley, 473-8787; Elton and J.R., country, Friday and Saturday.
Reuben's, 5435 Grossmont Center Drive, La Mesa, 465-3844; Charlie Hewitt, contemporary, Tuesday through Thursday; The Police Keep you warm * Peter Gabriel Gary Mervick & The Figures and more.
For more information, we accept Visa, MasterCard, American Express & checks
 For more info - call us
"PACIFIC BEACH"
 2123 Garnet Ave.
273-4567

Sante's Lakes Regional Park and Campground, 9410 Carlton Oaks Drive, Santee, 962-1052; Folk blues, country and pop celebration featuring Dan L. Tom Cahan, Cathy Curtis, Peggy Walden and Rick Erlien, Tom Maher and Kathy Taber, and Carl Robinson, Sunday afternoon and evening.
Section's, 7353 El Cajon Boulevard,

La Mesa, 460-1500; Clutch Cargo, contemporary, Thursday through Saturday; the Del Bythe Big Band, big band swing, Monday; Mus D'Neurons, contemporary, Tuesday and Wednesday.
The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Statu, rock and roll, Friday through Saturday.
Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; The Brand X Band, country, Thursday through Saturday.
South Bay
Bagdad de Noche, 4200 Salinas Boulevard, Tijuana, Mexico, 1-706-856-6711; Manifest Destiny, rock and roll, Accondal Sucion, Mortal, rock and roll, Friday.
Balouts at the Beach, 717 Seacoast Drive, Imperial Beach, 375-0889; Transaction, rock and roll, Thursday through Saturday.
Black Angus, 707 E Street, Chula Vista, 426-9200; U.S. Male, rock and roll, Thursday through Saturday; RPM, rock and roll, Tuesday and Wednesday.
Country Bumpkins, 1862 Palm Avenue, Imperial Beach, 429-1161; Live country music, Tuesday through Saturday, call club for information.
Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; 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; Dehesa, country, Thursday through Saturday.
Joey's, 415 Broadway, Chula Vista, 429-4828; Nick Montana, country, Latin, standards, and top 40, Friday and Saturday.
La Mesa, 1441 Highland Avenue, National City, 474-3222; Bruce Robbins, guitar "sing-along", Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.
Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Fonda Turner and the Silver Spurs, country, Friday and Saturday.
The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; 10:01, rock and roll, Wednesday through Saturday.
Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537; Wayne Gire, contemporary and country rock, Thursday through Saturday.
Palomino Star, 3008 Main Street, Chula Vista, 427-5880; 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.
Teapot Inn, 1060 Broadway, Chula Vista, 427-1304; Bach-a-la-Tro, contemporary, Wednesday through Sunday.
Trophy Inn, 999 National Avenue, National City, 477-5753; Frank Dunbar and Nightlife, country, Tuesday through Saturday.
Wild Turkey, 5080 Bonita Road, Bonita, 297-2550; Bratz, rock and roll, Wednesday through Saturday, with the Brite Brothers, rock and roll, Wednesday; White Dwarf, rock and roll, Sunday; the Head Band, rock and roll, Monday and Tuesday.

THE RED COAT INN
 The Club of the '80s
 Tuesday - Saturday, June 28, July 2
PROPHET

 Sunday, July 3
TREMOR
 Monday, July 4 - 50¢ drinks, 8-10 pm
7IX The Rock of the '80's! NIGHT
TREMOR
KEHL & THE RATTNERS

Sunday 51 Drink Night	Tuesday 8-10 pm 51 Drinks Kamikazes 2 for \$1 all night
Wednesday KPRJ Night 2 drinks for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
Friday & Saturday 7-9 pm 51 Drinks	Entertainment 7 nights a week. 6933 University Avenue, just west of College. 583-4670

Pancho's
 Award Winning Mexican Cuisine
 Thursday, Friday & Saturday
Mark Lessman Quartet

4th of July Independence Day Party
 Happy Hour all day & night. Come dance with our D.J. Pancho
 Sunday 3:00 to 7:00 pm, blues session
The Five Careless Lovers
 Sunday through Wednesday night. Come dance to our popular
D.J. Pancho
 Monday night Kamikazes for 75¢.
 Happy Hour 3:00 to 6:00 pm, Monday through Saturday
 All well drinks & margaritas \$1.00
 glass of wine 75¢, pitchers of margaritas \$4.25,
 party pitchers \$7.50. Nachos 95¢.
 1300 Camino del Mar, Del Mar 481-0414

C.W.'s SALOON
 Carmel Valley Rd. exit, Del Mar, formerly Little Bavaria.
 Wednesday-Saturday
 Dance to the live country music of
TALL COTTON

July 4th Party
 \$1.95 buffet 2-4 pm
 75¢ domestic beer
 Tall Cotton 4-8 pm
 Coming July 10, 6:00-10:00 pm **Stagecoach**
 Clogging lessons Tuesday 7:00-8:30 pm
 Couples & line dance lessons
 Wednesday 7:30-9:00 pm with Borden & Mary
 Lunch & dinner 10:00 am-9:00 pm. Now open Mondays.

PERFORMERS
 Performers listings are compiled by Linda Noren. If you wish to be included, please call 234-2868.

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

Rock & Roll

Accidental Solution: Mortal:
Bogotá de Noche
The Johnny Almond Rhythm:
Rever: Whiskey Flats, Trojan
- Horse
Audiobop: Beach Club:
Automatics: Doc Masters
Bandit: Funk Place:
The Billy Brothers: Beach Club, Wild Turkey

Bratz: Wild Turkey:
The Breakers: Belly Up Tavern, Hill House, Old Town Saloon
Commander Cody: Belly Up Tavern:
The New Dallas Collins Band:
Magenta Mahoney's
Dakota: The Changing Black:
Detente: Spirit
Dirk Debonaire: Lehr's:
Greenhouse: Belly Up Tavern
Diamonds: "Anjo" Inn, Whiskey Flats:
The Echoes: Tequila Flats
Rosie Flores: Spirit:
Flyer: Black Angus/Mission Valley
Flower: The Alamo:
Four Eyes: Halcyon
Fuze: Le Châlet:
Joey Harris and the Speedsters:

Spirit:
The Head Band: Wild Turkey
Herons: Windrose:
Incognito: Rockers: Distillery
Island Rhythms: Gern's:
The Jones Band: Spirit
The Russ Kirkpatrick Band:
Hungry Hunter: Okavango
Landon Brothers: Whiskey Flats:
Flamigo's
Luna: Baby's:
The Mar Del: Belly Up Tavern
Mayhem: Trojan Horse:
Moving Targets: Halcyon
Network: Bobby G's:
The Nomads: Joe Murphy's
The NoNames: Spirit:
The Odds: Spirit

Ozoo: Old Pacific Beach Cafe:
Planet: Vista Entertainment Center
Premontion: Tequila Flats:
The Press: Dance Machine, Lehr's
Greenhouse:
Prophet: My Rich Uncle's
Quest: Nango Inn:
Radio Romance: Halcyon
Rebel Rockers: Belly Up Tavern:
1001: The Lantern
Thunderbolt: The Wonderbolt:
The Reflectors: Distillery
Nightclub:
Robin Rana: Pangea Mine Co.
Rockit: Beach Club:
RPM: My Rich Uncle's, Black
Angus/Chula Vista:
KVM and the Shadows: Windrose
Sheba: Spirit:
The Siers Brothers: M's Club,

Windrose:
The Slim Peru Band: Monterey
Jack's:
The Solutions: Beach Club
Spectra: Park Place:
The Spread Brothers: Beat House,
Monterey Whaling Co.:
Status: Turquoise Lounge
1001: The Lantern:
Thunderbolt: The Wonderbolt:
Bankrupt:
Days: Distillery Nightclub
Transaction: Balloons at the Beach:
Trigger: Spirit
The Twonotes: Root House:
U.S. Male: Black Angus/Chula
Vista, Joe Murphy's:
Wheels: Belly Up Tavern
White Dwarf: Wild Turkey:
Wizard: Baxter's

Corral:
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud:
Driftwood Lounge
Lonestar: Alamo RV Resort:
Slim Macdonald and the Decano: Kid:
Dark Soap:
Ron Morris: Calypso Inn
Jiminy Nixon and Downhome:
P.J.'s Lounge
Larry Proffitt and Cinnamon:
Ridge: The Adeline Lounge,
Moonglow:
Rashide: Kentucky Stud
Wes Rose and the Countymen:
Charles: Nightclub
Dan Rivers and Terry: The Ox Bow:
Ray Sanders: Red Dog

The Russ Kirkpatrick Band:
Hungry Hunter/Okavango
Leather and Lace: The Ox Bow Inn:
Lonestar: Alamo RV Resort
Slim Macdonald and the Decano: Kid:
Dark Soap
Ron Morris: Calypso Inn:
Jiminy Nixon and Downhome:
P.J.'s Lounge:
Larry Proffitt and Cinnamon:
Ridge: The Adeline Lounge,
Moonglow:
Rashide: Kentucky Stud
Wes Rose and the Countymen:
Charles: Nightclub
Dan Rivers and Terry: The Ox Bow:
Ray Sanders: Red Dog

Solomon Valley Fort Steakhouse:
Carl Simmons and Southern
Comfort: Driftwood Lounge:
The Smith Brothers: Horseshoe
Tavern, Outpost:
Southbound: Film Springs Inn
Stagecoach: Beach Club:
Stan and Jerry: Silver Fox
Joe Stewart: Tio Lavo's/Mimi Mesa:
and Mission Gorge
Tail Cotton: C.W.'s Saloon:
Telegraph Canyon: Parnassus Club
Don Tension: The Flying Bridge:
Texas: Stagecoach Inn
Billy Thomas and the Ambush:
Gang: The Outpost
Fonda Turner and the Silver Spurs:
Landmark Cocktail Lounge
Whiskey River: Oasis Bar:

Contemporary/Top 40

Judy Ames: Henry's
Don Anderson: Monterey Jack's:
Rach-a-la Trio: Topnot Inn
David Beldock: The Shepherd Cafe:
Kinky Bibber: No. 1 Fifth Avenue
The Billy and Annette Duet: McP's:
Muhawag/Pacific Beach
Mike Broward: M.D.'s Downtown:
Chain Reaction: Holiday
Imi: Mission Valley:
Chimie Poo Soap: Andersen's
Clutch Cargo: Saffron's:
Doris Cole: Hotel del Coronado

Berry Craig: Parnassus:
Dennis Cole: Tom Ham's
Lighthouse:
Delente: Carlos Murphy's
Donna and Andy: Sundrop Lounge:
Double Vision: Legend's
Rock-out:
Dusty and Melissa: Tom Ham's
East Coast: La Maze:
Mike Edwards: Hungry Hunter/El
Cop:
Expresso: Tio Lavo's/Mission Gorge
and Mimi Mesa:
Rich Frazier: Hungry Hunter/El
Cop, Root House:
Forward Motion: Monk's
Skip Gagne: The Escape:
Joe and Don Goyner: Struggler's
Inn:



OPEN TALENT NIGHT
7-10 PM EVERY THURSDAY
HAPPY HOUR PRICES!
99¢ MARGARITAS
FABULOUS FOOD AS ALWAYS!
iHamburguesa!
BAZAR DEL MUNDO • OLD TOWN STATE PARK • 293-0564

THURS., JUNE 30
CINDY CHESTER
& AMOS
Bluesgrass fiddle
CHERYL NORMAN
Fiddler
THURS., JULY 7
PAUL SHIRE
Singer-songwriter
ANDREA FAITH
New Beat
ROBB HUFF
Musical genius in charge

Beginning July 5
Elton J.R. & the Country Golds
Tuesday - Saturday beginning at 9 p.m.
Weeknight Happy Hour 4 - 9 p.m.
Munchies 4 - 7 p.m.
Ladies' Nite Wednesday 5-11 Margaritas
Free Dance Lessons
Tuesday - Thursday 7 - 9 p.m.
Sunday Country Brunch
10 a.m. - 2 p.m.
ABILENE
San Diego's Classic Country Saloon
Town and Country Hotel
500 Hotel Circle North, Mission Valley
291-7131

Country/Country Rock
Almost Live: Wooden Nickel
Gerry Base and a Touch of Country:
Mustang Club
Blue Denim Express: Valley
Center Inn Saloon
Brandied: Mustang Club
The Brand X Band: Van Winkle's
The Choice Revue: "Mission Rise"
Chuck Wagon and the Wheels:
Belly Up Tavern
Ron Couch and Cimarron: Circle D

used records always 50% off
valued price as determined by osborne-hamilton price guide
lp's - 45's - 78's
cassettes - 8-tracks
recycleman's flea market
2548 university
298-7464

DAVID BRADLEY
Thursday-Saturday
the Namads
Sunday & Monday
U.S. MALE
Most nights only a buck.

JOSE'S GONE CRAZY WITH NIGHTLY SUMMER SPECIALS
MARGARITA MONDAYS
All margaritas only a buck!
Tuesday-Wednesday SUMMER PARTIES
Dollar drink night.
CRAZY SUMMER THURSDAYS WITH BRADLEY!
You must come dressed for summer.
Iced teas, margaritas, & malts \$1.25
SUNNY SUNDAYS
48 oz. pitchers of beer, your choice of brands, only \$7.00.
Receive a shot of Schnapps on Jeany!

Tickle Your Tastebuds.
Attend our SPECIAL HOLIDAY PARTY with T.V. 8's Mark Walton Sun., July 3, 3 p.m.
DOS AMIGOS MEXICAN FOOD
1904 Quivira Road • On Mission Bay • 223-8061
"Two minutes west of Sea World's tower!"

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 KNIFE'S GARY KELLEY TO THE FIRST 100 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.
ADJACENT TO CLAREMONT BOWL
3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

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 GENERATIONAL GLAMOROUS COMEDY, VARIETY SHOW.
FREE DRINKS TO THE FIRST 91 PEOPLE BEFORE 9:59

THE WILD TURKEY
5080 Bonita Road 267-2550
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

THURSDAY THRU SATURDAY
BRATZ
ROCK & ROLL GROUP OF THE YEAR!
THURSDAY IS HEINEKEN NIGHT ONLY \$1.35

SUNDAY
WHITE DWARF
TURKEY-LA NIGHT
TEQUILA DRINKS \$1.05
BEER & WINE 75¢

MONDAY & TUESDAY
THE HEAD BAND
MONDAY IS DR. PEPPER NIGHT ONLY \$1.35
TUESDAY IS DOLLAR DRINK NIGHT, BEER & WINE 75¢

WEDNESDAY—SPECIAL TREAT
91's "The Rock of the '80's" NIGHT
FIRST 91 PEOPLE AFTER 8:30 GET \$1.00 OFF
FIRST TWO DRINKS COMPLIMENTS OF 91X!
PRIZES—GIVEAWAYS, HUM DRINKS ONLY 91¢

STARTING JULY 9, SATURDAY WILL BE
KPRI NIGHT WITH "DAMIEN"
STARTING JULY 10, SUNDAY WILL BE
KPRI'S GARY KELLEY NIGHT
ALSO COMING UP
SUMMER SPECIALS WEEK (JULY 10-16)
COCKROACH RACE, MIDORI NIGHT, BIKINI CONTEST
THE WILD TURKEY SALOON now has live music 7 nights a week

FLANIGAN'S
June 30-July 2
THE LONDON BROTHERS
THURSDAY '1.00 DRINKS ALL NIGHT'
Friday, July 1
BEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR
25¢ DRINKS 6:00-6:30 pm
OPEN AT 6:00 PM
50¢ DRINKS 6:30-7:00 pm
Monday, July 4
END YOUR JULY 4 WITH A BANG
KPRI & STUBBIES SHORTS
MISS CALIFORNIA GIRLS LEGS CONTEST
First prize—\$50 cash, Stubbies Shorts & Shirts
Second Prize—Stubbies Shorts
50¢ COORS DRAFT No cover charge from 8-9 pm with KPRI hat button or if you are wearing shorts.
1.00 WELL DRINKS
Tuesday, July 5
LADIES' NIGHT AT FLANIGAN'S
Complimentary Flanigan's T-shirt & no cover from 8-10 pm for ladies.
1.00 WELL DRINKS
featuring Elaine Sameroff & Danny Holiday
5373 Mission Center Rd. Phone 291-8636
This ad good for \$1.00 off cover. (8-10pm July 31)

DOC MASTERS
at the Shelter Island Manna Inn
Phone 223-2572
Thursday-Saturday, June 30-July 2
Automatics
Sunday & Monday, July 3 & 4
BARKER & ORR
Tuesday, July 5
MOODY DUDES
Wednesday-Saturday, July 6-9
DIRK DEBONAIRE
No cover charge at
DOC MASTERS

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

Rock & Roll

Accidental Soulection Mortal:
Bogged de Noche
The Johnny Almond Rhythm
Revue: Whiskey Flats, Trojan
• None
Audiohop: Beach Club
Automatons: Doc Masters
Banish: Park Place
The Bitter Brothers: Beach Club
Wild Turkey

Bratz: Wild Turkey
The Breakers: Belly Up Tavern,
Hill House: Old Town Saloon
Commander Cody: Belly Up Tavern
The New Dallas Collins Band:
Magnolia Midway's
Dakota: The Chugging Block
Defence: Spirit
Dirk Debonaire: Lehi's
Greenhouse: Belly Up Tavern
Diamonds: Nango Inn, Whiskey
Flats
The Echoes: Tequila Flats
Road Flares: Spirit
Piper: Black Angus/Mission Valley
Powell: The Alamo
Four Eyes: Halcyon
Fuzz: Le Châlet
Joey Izzi and the Speedsters:

Spirit
The Head Band: Wild Turkey
Heroes: Windrose
Incongruous Rockers: Distillery
Nightclub
Island Rhythms: Glazov's
The Jones Band: Spirit
The Russ Kirkpatrick Band:
Hungry Hunter/Oceanside
London Brothers: Whiskey Flats,
Flamigo's
Luna: Rodie's
The Mar Dale: Belly Up Tavern
Mythens: Trojan Horse
Moving Targets: Halcyon
Network: Bobby C's
The Nomads: Ace Murphy's
The Nollies: Spirit
The Odds: Spirit

Oases: Old Pacific Beach Cafe
Planet: Vista Entertainment Center
Premonition: Tequila Flats
Greenhouse:
Prophet: My Rich Uncle's
Quest: Nango Inn
Radio Romance: Halcyon
Rebel Rockers: Belly Up Tavern,
Tim Reed: Old Town Saloon
The Reflectors: Distillery
Nightclub
Robyn Bax: Pungy Mink Co.
Rodick: Beach Club
RPM: My Rich Uncle's, Black
Angus/Chula Vista
RV and the Shadows: Windrose
Silence: Spirit
The Siers Brothers: M's Club,

Windrose
The Slim Peru Band: Monterey
Jack's
The Solutions: Beach Club
Spectre: Park Place
The Spud Brothers: Boat House,
Monterey Whaling Co.
Staten: Tongue Landing
10:01: The Lantern
Thunderbolt: The Wonderbolt:
Banbury's
Toy: Distillery Nightclub
Transaction: Baloots at the Beach
Triggers: Spirit
The Twinkies: Boat House
U.S. Male: Black Angus/Chula
Vista, Joe Murphy's
Whales: Belly Up Tavern
White Dwarf: Wild Turkey
Wizard: Baxter's

Corr:
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud,
Driftwood Lounge
CW Express: Ralph and Eddie's
Debesa: Hatch's
Frank Dixon and 10 Nightlife: Trophy
Iron
Ellen and J.R.: Pine Valley
Restaurant
Fortune: Peacock Pub
Four Way Deal: Stage Coach Inn
Free Bein: Lakeside Hotel
Wayne Cere: Old Bonita Town
Restaurant
Gravel Canyon: Mama's Mink
Tue High: Windown Boys: Old
Time Cafe
Kanyons: Burn-N-Ranch House

The Russ Kirkpatrick Band:
Hungry Hunter/Oceanside
Leather and Lace: The On Bow Inn
Lonestar: Alpha RV Resort
Slits: Nudica and the Descanso Inn:
Duck Soup
Roc: Moris: Calypso Lounge, The
Wooden Nickel
Jimmy Nixon and Downhome:
P.J.'s Lounge
Lanny Previtt and Cinnamon
Ridge: The Abilene Lounge,
Moonglow
Rawhide: Kentucky Stud
Wee Ree and the Countrymen:
Charlie's Nightclub
Dan Rivers and Terry: The On Bow
Iron
Ray Sanders: Red Dog

Saloon/Volley Fort Steakhouse
Carl Simmons and Southern
Comfort: Driftwood Lounge
The Smith Brothers: Horseshoe
Tavern, Outpost
Southbound: Flinn Springs Inn
Stagecoach: Beach Club
Stan and Jerry: Silver Fox
Joe Stewart: Tie Loo's/Mira Mesa
and Mission Gorge
Tail Cotton: C.W.'s Saloon
Telegraph Canyon: Pomerado Club
Don Tomlinson: The Flying Bridge
Tease: Saigon's Inn
Billy Thomas and the Ambush
Gang: The Outpost
Chimes: Puss Soup/Anderson's
Clutch Cargo: Saxon's
Doris Cole: Hotel del Coronado

Contemporary/ Top 40

Jody Ames: Henry's
Ken Anderson: Monterey Jack's
Back-to-the Ties: Troop Inn
David Deboke: The Shepherd Cafe
Kirby Bible: No. 1, 19th Avenue
The Billy and Annette Duet: McP's,
Mulwary's/Pacific Beach
Mike Brewster: McDon's Downtown
Chain Reaction: Holiday
Inn/Mission Valley
Chimes: Puss Soup/Anderson's
Clutch Cargo: Saxon's
Doris Cole: Hotel del Coronado

Barry Craig: Punguaya
Donna Cole: Tom Ham's
Lighthouse
Delaney: Carlos Murphy's
Donna and Andy: Sandtrap Lounge
Double Vision: Legend's
Restaurant
Dusty and Melissa: Tom Ham's
East Coast: La Maze
Mike Edwards: Hungry Hunter/El
Capon
Express: Tie Loo's/Mission Gorge
and Mira Mesa
Rich Faulkner: Hungry Hunter/El
Cajon, Boat House
Forward Motion: Menk's
Sky Garcia: The Escape
Joe and Don Goyner: Struggler's
Inn



OPEN TALENT NIGHT
7-10 PM EVERY THURSDAY
HAPPY HOUR PRICES!
99¢ MARGARITAS
FABULOUS FOOD AS ALWAYS!
iHamburguesa!
SALAAR DEL MUNDO • OLD TOWN STATE PARK • 295-0564

THURS., JUNE 30
CINDY CHESTER
& AMOS
Bluegrass fiddle
CHERYL NORMAN
Fiddler
THURS., JULY 7
PACIL SHIRE
Singer songwriter
ANDREA FAITH
New Band
ROBB HUFF
Musical genius in charge

Elton J.R. & the Country Golds

Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m.

*Munchies 4 - 7 p.m.

Ladies' Nite Wednesday & 1 Margaritas

Free Dance Lessons

Tuesday - Thursday 7 - 9 p.m.

Sunday Country Branch

10 a.m. - 2 p.m.



San Diego's Classic
Country Saloon

Town and Country Hotel
500 Hotel Circle North, Mission Valley
291-7131

Country/ Country Rock

Almost Live: Wooden Nickel
Gerry Base and a Touch of Country:
Mustang Club
Blue Denim Express: Valley
Center Inn Saloon
Branded: Mustang Club
The Brand & Band: Van Winkle's
The Choice Revue: "Gaston Rose"
Chuck Wagon and the Wheels:
Belly Up Tavern
Ron Couch and Cinnamon: Circle D

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market
2245 university
298-7464



DAVID BRADLEY
Thursday-Saturday

JOSE'S GONE CRAZY
WITH NIGHTLY
SUMMER SPECIALS
MARGARITA MONDAYS
All margaritas only a buck!
Tuesday-Wednesday
SUMMER PARTIES
Dollar drink night.
CRAZY SUMMER THURSDAYS
WITH BRADLEY!
You must come dressed for summer.
Iced teas, margaritas, & mai tais \$1.25
SUNNY SUNDAYS
40 oz. pitchers of beer, your choice of brands, only \$2.00.
Reserve a shot of Schnapps on Wed!

the Namads
Tuesday & Monday

U.S. MALE
Beer & music
only a buck.



Tickle Your Tastebuds.

Attend our
SPECIAL HOLIDAY PARTY
with T.V. 8's Mark Walton
Sun., July 3, 9 p.m.

DOS AMIGOS
MEXICAN FOOD
1904 Quivira Road • On Mission Bay • 223-8061
"Two minutes west of Sea World's tower!"

WE'RE DEALING
AT **THE ALAMO**

LIVE ROCK

SAN DIEGO'S
NUMBER 1
ROCK BAND

TUESDAY THRU
SATURDAY FROM
8 PM NIGHTLY

TUESDAY IS
T-SHIRT NIGHT
WITH KPRI

90TH 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

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.
ADJACENT TO CLAREMONT BOWL

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437



THE WILD TURKEY
5080 Bonita Road 267-2550
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

THURSDAY THRU SATURDAY
BRATZ
ROCK & ROLL GROUP OF THE YEAR!
THURSDAY IS HEINEKEN NIGHT ONLY \$1.35

SUNDAY
WHITE DWARF
TURKEY-LA NIGHT
TEQUILA DRINKS \$1.05
BEER & WINE 75¢

MONDAY & TUESDAY
THE HEAD BAND
MONDAY IS DR. PEPPER NIGHT ONLY \$1.35
TUESDAY IS DOLLAR DRINK NIGHT, BEER & WINE 75¢

WEDNESDAY—SPECIAL TREAT
ROCK JAM
9:15 The Rock of the 80's!
NIGHT
BRATZ &
THE SPITZ
STARTING JULY 9, SATURDAY WILL BE
KPRI NIGHT WITH "DAMIEN"
STARTING JULY 10, SUNDAY WILL BE
KPRI'S GARY KELLEY NIGHT
ALSO COMING UP:
SUMMER SPECIALS WEEK (JULY 10-16)
COCKROACH RACE, MIDDIR NIGHT, BIKINI CONTEST

THE WILD TURKEY SALOON now has live music 7 nights a week.



FLANIGAN'S
June 30-July 2

THE LONDON BROTHERS
THURSDAY
\$1.00 DRINKS
ALL NIGHT

Friday, July 1
**BEAT THE CLOCK AT FLANIGAN'S
HAPPY HOUR**
25¢ DRINKS
6:00-8:30 pm
OPEN AT 6:00 PM
\$1.00 DRINKS
7:00-7:30 pm
50¢ DRINKS
6:30-7:00 pm

Monday, July 4
END YOUR JULY 4 WITH A BANG
at
**KPRI & STUBBIES SHORTS
MISS CALIFORNIA GIRLS
LEGS CONTEST**
First prize—\$50 cash, Stubbies Shorts & Shirts
Second Prize—Stubbies Shorts
50¢ COORS DRAFT
No cover charge from 8-9 pm with KPRI hot button or if you are wearing shorts.
\$1.00 WELL DRINKS
Live music by
CLUB LAD
featuring
Elaine Summers & Danny Holiday
5373 Mission Center Rd. Phone 291-8635
This ad good for \$1.00 off cover. (Expires July 31)



DOC MASTERS
at the Shelter Island Marina Inn
Phone 223-2572

Thursday-Saturday, June 30-July 2

Antisocials

Sunday & Monday, July 3 & 4
BARKER & ORR
Tuesday, July 5
MOODY DUDES
Wednesday-Saturday, July 6-9

DIRK DEBONAIRE

No cover charge at
DOC MASTERS

TRIP TICKETS

CHARGERS

Reserve now - season or go!

Event	Date
FLOCK OF SEAGULLS	July 4
IRON MAIDEN / SAXXON	July 8
CHUCK MANGIONE	July 14
MARSHALL TUCKER	July 16
ALABAMA	July 16
SKY SHOW	July 24
LARRY CARTON	July 25
CHARLIE DANIELS BAND	July 30, 31
CHRISTOPHER CROSS	August 5
JOURNEY	August 5
ENGELBERT HUMPERDINCK	August 11
HALL & OATES	August 13
PETER GABRIEL	August 14
RICK JAMES	August 18
THE TUBES	August 20
ANIMALS	August 25
CHICAGO	August 26
SIMON & GARFUNKEL	August 28
AL JARREAU	September 1
JAMES TAYLOR	September 11
RICK SPRINGFIELD	September 11
GEORGE BENSON	September 21
KENNY LOGGINS	September 21
MEN AT WORK	September 26
JOAN RIVERS WITH THE SMOTHERS BROS.	September 30
JUICE NEWTON	October 1
KANSAS	October 7
DIANA ROSS	October 1

UPCOMING SHOWS

July 4: Moby's "Old Bonita Store" Restaurant
 July 8: Leslie Gold's "Sheraton Harbor Island"
 July 14: Jim Hawley's "Old Pacific Beach Cafe"
 July 16: Charlie Hewitt's "Resident's La Mesa"
 July 24: Buster's
 July 25: Kent Horner's "Shepherd Cafe"
 July 30: Robb Hulse's "Humboldt"
 August 5: Lennie Huston and Dusty Best's "Antonio's Hacienda"
 August 11: Adrian Jack's "Shepherd Cafe"
 August 13: Jimmie's "The Voyager"
 August 14: Johnny Cadillac and Ace's "Moby's"
 August 18: The "Moores"
 August 20: Karvon's "Bar-N-Ranch House"
 August 25: Gary Lehman's "Royal Vista Inn"
 August 26: Roberta Linn's "Alamitos"
 August 28: Magic's "Ramada Inn/Escondido"
 September 1: Main Street's "Bab's Belle"
 September 11: Vicki McMaster's "Sheraton Harbor Island"
 September 13: Miss D'Means's "Sexton's"
 September 14: Sue Jo Mitchell's "Shepherd Cafe"
 September 18: The Moody Dudes's "Moby's"
 September 21: Jaime Moran Trio's "Soleidad"
 September 26: Ron Norton's "Calypso Lounge, The"
 September 28: The "Hooded Nickel"
 September 30: Steve Mouzas and Finest Action's "Ball and Beer"
 October 1: Niteclub's "Patrick's II"
 October 7: One - One - Doris's "Hotel del Coronado"
 October 11: Larry Page's "Humphrey's"
 October 13: People Movers's "Hilton Hotel"
 October 14: P.F. Flyers's "Bahia Hotel"
 October 18: Jack Pollack and Coast to Coast's "Lorono's"
 October 20: Eddie Preston's "Ramada Bill's"
 October 25: Michael Rhodes's "Shepherd Cafe"
 October 26: Bruce Robbins's "The Broomfield Restaurant, La Mesa"
 October 28: Rapture's "Monterey Whaling Co."
 September 1: Mike Sanders's "Royal Vista Inn"
 September 11: Ray Sanders's "Red Dog Saloon"
 September 13: Gina Series's "Shepherd Cafe"
 September 14: Shalee On's "Vacation Village Hotel"
 September 21: Signed, Sealed, and Delivered's "Islands Lounge"
 September 26: Silver Wing's "Black Angus/Kearny Mesa"
 September 30: Smokey Joe's "Chateau Lounge"
 October 1: Tony Sorrell and Gals's "Henry's"
 October 7: Southwind's "Cafeteria"
 October 11: Spring Fever's "Anthony's"
 October 13: Harborside's
 October 14: The Jack Stanton Trio's "McP's"
 October 18: Stephen and Tony's "Jolly Roger/Oceanside"
 October 20: Joe Stewart's "The Leo's/Mira Mesa and Mission Gorge"
 October 26: Summertime's "La Hacienda"
 October 28: Ted and Dave's "Ramada Inn/Escondido"
 October 30: Don Tomlinson's "The Flying Bridge"
 November 1: Third Degree's "Kearny Mesa Bowl"
 November 5: Travels's "Islands Lounge"
 November 11: Triple Play's "Hilton Hotel"
 November 13: John Woychick's "McP's"
 November 14: Maggie Wright's "Shepherd Cafe"
 November 18: George York's "Coaster Saloon"
 November 21: Zuma's "Hungry Hunter/Oceanside"

OLYMPICS

July 4: All Greek Events: Universal Amphitheatre, Torrey Pines
 July 8: "Medals, Amphitheatre and Pacific Amphitheatre"
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 Triple Play: Hilton Hotel
 John Woychick: McP's
 Maggie Wright: Shepherd Cafe
 George York: Coaster Saloon
 Zuma: Hungry Hunter/Oceanside

Jazz

The Bryant Allard Trio: Bookworks Coffeehouse and Bookstore
 Atomic Fire - Two: Belly Up Tavern
 Tom Barabas Trio: Islandia Hotel
 Lori Bell: Prophet Restaurant
 Benji: Cafe del Rey Mono
 Fro Brigham's Preservation Band: Pal Joey's, Long Beach, Pat's II
 The Del Bybee Big Band: Sexton's
 The Bruce Cameron and Hollis Gentry Ensemble: Trism-Son
 Davey: Old Pacific Beach Cafe
 Larry Channave's High Society Jazz Band: La Hacienda
 Jeannie and Jimmy Cheatham: Bahia Hotel
 Ira Cobb's Deciland Band: Tuba Man's
 Barry Craig: Papagayo
 Dance of the Universe Orchestra: Elam's
 J.J. Frank and Zargen: Harpoon
 Henry's
 Mel Good: Pacific Wine Bar and Bistro
 Harvey and 52nd St. Jive: Fat City China Lamp
 Johnny Cadillac and Ace: Moby's
 The Mark Lessman Quartet: Panchos

Clarice's

RESTAURANT



PETER SPRAGUE & DANCE OF THE UNIVERSE

THURSDAYS-SUNDAYS 9PM-1AM
DAVE MACKAY & LORI BELL
 MONDAYS-WEDNESDAYS 9PM-1AM
 Summer House Inn 7955 La Jolla Shores Dr.

the Old Time CAFE

RESTAURANT FOLK CLUB

FOLK • BLUES • BLUEGRASS
 1454 North Highway 101, Escondido 92026
 Reservations Recommended

Day	Event	Time
Thursday	MARCIA BOWMAN & MAGGIE WRIGHT CONTEMPORARY FOLK MUSIC & BLUES	7:30 & 9:30
Friday	THE HIGH WINDOW BOYS BLUEGRASS COUNTRY BAND	7:30 & 9:30
Saturday	IRON MOUNTAIN STRING BAND MOUNTAIN MUSIC	7:30 & 9:30
Sunday	GYPSY MOON TRIO INTERNATIONAL FOLK MUSIC	7:30
Tuesday	OLD TIME HOOT NITE Open stage. Musicians call in at 5:30	7:30
Wednesday	CATHY CURTIS POLYMER - SONGWRITER	7:30

Cover charge nightly - Beer & wine.

AES

578-6660

WAREHOUSE PRICES DIRECT TO YOU!



Bob Long: Fish House West
 Dave Mackay and Lori Bell: Clarice's
 Holly Maxwell: Crossroads
 Skip Meyers: Prophet Restaurant
 The Rick Michael Band: Winner's Circle
 The Jaime Moran Trio: Soleidad
 Spider Murphy and the Blind Tiger Band: McP's
 Gary Nararome: Gold Coast Lounge
 Ella Ruth Piggie: My Rich Uncle's
 The Sy Rainey Trio: Patrick's II
 The Art Resnick Trio: Islandia Hotel, Our Place
 The Ron Sutherland Quartet: Rocky Circle
 Stan and Jerry: Silver Fox
 Stone's Throw: Belly Up Tavern
 The Sammy Trill Organ Trio: Oceanside
 Wholly Cats: Belly Up Tavern
 Paul Yalchi: Our Place

Blues/R&B/Reggae

The Johnny Almona Githum Revue: Whiskey Flats, Trojan Horse
 The Five Careless Lovers: Panchos
 Rosie Flores: Spirit
 Headway: Dino's Cocktail Lounge
 The Hurricanes: The Chalk, Spirit
 International Reggae All-Stars: Belly Up Tavern
 Island Rhythms: Gitzmo's
 King Blacout Blues: Mandolin Wood
 The Nomads: Joe Murphy's
 Ella Ruth Piggie: My Rich Uncle's
 Rebel Rodeos: Belly Up Tavern
 Spirit All-Star Blues Band: Spirit
 Stone's Throw: Belly Up Tavern

Folk/Ethnic

The Athens Express: Olympic Flame
 Marcia Bowman: Le Cafe

Tom Cahoone: Santos Lakes Park
 Brian Connolly: Blarney Stone Pub
 Cathy Curtis: Old Time Cafe
 Santos Lakes Park
 Step Meyers: Prophet Restaurant
 Gypsy Moon Trio: Old Time Cafe
 Doug Hewitt: Kang Food
 The Iron Mountain String Band: Old Time Cafe
 Debra Liv Johnson: Anselmo's
 The Koto Trio: Miki-San's
 Tom Maher and Kathy Tabors: Santos Lakes Park
 Sean McVicker: Blarney Stone, The
 Nick Montana: Joe's
 Carl Robinson: Santos Lakes Park
 Slamae Coal Cell Band: Drouxy
 Maggie's
 Michael Desbelle: classical guitar, Bookworks Coffeehouse and Bookstore
 Peggy Watson and Rick Erlien: Santos Lakes
 Maggie Wright: Old Time Cafe

Everything Else

Julia Aguirre: class. guitar, Kang Food
 Barker and Orr: comedy and music, Jolly Roger/Seaport Village, Our Masters
 Bill Brackett: comedy and music, Crystal's Fruit House
 David Bradley: comedy and music, Joe Murphy's
 Walter Clark: classical and flamenco guitar, Prophet Restaurant, Villa Rosalie
 Michael Desbelle: classical guitar, Bookworks Coffeehouse and Bookstore
 Double Deck: "goodtime variety"

and oldies, Monterey Jack's, Carlos Murphy's
 Paul Craig: piano bar, Dookie's
 Art Hall: piano bar, Rudy's Hidden Arvo
 Joseph Hovey: classical guitar, Papagayo
 Steve Hudson: comedy and music, Road House
 Dick Johnson: piano bar, Springfield Wagon Works
 Just Practicing: comedy and music, La Plaza House
 Llama: classical guitar, Kang Food
 Bob MacLeod: piano bar, Bahia Hotel
 David Marchant: comedy and music, Old Time Cafe
 David Williams: guitar variety, Raphael's

Oh! Ridge: comedy and music, Crystal's Fruit House, Monterey Whaling Co.
 Buddy Reed: piano bar, Bahia Hotel
 Dave Rodgers: piano bar, Gold Coast Lounge
 Ramon Simmonds: piano variety, McP's/Downtown
 Tommy Stark: family entertainment, Organ Power
 Pizarr/Lemon Grove
 Sunny Niles: "goodtime music" and variety, Tuba Man's
 Jo Treason: piano bar, Springfield Wagon Works
 John Ward: piano bar, Boomsticks Restaurant
 William Wright: piano variety, Cafe del Rey Mono

Upstairs on Moby's Deck listen to...


The Moody Dudes

Friday & Saturday

Johnny Cadillac & Ace

Wednesday & Thursday

Open for lunch 11:30 am.
 Open for dinner 5:00 pm.



1403 Rosecrans
 226-1871 or 226-0471

Barker & Orr

appearing Wednesday through Saturday



The Jolly Roger

Seaport Village
 807 Harbor Drive West
 San Diego (619) 233-4300

MUSIC MART

THE POWER OF PERCUSSION IS HERE NOW - EXPERIENCE IT!!

LARGE NEW SHIPMENT OF SABIAN CYMBALS IN STOCK UP TO 50% OFF ON HAND HAMMERED CYMBALS

STICKS 12 PAIRS ONLY \$9.99 MAJOR BRAND

CONGAS - TIMBALES 40% OFF

We proudly present THE UNSURPASSED TALENT & TECHNIQUE OF

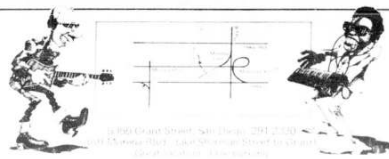
ALEX ACUNA

DRUMMER WITH WEATHER REPORT & LEE RITENOUR A DRUM & PERCUSSION CLINIC & CONCERT JULY 9TH

BY ONE OF THE FOREMOST TALENTS IN THE MUSIC INDUSTRY. COME IN AND LET MUSIC MART TEACH YOU THE LATEST IN PERCUSSION TECHNIQUES. BRING IN THIS COUPON TO SIGN UP FOR THE CLINIC. \$5.00 OFF ANY PURCHASE OVER \$20.00

AVEDIS ZILDJIAN 40% OFF LUDWIG DRUMS ON SALE EVANS HEADS 2 FOR 1 XTRA SAVINGS NOW ALL BRANDS AVAILABLE CLAWS BY LP IN STOCK UNBELIEVABLE DEALS NU VADER CYMBALS 50% OFF ACCESSORIES ON SALE

ROGERS LONDONER 5 5 piece wood kit with cymbals now ONLY \$799.00 reg. \$1099.00



30 JUNE 30, 1983

CURRENT MOVIES

James Jones, Herman Wouk, and Iain Shaw, the movie has an enthralling look of dramatic focus, or overall form, of individuality, interesting scenes of social context, and of point of view. There is at least one interesting scene — the one where the three Pennsylvania pals are reunited in Viet Cong captivity (a hellly interesting scene, but never mind that) and where Cimino introduces Russian roulette as a Viet Cong torture technique and as his personal metaphor for the entire war (a complete fabrication, but never mind that either). This scene has a lively imaginative quality, a claustrophobic compactness in its staging, a grueling duration, a bit of emotion from Robert De Niro that approximates the pumped-up intensity of an athlete up prior to the Big Game, and as a final bonus, a rousing outburst of Ennio Morricone, which taken all together, give it a solidity difficult to find elsewhere in the movie. Christopher Walken, John Savage, Meryl Streep, and John Cazale: 1978. (Crest, from 71)

Diva — Fluffy, but extremely unduly comical. A state of confusion is, perhaps, to be expected in a movie that suggests opera and white slavery, but outpaces the most widely disparate settings, that buries its people beneath junkies of unrevealing

ginks and knockknocks. And it's only fair to acknowledge the deliberate terseness of that state. On the other hand, it also seems fair, even generous, to say that the jumble of elements works against, not just internal coherence, but against any underlying sincerity that might prompt a viewer to make allowances. With Frederic Andrei and Wilhemina Wiggins Fernandez, directed by Jean-Jacques Beineix 1982. (Cove)

Doctor Detroit — Dan Aykroyd impersonates a Comparative Lit professor who impersonates a Rhet Butlerish Southern gentleman, a hapkido master, and an iron-fisted (literally) mobster. Nothing goes but the pumped-up intensity of an athlete up prior to the Big Game, and as a final bonus, a rousing outburst of Ennio Morricone, which taken all together, give it a solidity difficult to find elsewhere in the movie. Christopher Walken, John Savage, Meryl Streep, and John Cazale: 1978. (Crest, from 71)

The Evil Dead — A you-too-can-make-a-movie movie. All you need is a camera, a willing group of college kids, a makeup kit, and a familiarity with a few horror movies that will suggest opera and white slavery, but outpaces the most widely disparate settings, that buries its people beneath junkies of unrevealing

Pregnant & Worried?

We'll help you have your baby.

HOUSING (maternity home, apartment, foster home)

FINANCIAL AID REFERRAL

MEDICAL REFERRAL

COUNSELING (one-on-one, couples, groups)

CHILD BIRTH & BABY CARE INSTRUCTION

ADOPTION REFERRAL

Our programs provide understanding and help to each individual. We promise to provide an accepting, non-judgmental environment that will create a positive experience.

Door of Hope, Salvation Army 279-1100

Sister Barbara Welliver, Catholic Community Services 231-2828

County Adoption Services 560-2131

Mirry Clinic 294-8233

Children's Home Society 278-7800

San Diego Pro-Life League 583-5433/941-1515

Crisis Pregnancy Support 411-9766

Fast Times at Ridgemont High — Despite the publicity drummed up by Cameron Crowe, Undercover Teenager, the movie based on his original book comes across looking like another youth comedy. Crowe has written his own character out of the

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La Nuit de Valerius

screenplay, and there is nothing else to write the remaining dramatic portions. A couple of the characters (a perpetually suffering surfer and a super-cool ice-skater) are sharply enough etched to have come from experience, but they and everybody else are flattened in the mad dash for gags, gags, gags (especially those wacky, montage-style gags). With Sean Penn, Jennifer Jason Leigh, Judge Reinhold, and Phoebe Cates, directed by Amy Heckerling, 1982. (Parkway, 71 and 2 midnight)

Fitzcarraldo — Herzog's second Peruvian expedition provides 22 sovereign to ever devised of the spectator's ability to dissociate the on-screen movie from what he knows of the off-screen one. Some of the director's latest adventures, and, indeed, what have you in his way up the Amazon on screen. The colonial city of Iquitos, the jungle, the river, the slaves, and so forth — all this has been beautifully and inconspicuously captured on film, albeit more in the antipodal, calendar-anterior manner of late-period David Lean than in the engorging physical manner of Herzog's previous Peruvian expeditions. AGUIRRE, THE WRATH OF GOD. He comes closer to the overwhelming physicality of AGUIRRE with this step-by-step evolution of the bustling port city where, for the movie's much-celebrated price of resistance, a strip of jungle is cleared away, a system of ropes and pulleys is rigged up, and a 320-ton steamship is hauled overland up a forty-degree slope. (Nothing like I had been tried

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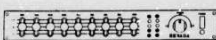
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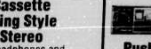
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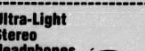
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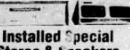
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