



Pat Gorse

**So This
Bum Walks
Up to Me
and Says He
Hasn't Had
a Bite in
Three Days ...**



By Gordon Smith

Photographs by Jim Colt

**What local comics
do while waiting
for the Tonight Show
people to call.**

Pat Gorse was sitting in the living room of his parents' North Park home one night four years ago, watching Rodney Dangerfield on the *Tonight Show*. Suddenly it came to him: he wanted to write jokes for the famous comedian. Whenever Gorse went to parties he was constantly wisecracking, and his friends were always telling him he should be a comedian; he was the quintessential "funny guy." So Gorse sat down at a desk and began working on one-liners for Dangerfield. Sometimes he would sit there for two hours or more, jotting down material, staring at the ceiling, crossing out what he'd written, starting again. After two weeks he had about fifty snappy jokes, and he sent the thirty best to Dangerfield. It took two weeks more for the jokes to come back in the mail, unread. "I could tell they were unread because they were in the same order, and they were still folded exactly the way I folded them," Gorse remembers. "There was a note with them from Rodney's manager that said, 'Rodney Dangerfield writes all his own material.'"

But Gorse didn't give up. A friend

(continued on page 8)

City Lights



Liquor Barn, Park Boulevard

Consumer Takes Fifth

Local wine merchants say Bob Theodore is just the sort of liquor store owner whose business won't be thrashed by the opening last week of three discount liquor Barn stores. Estrella Liquor, Theodore's store on University Avenue in Hillcrest, is five blocks and a stoplight away from the new Liquor Barn on Park Boulevard. Theodore sells a 1.75 liter bottle of Smirnoff Vodka for \$13.99; at the Liquor Barn it's \$8.95. The same size Seagram's Seven Crown is \$18.99 at Theodore's and \$10.88 at Liquor Barn. But the popular small retailer couldn't be more indifferent to the threat imposed by the new Liquor Barns and their corporate parent, Safeway Stores. "Do they have hints and half pints of booze on those shelves?" snaps Theodore. "What about packs of cigarettes and individual cans of soft drinks? We're in a different league. . . I'm a Triple A farm club and they're major league." Theodore is confident that he'll lose few customers to the new Liquor Barn, housed in a former Safeway grocery store. "I already lost 'em five years ago when they did away with the fair trade laws [which prohibited liquor discounting]," he says.

One retailing veteran thinks Theodore might be right. "Liquor is still a heavy convenience item and customers don't have a good idea of prices," says this expert. "People can tell you that round steak costs about \$1.99 a pound, but they can't tell you the price of a quart of Chivas Regal." Paul Hebert, owner of the Wine Connection on Indio Street, disagrees. He says that southern California liquor retailers were hurt badly by Liquor Barn's presence there, and predicts that the discount store's efforts to lure retailers will be devastating, because many of San Diego's serious drinkers are older and

don't mind spending extra minutes to reach a Liquor Barn outlet or wait in line once there. Both men agree that Liquor Barn's offensive has just begun. In addition to existing stores in La Mesa and San Marcos and last week's openings in Hillcrest, Imperial Beach, and a second La Mesa location, the company plans to add five more outlets by year's end, including one in Pacific Beach and another in Escondido.

Some high-volume independents are insulated from the Liquor Barn threat because of their location. Del Mesa Liquor in Mission Valley, said to be the biggest independent in town (it does an estimated \$100,000 in monthly sales), has no competition, and the high cost of Mission Valley property will keep big-scale discounters out of the area. Doney's Central Liquor in Coronado (the second largest independent) enjoys the same advantage. But the four-store Liquor Land chain will have to go head-to-head with Liquor Barn's La Mesa and Escondido outlets. Liquor Land is responding with bigger newspaper ads, which this week match Liquor Barn's \$39.95 price on Donn Perignon champagne and boast "We Knew Any Advertised Price in San Diego. . . Present Competitor's Current Ad."

Other markets that have expected to increase their advertising budgets, and Big Bear markets is said to be upping promotion of its Par liquor stores.

Hebert says this additional advertising will benefit business at his Wine Connection by influencing more casual wine drinkers to the premium wine market. "Liquor Barn's ads acclaim its selection 'of 2375 wines,'" Hebert adopted a discount pricing policy when he opened

the Wine Connection in part to offset the challenge of the Price Club, where the shelf prices of premium wines are sometimes less than what Hebert pays wholesale. (This is possible because of the Price Club's huge volume purchases and industry connections.) To offset the effect of discount competitors, Hebert mails a monthly newsletter to 7000 local oenophiles. It includes a price comparison chart that touts his specials. (His \$12.50 Kenwood Chardonnay sells for \$13.49 at Liquor Barn.) But Hebert admits he can't take the discount head on: there's no way he can match Liquor Barn's \$7.95 Domains Chandon or a \$3.99 1980 Codornis (\$4.49 at the Wine Connection). Instead, he'll try to minimize such price differences by teaching wine appreciation classes and offering personalized buying tips for customers, something Liquor Barn clerks can't do. Still, Hebert and other small retailers aren't missing any opportunity to hamstring the discount giants. They recently learned that Liquor Barn had persuaded employees of local liquor wholesalers to help move wine cases, stock

shelves, and price bottles of wine at the recently opened stores in apparent violation of state Alcoholic Beverage Control (ABC) laws. The independents, who say Liquor Barn's huge start-up inventory purchases allow the chain to demand special favors of the wholesalers, called the ABC, which sent an investigator to inspect a Liquor Barn outlet. ABC administrator Pete Case says the possible violations are "under investigation" and won't give any more details. A Safeway spokesman says the practice of using wholesalers and their employees to shove and stock the new Liquor Barns was "stopped as soon as we learned it was wrong." —P.K.

Freak Investigation

After two weeks of extensive investigations, exhaustive interviews, and a fair amount of under-the-cover work, the Reader has uncovered yet another scandal at the Del Mar Fair. Our first startling discovery was made two weeks ago in the two freak shows smack in the middle of the Fun Zone: El Rico. "The amazing little fellow from Peru" (who appears to be part human, part animal), "is, in fact, a shaven dog with bloated pink and brown skin and mangled tail and ears. The scruffy chap who doubled as ticket-taker (sweaty cents per person) and showman offered no explanation for the alleged discrepancy, instead barking, 'Give me your tickets!' at the half dozen spectators while using both hands to lift the poor hairless mutt, dressed in a dirty white baby's turtleneck, up against the guard rail of his battered lime-green crib. "Feel his skin — that's human skin," he cried. "See how he walks on two legs? He does that a lot."

A week later, El Rico's exhibit had mysteriously disappeared, so the next target of the Reader investigation was the extensive freak show

next to where El Rico had been. A huge illustrated front panel, easily fifteen feet high and more than twenty feet wide, advertised the attractions inside: a hippie chicken, a midjet Brahma bull, a rabbit-fur chicken, a half-turkey half-chicken, a two-headed lamb, a miniature donkey, an African pigmy goat, an elephant-skin dog, a midjet cow, an eight-legged pig, a ram with four horns, a squirrel with five legs, a steer with five legs, a pig with two bodies, a pig with two heads, and a two-headed chicken. Admission was \$1.05. Inside, there was no sign at all of the bull, the rabbit-fur chicken, the pigmy goat, and the midjet cow. The lamb, stuffed and covered with dust, was lying in a bread basket. The ram — with his head — was mounted on a wooden sawhorse. The squirrel and the two-headed chicken were stuffed and placed in cages. The half-turkey half-chicken seemed strangely like a duck, especially when it started quacking. The three freak piglets were floating in Mason jars of formaldehyde. The miniature donkey and hippie chicken (it bears a crown of long feathers), both rather common varieties, can be seen on display at virtually every zoo. The steer with five legs was, indeed, fairly amazing — a cow with a fifth leg, withered and useless, emerging from its back right behind its neck. And the elephant-skin dogs (there were two of them) looked oddly like El Rico. Wait a minute — that crib, that turtleneck — one of them was El Rico! "Feel his skin — how rough it is," the barker cried, until he was asked about the creature's uncanny resemblance to El Rico. "Oh, he wasn't a big enough draw, so we took him out," he said.

When apprised of the investigation's result, fair publicist Glenn Grant would only comment, "We make no claims as to the validity of the freaks. By the way," he added, "did you happen to see the fat lady last year?" —T.K.A.



El Rico, Del Mar Fair

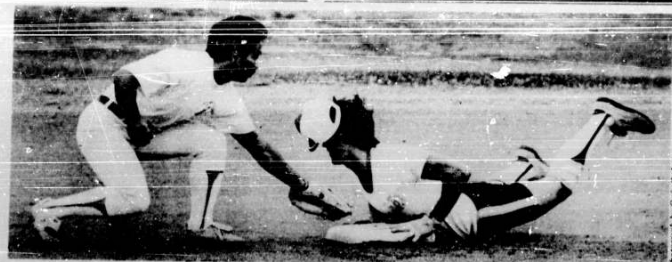
Softball's Been Very, Very Good To Me

Unlike the first two days of the tournament, Monday, July Fourth broke clear and hot over Herb's Softball Club. Herb's was one of 125 teams in this year's Firecracker Classic — the biggest slow-pitch softball tournament in the state — and Herb's presence on the Kearny Mesa Recreation Center field this late in the tournament was remarkable. After losing its first game, the team went into the loser's bracket of double elimination and had won four straight games in sudden death. Herb's ten had sent Jay's Boys and SPS back to where they came from in L.A., and Sahara Construction and Findlay Olds back to Vegas. To win a berth to the state or western division championships, Herb's would have to beat five more teams, starting with the Enforcers, a San Fernando Valley team that looked tough. When the Enforcers scored two runs in the top of the first inning, it only justified the serious purpose with which the Herb's players had taken the field.

My dream is to have a San Diego-based power team that can compete on the national level," explained Jim Brawley, the assistant manager and outfielder, earlier in the tournament. Brawley is a concrete contractor who has a newborn baby, and he admits that his dedication to serious softball has brought about problems in his marriage. "I don't understand it myself," remarked Brawley's wife, Vicki, as she watched her husband play on Sunday. "I mean, I love certain things too, but for these guys softball is consuming. They're like little boys." Brawley is twenty-nine, about the average age of Herb's players, and he's tasted victory at the highest levels of U.S. Softball. Brawley said, "Most of the Merchants played this season with Los Angeles teams whose sponsors have the money to back them, but three players, including coach Bob Johnson, are with Herb's. They don't score in the bottom of the first, and the Enforcers add two more runs in the top of the second to make it four to nothing. Coach Bob Johnson roars at his men, and Dave Hines, a store detective at Target, belts a two-run homer over the right field fence. But — error and three singles in the top of the third produce two more runs for the Enforcers, who take a commanding 6-2 lead.

Johnson and Brawley had been after Herb Kwan for several months to sponsor a team for them, and when he finally agreed, Johnson set out to attract the best players in town. He had little trouble getting the men he wanted; for each of the last five years, he's brought teams to the state tournament or beyond. Whomever he went for jumped at his stated goal of assembling a solid team that would be together for years, and make San Diego a consistent force in upper division play. Sponsor Herb Kwan shares this vision. He's a senior estimator at Ninteman Construction, and he sponsored a team last year. "But I didn't like their philosophy. They came out and drank beer. I'm paying for it, I want them to be serious." In addition to travel expenses, each tournament costs about \$150 to enter.

In the bottom of the third Kwan roams the bench like a nervous cat. Two singles. Two pop-ups. Three more singles and his team is down only six



Photograph by Craig Carlson

to five. He allows himself a smile. But in the top of the fourth the hot Enforcers score two more to go up eight to five. When he got a sponsor, one of the first players Bob Johnson called was Clyde (Pointdexter) Phillips, a softball luminary who's been playing seriously for nine years. An ex-high school and college baseball star, Phillips, whose large glasses and oval face really do bear resemblance to the Pointdexter cartoon character, has been selected All-State six times, All-USSSA three times, has won numerous MVP honors, and probably would have made the All-World team last year if the Merchants had gone to the championships. He says he was going to retire this year before Johnson gave him a call, but his teammates say that's malarkey. Phillips' real desire, they say, is to play in the World Series and make it into the softball Hall of Fame. He doesn't deny this. "You should come over and see my

250 trophies sometime," says the twenty-nine-year-old plumbing supplies salesman. But in this tourney, Phillips, the man Bob Johnson calls the most consistent hitter in San Diego, is slumping. Actually Herb's team hitting is anemic against the Enforcers, but they still manage to tie the game eight to eight in the bottom of the sixth. And when they survive a bases-loaded threat in the seventh, it looks like the game is theirs to take. It goes into extra innings, and there's no scoring for three entire frames. In the bottom of the ninth Clyde Phillips is up third. "This is where I made my reputation, right here," he confidently tells an observer. "These guys got on and I bring 'em home." Unfortunately, they didn't get on, and he flew out to center. The next inning the Enforcers score five runs and hold off Herb's in the bottom of the tenth to win. What this means is that Herb's Softball Club will be

traveling to Alhambra next weekend to play in another tournament. To them, winning a berth to the state or regional championships is the only thing. If they don't get a berth in Alhambra, there are qualifying tournaments for the next three weekends after that, and they'll be at each one. As the players wander off to their cars, Herb Kwan sits dejectedly beside Bob Johnson and watches the next game between Deart Meats and Olhausen Pool Tables. "It's so much of a mental thing, it's almost unbelievable," he says. "All those errors." "While Johnson figures out the team's batting average and considers changes in the batting order, one of the players asks him when the state tournament is. "August fifth, sixth, and seventh in Orange County. Why? You won't make it?" "Nah, I'll be there," says the softball player. "I must be divorced. But I'll be there."

—N.M.

Bakery Couldn't Raise Any More Dough

Since the Bohemian Restaurant silently closed its doors on March 31, its forty-year tradition of sandwiches and home-style service may well have gone the same route as the passenger pigeon and the Hummobile. Small signs now taped to its windows downtown on Market and Thirteenth tell would-be customers that inability to negotiate a satisfactory labor agreement is to blame.

"It kind of got nasty," admits Frank Fornace, Jr., general manager for the Bohemian Restaurant and the Bohemian Bakery, both controlled by Holsum Baking Company — one of Fornace Incorporated's many holdings. Fornace contends that rising costs for running the restaurant (rent suddenly jumped from \$2200 to \$3500 per month) coupled with an increasing outlay for employee benefits, forced the restaurant to either make cutbacks or close. In early February, Fornace initiated talks with the restaurant's union, Bakers' Local 315, proposing to cut the employees' contract-guaranteed thirty-seven-and-one-half-hour work week to a "necessary

minimum." After two months of sometimes heated discussion, Fornace opted to stop the negotiations and shut down the restaurant.

Karen Bolanos, a ten-year Bohemian Restaurant employee and a waitress representative to the talks, remembers differently. She claims that Fornace wanted to close the restaurant as early as December of last year, but a pension liability clause in their then-effective contract would have made Bohemian responsible for paying the employees' union pension fund an "unusually amount of money" before incorporation elsewhere. She also believes that the negotiations collapsed because of a dispute over the range of responsibilities delegated to the restaurant's in-house manager, Denise Key, who now drives a route truck for Holsum. Bolanos states that when the union and management reached an impasse over this issue on March 30, the final day for negotiations, tempers flared and the meeting was adjourned. The next day the nine employees received their final checks and a letter stating that the management had decided to hang up the closed sign permanently.

—R.O.

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

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Photograph by Joe Kline



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The Doctor Is In Stitches

Well, it looks like Ed Guzman's profile ("Time Life and Guzmán," June 16) carried some weight.

As a nurse with some experience in working in emergency rooms, I enjoyed his article and felt it rang true. If you want to know the truth about the competence of a doctor or a hospital, just ask a nurse or paramedic who works with them on a day-to-day basis. True, these people do not have the education or degree that the doctor-administrator does, but they can recognize competence as well as incompetence when they see it.

As for the laughing about patients, that is a frequent occurrence by all in the medical field (particularly doctors) and is a necessary defense against the realities of tragedy that can drive a person crazy.

As for me, I will call Medevac whenever I need them and they can laugh at me or my family all they want, as long as they take us to the most competent hospital with the most competent doctor available at the time.

Ellie Partridge
San Diego

M*A*S*H Note

As a resident of the City of San Diego who might someday call upon the services of Medevac, and as a reader of the Reader, I want to tell Ed Guzman that he can pound in my chair, well, one day, but if necessary dictates. And if he chooses to tell me a joke on the way to the hospital, I hope I have the strength to laugh—if it's funny. And if he has a choice of

doctors to whom to send me, I am glad to know he would pick one who is, in his opinion, most competent. Like it or not, we rely on other people's decisions—the local medical community's on Ed Guzman's. I would rather not be part of Medevac's equitable quota policy to we don't trust the feelings of the city's hospitals, physicians, and emergency services.

A person with no sense of humor is not human, and doctors and paramedics and nurses and police (well, maybe not police) are human. The letters in the June 30 issue of the Reader in reaction to Scott La Fee's article want to suppress what is human, but that is what makes for competence and quick wit. I'd bet the people who write those letters watch and admire Hawkeye Pierce's wit and competence on TV and agree that what makes him agile of mind is his humanity. Why is that okay only on TV?

The saddest part of the whole thing is that a man spoke honestly and at length about his job and everyone is up in arms. He'll probably think twice before answering another question frankly, which is the reason you can't get a straight answer from a politician or an athlete anymore. A piece of paper will never again be a piece of paper. They turned into documents a few years ago and they never changed back.

I hope Mr. Guzman doesn't lose his job. It reminds me of the guy who wrote to the *Los Angeles Times* after John Belushi died and said, in effect, good riddance to him, anyone who makes fun of life and death and work and people and kind and country should be dead. He sounded like a very lonely man. And no fun or date.

Dean Smith
Ocean Beach

On Bums

The article on my Millionaire's Club ("City Lights," June 9) was arrogant, pompous, bigoted, and slanted. The very name of the article, "The Next Millionaire," insinuated I would like to make

Letters

money from the misery of others, when in fact the only economic facts I recognize are one, nothing in our society can be accomplished without at least a few bums, and two, I believe the capitalist system is so powerful and wonderfully complex that any social problem can be solved within it. There are just millions of community resources that can be mobilized to solve just any problem. I see my role as a resource coordinator and a speaker for those who find it difficult to communicate, whether it be the street people to the system or the system with those "bums" on the street, they're not from Mars. Not one guy has ever come to the Millionaire's Club and told me he was from Mars. Most have claimed to have been related to someone in some town, village, or city somewhere in the world.

Therefore, if the fine citizens of most of the U.S. and a few other worldwide spots would take their relatives off the street, these "bums" wouldn't be on "our" streets. Many people ask, "What can I as an individual do?" I say simply become old-fashioned and take care of your own brother or grandpa.

In the very first paragraph, I was misquoted as saying, "Bringing a bum is a full-time job; it doesn't happen overnight," when what I said was, "Bringing a bum is a full-time job; it doesn't happen overnight. I did not leap out of bed one morning and say, 'I think I'll masticulate at a local school of higher learning and major in wisdom.'" I was misquoted a second time when it says, "If a guy put fifty percent as much effort into something legitimate as he does into being a bum, he'd be a millionaire," when in fact I said "one-fifth as much effort." If a person wants to maintain his habit, he'd better work like hell or he'd be too sick to pashandle. The total bums in this building is twenty-two, including my own.

The second paragraph begins with "Adams knows his bums." I believe this to be an insult not only to the citizenry, but to me. Randy Opticar replies: My notes indicate that Mr. Adams was not misquoted.

because any person knowledgeable concerning human behavior would know not only that human behavior is totally unpredictable but as well on meeting me that I'm completely out of mind-reading ability.

In the second paragraph it implies that I believe society to be "diminished" when my view is that it is and seems we must work together to help pass fewer unenforceable laws and to pass laws which the police have at least a chance to enforce. I believe laws must be passed by referendum, indicating at least partial or token support of the community at large and not the wishes of a few.

The third paragraph quoted me out of context by quoting from my manuscript concerning an arrest of me in Harris County, Texas (Houston, Texas). The sheriff was a heavy-handed person who asked, "Ah! This is our alleged firebug?" I answered, "There is nothing alleged about me. I'm guilty and when I get out, I'm going to burn the rest of whatever he has."

Hence, he turned to his deputy saying, "Put him on the row, he's going to ride old Sparky anyway."

The third paragraph also mentions my working in Minnesota, which I guess was an honest mistake because I did try to pick cherries in Michigan, which is fairly close. Paragraph number four was fairly accurate but the fifth paragraph implies that I feed the people who live here. In fact, the feeding is done by Catholic Community Service, Extended Hand of the Knave Mission, as well as the Lutheran and Episcopal Community Centers and others.

Although I have stated several other support systems for alcoholics and other street people, the reason many of them are now closed was not because of disputes with anyone (not even authorities), but because of my ineptness in administering them.

In paragraph seven it quotes me as saying the system is happy "that I'm keeping these bums out of their hair," when in fact I believe the system should be happy to see a solution offered for any problem.

From what I can see, authorities on every level have sufficient problems to go around. If a project such as the Millionaire's Club fails, it will fail not because of the authorities but from within. A street person will destroy his or her own self.

Stan Adams
San Diego

Randy Opticar replies: My notes indicate that Mr. Adams was not misquoted.

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Straight from the Hip

Dear Matthew Alice:

I notice that a package of M&M's 1 purchased recently claimed it was the official snack food of the 1984 Olympic Games. Come on now, does this really mean that Carl Lewis will be munching on these candies between long jumps?

Sally Ruffin

La Jolla

Want to buy an official toothpick of the 1984 Olympic Games? How about an official shoehorn? Sorry to disappoint you, Sally, but those choice items — actually sold at the 1980 Winter Olympiad in Lake Placid — won't be for sale next year in Los Angeles. Their absence is the result of an effort by the Los Angeles Olympic Organizing Committee to decommercialize the events. For the first time ever, the Olympics will be supported entirely by the private sector, and to meet the imposing financial requirements of such an effort, the organizing committee has devised a three-level structure. At the top are the thirty-plus sponsors of the games. Each of these corporations contributes a minimum of four million dollars (in cash, services, or goods), and as a consequence earns the right to decorate their products with the official logo and the statement "Official (whatever) of the 1984 Olympics." The official gasoline, for example, is Arco because Atlantic Richfield donated ten million dollars to refurbish the Coliseum. For a lot less — \$100,000 and up in cash or supplies, equipment, and food for the games — the thirty or so official suppliers can use the same logo and a similar motto ("Official Supplier"). Finally there are the official licensees. These forty companies produce memorabilia for the so-called-minded public (caps, T-shirts, stationery), and in compensation for their use of the Olympic logo only they can't



Illustration by Rick Gary

claim "official" anything on their products; they return ten percent of their gross sales to the organizing committee.

All well and good, but the Official Toothpick syndrome still lingers. Next year you can go to L.A. and snack on official fast food (McDonald's), purchase official beer (Anheuser-Busch), watch the games on the official network (ABC) while dressed in your official Olympic-watching attire (Levi's and Converse), and then throw all your official trash in officially licensed plastic trash bag liners (W.S. 345, Inc.). And don't forget to pay for it all on your official charge card (American Express).

Matthew Alice, I notice that a package of M&M's 1 purchased recently claimed it was the official snack food of the 1984 Olympic Games. Come on now, does this really mean that Carl Lewis will be munching on these candies between long jumps?

Matthew Alice, I notice that a package of M&M's 1 purchased recently claimed it was the official snack food of the 1984 Olympic Games. Come on now, does this really mean that Carl Lewis will be munching on these candies between long jumps?

Is there something about this column that attracts strange people? Do my musings find an audience only in the fringe element of society, triggering in these weirdos a feeling of kinship between themselves and me? Really, folks, I'm completely sane, completely normal (almost), and I can no more read Luann's question (you should see its original handwritten form) than the next person. But I'll overcome my conventional discomfort at such a bizarre question, look in the mirror (at her question, not at myself), and attempt a reply.

The orthodox explanation of Luann's talent would treat it as a variation of the ability some have to pat the top of their head and rub their stomach simultaneously. It's just a matter of training, the conven-

tionists would say, like playing the piano or chewing gum and walking. Practice enough and anyone can do it. Other scientists might say there is a short circuit or something reversed in her brain. But a school of thought that is gaining credence in scientific circles, led by the left brain/right brain advocates, suggests that Luann has simply allowed the right side of her cerebrum to retain some control over her calligraphic activities. These whole-brain integrationists use as evidence of this dichotomy their experiences with children who have learning disabilities. These children often can read and write in all directions but left to right; when they are shown their writing efforts (right to left) in a mirror, they connect it with the conventional written matter they've been exposed to and often go on to learn to write conventionally as a result. It is the right brain, the brain integrationists contend, that does things in a "backward" manner (based on our left-brain society), and the result is a classic confrontation between intuition (right) versus organization (left). The backward side is subjugated early in our development, and so we are taught left-side functions, such as mathematics and writing left to right, at the expense of more intuitive — but equally natural — activities.

Left brain, right brain, no brain — I don't know where your talent comes from, or what good it is. But remember, one of the all-time geniuses, Leonardo Da Vinci, also wrote backward. Have any sketches lying around, Luann?

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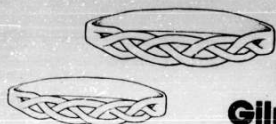
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comics

(continued from page 1)

of his was a page for NBC studios in Los Angeles, and Gorse prevailed on him for two tickets to the *Tonight Show* the next time Dangerfield was scheduled to appear. When the show had ended, Gorse went down to the front of the stage and waved at Dangerfield, who came over. Gorse introduced himself, explained he was a comedy writer, and handed Dangerfield an envelope full of jokes. The comedian said he was flying out of L.A. that night and promised to read Gorse's material on the plane.

That was the last Gorse heard from Dangerfield for a long time. He needed a job, and when he couldn't land one in San Diego he decided to look for one in Elgin, Illinois, where a friend of his had moved. After just a few days in Elgin, Gorse was hired as a sports writer for the *Elgin Herald* (the *Herald* and told the editor he was an experienced journalist), and for four months covered local basketball. It was a difficult period, Gorse, twenty-four years old, had his whole career in front of him but didn't know exactly what he wanted to do. To make matters worse, the basketball teams he covered made a habit out of losing.

One night he was watching the *Tonight Show* at his apartment when Dangerfield came on again. Midway through his routine the comedian launched into a couple of "fat" jokes. "My wife's kind of fat. She's got a lot of water weight — eight, to ten foot swells." When the laughter had died away, Dangerfield added, "Actually, I shouldn't joke about my wife. She's connected to a machine that keeps her alive — a refrigerator." They were good jokes, and Gorse had written them both. "From that moment on," he says, "I knew what I wanted to do." Dangerfield mentioned that he'd soon be performing at the Riviera



Jimmy McGee

Hotel in Las Vegas, so Gorse quit his job at the *Herald* the next day and bought a bus ticket to Las Vegas. He paid his way into the show at the Riviera, and when it was over went down to the stage. Dangerfield recognized him immediately, apologized for having lost the envelope with Gorse's name and address on it, and invited the young writer back to his hotel room. For two or three hours they discussed collaborating, Gorse says, and he later contributed seven jokes to Dangerfield's Grammy Award-winning album *No Respect*.

But Gorse, who had by now moved back to San Diego, soon realized that

the fifty bucks Dangerfield paid him for each joke wasn't going to cover his monthly bills. "And I didn't want to beat on other comics' doors trying to sell them material. My brother kept telling me I should go to the [local] Comedy Store and give it a try. But I don't know — I wasn't sure. So I called Rodney and asked him what I should do. He told me comedy was the toughest business he could think of. He didn't encourage me — I guess he didn't want me to blame him if it didn't work out. Anyway, a few weeks later I went to the Comedy Store on amateur night. But I wasn't prepared, and I didn't go on stage. I just watched the

other comedians. Then I went home, and for the next week I studied hard, memorized about fifteen minutes of material, practiced it over and over. Then I went back."

The Comedy Store's amateur night has long been a proving ground for local comedians. Since the club first opened here in Pacific Beach in 1976 (a branch of the original and highly successful Comedy Stores in Hollywood and Westwood, it has since moved to La Jolla), would-be jokesters have made it a mecca of sorts. There is no screening of talent on amateur night, and no pay — you simply sign up and wait your turn — but

semiprofessional and professional comedians as well as beginners make it a point to show up regularly. They go to keep their act in shape, to keep their names in front of the public, to try out new material. And they go because the Comedy Store is the best and just about the only place in San Diego that features live stand-up comedy.

In spite of that, the Comedy Store can be a very difficult place to perform. On a recent amateur night (currently held on Sunday and Monday nights), a sparse crowd of about thirty-five people sat sipping drinks and casting a critical eye at the procession of comedians on stage. Nearly all of the performers needed practice — some fumbled their lines, some had to refer to notes when they forgot material, others spoke too loudly into the microphone. The customers were restless, and not above hurling insults such as "Nerd!" and "You're a fat!" and, worst of all, greeting jokes with strained silence. The comedians fought back with put-downs:

"Once again, ladies and gents, proof that there is life after lobotomy."
"What do you do for a living, ma'am? (Silence.) That's OK, I don't give a fuck anyway."
"This is not a show for the hearing impaired."
After one unfortunate comedian named Tyler had bombed stupendously, master of ceremonies Argus Hamilton (an accomplished comedian himself) attempted to smooth things over by saying, "Well, Pioneer 10 is leaving the solar system, and Tyler wishes he was on it."

It was an audience like this that Gorse faced for the first time in May of 1980. But he had practiced well, and won the crowd over with one-liners such as, "Every time I go to a baseball game it's ruined by these fat, loud, obnoxious people who are always yelling. They're the umpires, so I guess they have to be there, but for me it ruins it." After performing on several amateur nights in a row, Gorse was encouraged by the club's manager, Sandi Shore, to go to Los Angeles and audition for her mother Mitzi, a famed coach and patroness of comedians. Gorse went; it looked as if he were on his way.

But things were going better for Gorse than they do for most comedians

— much better. More typical is the experience of Jimmy McGee. McGee, a trim, handsome black man with a soft-spoken manner, remembers that when he first started doing stand-up comedy in San Diego back in October of 1977, he and Larry Hummel (now a commentator for Channel 8 news and host of a talk show on KSDO radio) were the only local comedians around. Then, as now, the Comedy Store was virtually the only place in town to perform. "I got together a few minutes of material and performed for the first time on amateur night," McGee said recently. "I figured in two weeks I'd be discovered and be on the *Tonight Show*, at least. Back in those days, that's the way I thought."

His thinking was all wrong. Not only was he not discovered, but the Comedy Store soon discontinued amateur night for almost a year because not enough local comedians were showing up. "After that I had to drive to the L.A. Comedy Store just to get on for five minutes [on amateur night]. Sometimes I'd drive there and not even get on. Or I'd get on stage about two in the morning, when there's no one left but other comedians — and they're not

going to laugh because they're pissed at me." Like most comedians, McGee supported himself by working at a job that had nothing to do with comedy — in his case, as a food preparer at the Veterans Administration Hospital in La Jolla. But in late 1980 he decided to take \$5000 in savings and go to New York City "to see if they'd laugh at me there." For two months he worked at clubs such as the Comic Strip and Catch a Rising Star, mainly on amateur nights and mainly for free. A few times he appeared on paid nights as a warm-up act for bigger-name comedians, but even then the pay was bad — he says it was as low as five dollars a night for relatively unknown performers like himself. On top of that, he discovered comedians from the East Coast were all trying to move out to Southern California. "There are more clubs to work [on the East Coast], but everyone considers California a better place to work," said McGee, explaining that most comedians realize the movie and television industries are their major markets, and both are based in Los Angeles.

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Pat Gorse and Russ T. Nailz at 9IX studios

comics

(continued from page 11)

don't know what to expect, and they think it's going to be expensive." Stone has since abandoned his efforts to serve as a booking agent, and supports himself by performing and teaching comedy workshops at local colleges. Nevertheless, he did have some success finding employment for local comedians, and Jimmy McGee commented recently, "We all owe Tony. All the little jobs we got around here for the last few years, he got 'em for us."

Gorse was one of the comedians

who worked with Stone, but like other comedians he found that nearly all of the local clubs have an atmosphere radically different from the Comedy Store. The Store is designed exclusively for comedy; its walls are black, which helps to focus attention on the stage, and there is no food service to distract patrons from the show. In contrast, comedians performing in other clubs often wind up competing with waitresses or a band playing in a nearby room. And it isn't uncommon for the club's manager to sit or stand in the back during the show, watching carefully to make certain he gets his money's worth. Gorse remembers one night in particular when he and comedian Russ T. Nailz were trying to perform in Carlos Murphy's in La Jolla. "The place is not conducive to com-

edy," said Gorse. "The bar is right next to the stage, and we had to pump drink special, in the middle of our act — you know, explain that tonight's special was the beer, or the schnapps." On this night, Gorse decided to act more and more drunk each time he announced the specials, until late in the evening he came on stage and simply belted out, "Where the fuck is my drink?" The club manager (whose first name was Stan) had missed the progression, and mistook Gorse's final act for the real thing. "He jumped onto the stage and said, right in the middle of the show, 'It's off. I don't want all that dirty stuff.' I looked at him and said, 'Stan the man not amused.'"

As Gorse told me this, he was sitting on a couch in the living room of

Nailz's Mission Valley apartment. Nailz was sitting in a chair nearby, and a television on the far side of the room droned with an endless succession of cartoons: Bugs Bunny, Tom and Jerry, Popeye. "It's tough doing comedy at most of these local clubs," Nailz agreed. "Most of the time you're competing with potato skins [for the audience's attention]. How do you compete with a potato skin?"

Nailz and Gorse are close friends; they met at the Comedy Store one night three years ago, and frequently go out on the town together. Both grew up in San Diego (Nailz, whose true name is Russ Stolnack, is a graduate of Helix High School, '74), but they are opposites in almost every other way. In contrast to Gorse's earthy, wisecracking Palstaff, Nailz seems like Louis XIV. He is tall and good-looking, with blond curls and bright blue eyes, and he can be both arrogant and irreverent. Unlike Gorse, who is known for his meticulous construction of jokes, Nailz comes up with most of his witticisms spontaneously. "I can spend two hours writing and rewriting a single joke, but Russ prefers to ad lib a lot of his stuff," Gorse commented. "He doesn't like all that work to get in the way of his creativity. But we work well together; we complement each other."

Nailz first got involved in comedy in 1980, when he was working as a disc jockey for radio station KPRI. He has served as an m.c. for the Comedy Store's amateur nights and has performed at several other clubs around town, but his comic roots are in radio, and he currently has a show every morning from six to ten on radio station 9IX. While his partner Steve West spins records and reads announcements, Nailz carries on with a bizarre set of characters and comedy sketches that are inserted in and around the station's new-wave hits. Gorse has been writing material for Nailz for the last four months, and was recently hired as the show's "producer," although his

duties still consist primarily of writing one-liners that Nailz incorporates into his act. "Pat started out just contributing, but now it's gotten to the point where I don't feel comfortable doing the show without him," Nailz said as he sipped a glass of Seven-up. "If Pat writes it, I'll read it. If he believes in it, it's funny." (Nailz: "I joined the Navy. I only got one promotion — when the ship was sinking, they made me the captain.")

Live comedy is not as enjoyable to

perform as radio comedy, Nailz concedes, partly because radio is easier. "If you get in trouble [telling a joke on radio], you can just cut to a commercial instead of standing there on stage thinking, 'Oh fuck, what do I do now?'" When you're doing live comedy and you start to lose your crowd, you go for your best joke. Then if you bomb, you go for your car."

The first five or ten seconds is when you usually make it or break it [in a live performance]," nodded

Gorse. "You can change that, but the first five seconds are an important, just because it does so much for you to start well. . . . The guy who loses it — I've seen it a hundred times — he won't be getting any laughs, but he'll just stand there, frozen. He won't move and he won't stop talking. He will never leave until you take him away. I remember once it happened to a guy named Jeff when I was a master of ceremonies at the Comedy Store. I finally had to go up to the stage and

say, 'Jeff, we're going to try to talk you down safely. Bring your nose up' — and he did, he brought his nose up — and I said, 'Not too fast! Not too fast!' And I eventually talked him out of the stage. . . ."

Gorse said he generally prefers writing comedy to performing it, "because I think I'm a lot better at writing than I am at performing. But when I'm having fun performing, it's a lot more fun than it is when I'm writing." Both

(continued on page 14)

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comics

(continued from page 13)

he and Nailz still occasionally take part in amateur nights at the Comedy Store, but not nearly as often as they did in the past. Nailz said he could probably use the practice performing live, but that his radio show is currently outlet enough for his humor. Gorse has deep reasons for not going to the club as frequently.

Although he has patched up his relationship with Mitzi Shore since their falling out two years ago, Gorse's relationship with Mitzi's daughter Sandi (who manages the La Jolla Comedy Store) is beset by enduring problems. In this he is not alone; there are strong tensions between Sandi Shore and many local comedians. To a certain extent it is a tension that is bound to exist between a group of hopeful young performers and a businesswoman who can virtually grant or revoke their right to perform, at least in San Diego. But the tension is exacerbated by this: unlike her mother, who spends a great deal of time encouraging and evaluating young comedians, Sandi Shore prefers to concentrate only on the business side of the club. In a profession where the stakes are high and the successes few, resentment has been the result. "There are a lot of problems between the comics here in

San Diego and Sandi Shore," said Gorse, voicing complaints that several other comedians here would talk about only when assured they wouldn't be quoted. "I don't think she likes comics. Naturally I resent that. But she won't talk about her feelings; she's distant. I don't want what I say to make it impossible to reconcile things, but obviously, this bothers me. I used to enjoy going down to the Comedy Store so much, it hurts to go down there now and not get the same feeling. But there's no point hanging out at a place where the management doesn't like you."

As an example of what he dislikes about Shore, Gorse brought up a recent incident in which a comedienne was not allowed to go on stage because she was a few minutes late. "She treats us like little kids," he said. But Shore herself used the same incident as an example of how comedians try to take advantage of her. On a Friday night recently she sat in her office at the club and talked extensively about her feelings regarding local comedians, saying those feelings had been pent up inside her for a long time. At her request, much of the conversation was off the record, but what emerged was a picture of a woman who feels she has been taken advantage of by unreliable comedians and who is increasingly inclined to strike back. "It's not that I'm distant, I'm just kind of immune to comedy," she insisted. "My father (Sammy Shore) was a comedian; it's all I've known my whole life. It's like a kid inheriting something. I inherited comedy."

"I don't feel it's my responsibility to encourage or critique anyone at all. Mitzi loves that. She sends the comedians this way, and I run the club. This business is the only business I

like, but it's like any kind of job. You get used to it. It's a routine."

"As far as amateur night, I haven't been coming lately. I've been letting a professional comedian (Argus Hamilton) work with the locals. If they're ready to perform in L.A., I'll highly recommend them. Some of the local people could make it, if they grow up. But they aren't developing as fast as they should. They have to get serious, work on new ideas, try them out. That's what amateur night is all about." Shore also complained that "immature" local comedians have repeatedly tried to take advantage of the Comedy Store's property and their policy on complimentary tickets, but refused to be more specific publicly regarding people or incidents.

Whether or not Shore and the local comedians get along with each other, neither can really get by without the other. But it is clearly Shore who holds most of the power, and most local comedians know it. They do what they can to stay on good terms with her.

"There's a certain amount of brown-nosing in this business," one comedian admitted ruefully. Even Gorse conceded that without his current job writing comedy for Nailz's radio show, he would have to work at the Comedy Store if he wanted an outlet for his talent. "I love the Comedy Store, but not Sandi Shore," he said. "If she's upset about these things, she's never once mentioned them to anyone."

At five o'clock one morning, Nailz pulls up in front of my house in his blue Volvo, honks the horn, and waits anxiously for me to run out to meet him. He and Gorse often tape their comic sketches for the morning show on 9IX, but this morning they will be doing the show live,

"When you're doing live comedy and you start to lose your crowd, you go for your best joke. Then if you bomb, you go for your car."

and I have asked to go along to see what takes place behind the mike, so to speak.

Nailz's hair is still wet, and he is unshaven. We drive to Gorse's house in Mission Hills without saying much; at this hour conversation comes only with determined effort. Gorse's house is dark as we pull up, and we push open the front door to find a carpeted living room devoid of furniture except for a television and a large cardboard box full of dirty clothes. (Nailz explains that he recently moved out of the house, which is shared by about three people, taking most of the furniture with him.) Gorse appears sleepily in the kitchen, pulling on a pair of shorts; apparently he jumped out of bed only upon our arrival. In a few minutes he kneels in front of the box full of laundry and begins to paw through it for something suitable to wear. "What are

you looking for?" Nailz finally asks impatiently. "Nothing," mumbles Gorse. "I'm just reminiscing."

A few moments later, wearing a not-so-dirty-after-all sweatshirt, Gorse loads a cheap red portable typewriter into the trunk of Nailz's Volvo and we set off for the studio. On the way Gorse suggests a few lines for the Reverend Orin Hutton, a stick-talking, money-hungry electronic preacher who is one of Nailz's characters on the morning show. "Money is evil, so send me your money and I will heal it," Gorse says. Nailz chuckles appreciatively.

By the time we stop at Carl's Jr. for breakfast, Gorse is fully awake. "Russ is only trying to impress you by stopping here," he tells me. "Usually we go straight to the A.M./P.M. mini-market." While Nailz and I wait for the food, Gorse dashes off to buy two newspapers — the *Union* and *U.S.A.*

Today — and scans them for potential material as we continue on to the studio.

When we pull up at the studio, Gorse retrieves his typewriter from the trunk and carries it inside. Steve West, a lanky Englishman with a mop of red hair, is already at work spinning records in a ten-by-ten cubicle crowded with turntables and shelves full of records and tapes. "West is the latest in a series of radio partners for Nailz; 'Russ has had more partners than Dirty Harry,'" Gorse once quipped.) As West signals that it's time to read the weather and surf report, Nailz slides up to him and does his best imitation of a Southern California surfer into the microphone. "Like, are the waves going to be massive today, or what? We want to know..." Totally gassy? Oh, so bitchen, man! Meanwhile, Gorse has plunked down his typewriter on a desk in the cubicle next door, and with his newspapers spread out in front of him, goes to work. As music plays wildly he pecks at the keys of his typewriter, examines the front page of *U.S.A. Today*, thoughtfully pecks some more. He is working on a piece for Nailz's "Nude News," a news parody that is broadcast several times each morning. "When I tell people I write a lot of the stuff the same day as the show, most of them say, 'Gee, that must be a lot of pressure,'" he tells me later. "Boy, are those people right! But I enjoy it; I enjoy that pressure."

In thirty minutes Gorse pulls a half page of typewritten material out of his machine and hands it to Nailz. Nailz scans it, and not long afterward he is reading it live on the air, introducing it with his own ad-libbed, rapid-fire patter: "It's time; for News in the Nude."

(continued on page 16)

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(continued from page 15)

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During a break a few minutes later,

Nailz explains he once tried to inject his humor into a more conventional rock music format, but that it seems to work much better when mixed with 91X's new-wave songs. "It's partly the names of the groups — they're funny already," he says. "Things like Oingo Boingo, Romeo Void, the Psychedelic Furs. The punk scene is like the Fifties in color." Glimming, he adds that he once spoofed conventional FM rock stations by playing seven songs at the same time. "Some stations like to point out how they play ten songs in a row, well, we went them one better — seven at once!"

Nailz joins Gorse in the cramped room where he is working, and the two of them begin to work on a bit for Miss Julia, another character of Nailz's who is based loosely (very loosely) on Julia Child. They decide to do something involving used cars, and talk to each other in Miss Julia's booming falsetto, trying out lines on each other. Nailz embellishes almost everything that Gorse writes for him, but he depends on Gorse for a lot of basic ideas. This morning the brainstorming does not go particularly well; Gorse suggests a few lines, Nailz rejects them. "Well, you think of something then," Gorse says.

"I'm trying," replies Nailz. (The kit is eventually worked out, with at least one of Gorse's lines retained verbatim: "Never buy a used car that has a jaws of life device lying on the back seat.") As the show nears its end, Nailz prepares to do the Reverend Oral Hutton, without a doubt the most popular character among those who listen to Nailz's show. At precisely 9:10 he goes on, expanding greatly on the idea that Gorse hatched earlier that morning. In a vague Southern accent he practically shouts into the microphone, "Friends! Gather by your receivers. I want to talk to you about

evilness. As you know, money is the root of all evil. Can I have an amen?" Gorse and West shout, "Amen!" "Can I have a hallelujah?" "Hallelujah!" "Can I have large amounts of cash so I can heal it? Friends, send me your money and I will hold on to it and cure it. It will take about ten years, but I promise I will get it back to you. Now, as you know, the larger the bill, the more evil it is. Change is not evil. Coins are not evil, unless they are rare coins. Friends, reach out and touch your wallets and empty them into envelopes and send them to me..."

Behind the studio, a dog is urinating on the front wheel of Nailz's Volvo. In another forty-five minutes the show is wrapped up, and Gorse and Nailz prepare to leave. But they linger outside for a few minutes, bantering with West as the late morning sun grows brighter and brighter through the recording mist. The management of 91X recently offered Nailz and Gorse a chance to translate their radio show into a television format; Nailz will be the host of an hour-long special featuring new-wave bands, and Gorse will contribute humorous lines and sketches for him. (The management of 91X, who con-

sider the television shows promotions, said they hope to air the first show this September.) Neither man is getting rich at what he does — they split \$2200 a month for the radio show, with most of it going to Nailz — but they clearly enjoy collaborating, and for now, the free-wheeling intensity they are able to lead seems enough. When I asked if they had any particular goals or ambitions, Nailz responded that he might someday like to host a major television show. "But I don't worry about it," he added. "I figure people will always make me offers."

Gorse, as usual, was more reflective. "Basically, all I want to do is create comedy," he said. "I don't see myself as the star of a TV show, and I don't want to be known primarily as a stand-up comic. I've never seen anyone doing stand-up who was really happy. There's pressure, your life is fragmented all over the country... You don't have a decent life. I like writing comedy, but I like to collaborate; I don't really like writing by myself. And if it's not any fun to do, I just don't like doing it. It doesn't really matter what I'm writing. I don't think I'm motivated by finances. To me, having fun is what it's all about."

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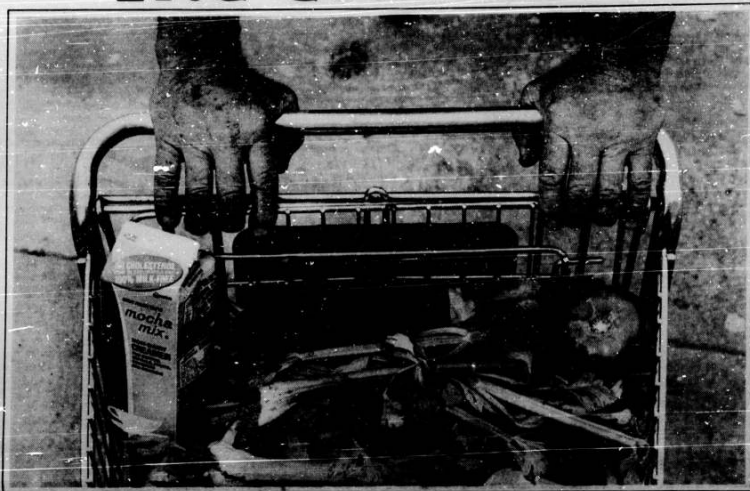
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A visit with Theo

The light blue van with the rusted-out roof is an established fixture that either blights or beautifies Ocean Boulevard, depending on who's making the judgment. Hand-printed in orange paint on all four sides is a warning that reads "It's '76 Dodge Chrysler Product Inferior Material." Primitive puns, an antique cartoon, and funky handmade slogans — "Do You Fool Around?" — are posted in the front window. A yellow plastic lei wrapped around one of the outside rearview mirrors foreshadows the vehicle's ferruginous interior. Permeating the few square feet surrounding the van is a gamy odor, a fetid combination of rancid food and human musk that instantly assails the nostrils despite prevailing winds. On summer afternoons when the ocean is calm and the air is still, the van's turf, the first parking spot on Ocean Boulevard right off Grand Avenue in Pacific Beach, is identifiable by smell and by sight.

A view of the van's interior through a window is a page from Bukowski. It's a junk-art painting, a rough draft of Mel Brooks's mind, a Monty Python lens. Half-rotted mangoes and oranges, speckled bananas, jars of strained baby food, brown-tipped lettuce, overripe tomatoes, black, mushy avocados, and a dozen or more quarts of carob milk are juxtaposed with an

elaborately frosted angel food cake, eight toothbrushes, Christmas candy, beer cans, deformed muffins, over-baked cupcakes, tortilla chips, vitamin jars, Hershey kisses, dietetic matzo thins, and artificial and real flowers. TV dinners thaw slowly next to a battery-operated clock and a straw sombrero. The compilation cannot be captured in a single frame.

On a Coleman stove there is a big pot of water in which a dozen chicken legs are boiling; the pungent melting chicken fat mingling with the stench of rotting fruit, moldy cheese, and perspiration together produce a multisensory lingering. In the middle of this self-generated debris sits a scruffy old man carving an apple.

He arranges his Mr. G's Pizza baseball cap a little lower on his weathered face. The visor covers small, squinty, hazel-colored eyes. He sneezes and wipes the residue from his grayish-white mustache, revealing a line of dirt under his fingernails.

There is a self-congratulatory quality about the old man. The van and its contents are his — his very own God's Little Acre-by-the-sea. He has been living in a van for the past twenty years, and at age seventy-one he isn't likely to change habitat or habit. "This is my kind of living and a pretty healthy life," he exclaims, exposing the stumps of what used to be teeth.

By his own description, the old man leads a rollicking life. His activities, he says, are mainly foraging for food and for girls, and appreciating nature. He claims his expenses are limited to gas and girls. "And I spend very little money on gas. Mostly on girls, believe

it or not," he chuckles, wiping with the sleeve of a torn sweater the few drops of spit that form on his mouth when his speech becomes animated.

Theo's days begin before dawn. At night he parks the van in front of a small landscape nursery on the corner of Cava and Beryl streets. "If I stay on the beach all night, maybe the police will bother me. I don't want any trouble with the police," he says, "so at night I move the van to the nursery." Once awake, he drives to the first parking slot on Ocean Boulevard and Grand Avenue, where he spends his days, except for the few times a year when he goes to the mountains or out to the desert for a couple of days to admire nature and to get away from the beach, or when he goes to the annual Greek festival in Del Mar. Most of all, though, he loves parking at the ocean. After nearly thirty years of living at the beach, he doesn't want to miss anything. "How could I give this up?" he asks rhetorically as he gestures to the beach and the ocean's waves.

As soon as he finds the grocery cart he'd sequestered underneath the lifeguard tower the night before, he begins his early-morning rounds, collecting treasures not from the sea but from the surrounding trash cans. "The garbage trucks usually come at six, so I get up very early to be sure to beat them to it," he grins as he leans on the grocery cart for support. Then he shuffles toward the dumpsters behind the Food Basket market on Garnet Avenue.

The streets are deserted except for a few joggers, surfers, bicyclers, and a couple of other isolated trash pickers. The serious bag ladies don't show up until later, Theo says, nodding his head to the early a.m. population.

A Food Basket employee who is

loading cartons in the alley in back of the supermarket greets him by pointing to a basket containing dozens of packages of Kaiser rolls that are about to be put into the dumpster. (The clerk had been given instructions to set aside the good throwaways for Efstathios. "They don't eat anything about the bag lady that comes around — just the

The old man shuffles up to the dumpster and then quickly climbs over the side, using the grocery cart as a step ladder. He is surprisingly spry. Standing inside the gigantic trash bin, with the aid of his rubber-tipped walking stick, he rapidly sorts usable from unusable, selects and piles valuables in cartons and paper bags and transfers

Although it is not even seven yet, the cart is full, but the old man still has a few more stops to make before depositing its contents into his van. He heads for the Frazier Farms market, where the grocery manager has put aside some overstocked goods, then he hits his best source for quality clothing — the trash cans in back of 4461 Ocean Boulevard, an elegant high-rise building facing the ocean. "The Goodwill can is only a block away, but these people just throw out beautiful clothes with the garbage. I pick up the clothes and put them in the Goodwill container. You'd be surprised what people throw out," he says.

This particular day pickings are slim. Theo lost his main source of fresh vegetables, the Big Bear on Mission Boulevard, when their doors permanently closed this past Memorial Day. "Now it's very quiet," he says, "but maybe there's still something left back there in those bins." Then, hopefully, he trudges out to the trash cans behind the deserted Big Bear market, stopping to bend down and pick up several small pieces of asbestos. "I guess I'm the king of the burns — the highest class of burns," he muses. "Ya know, I consider myself more of an ass than a liability." He picks up a few cigarette butts and deposits them, along with the asbestos scraps, into a small trash can. "I help Uncle Sam keep America clean!" He is pleased with himself.

Theo finds a tennis shoe that appears to be in good condition. After rummaging fruitlessly for its mate, he places the lone shoe outside the trash can, where it remains visible. "Maybe the guy doesn't need this one. Maybe he only has one foot," he speculates.

"But I'll leave it here anyway just in

Sometimes Theo would drive home through the Bowery. He saw the burns sleeping in the streets. They looked carefree and he envied them a little for their free spirits.

old man," says the clerk. "When their business is bad, mine is good," the old man explains as he transfers the rolls into his cart. He is pleased with the unexpected booty.

He's wearing another baseball cap, one of many he owns. They seem to be a trademark. So are the walking stick and the grocery cart. His solitary, bent silhouette against the dawn's light suggests both Zorba and Charlie Chaplin. He suffers from arthritis, his legs are badly bowed, and his back still hurts from the injury he sustained when, as a small boy, he was run over by an oxcart in Thrace in northern Greece when his family was fleeing their farm to escape the invading Turks.

them to the grocery cart. Then he hoists himself out of the dumpster and onto the ground. The times he doesn't land on his feet, he picks himself up from the ground, dusts himself off, and remarks to whoever's around, "Not bad for a seventy-one-year-old man, eh?"

In twenty years of picking through trash, Efstathios has mastered public relations. The good will he has developed during the past two decades has resulted in a profitable connection at one of the nearby laundromats. "When people don't claim their clothes, the owners give everything to me," he says. "I'll go visit them this afternoon and see if they have anything."

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By Sue Garson

Photograph by Chris Carlson

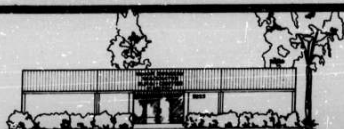
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King

(continued from page 19)

case." At the side door of the Park-
House Bakery on Grand Avenue, one
of the bakers shouts good-naturedly,
"Ya gotta box, cowboy?"

"I'll find one," Theo shouts back.
He does. The bakers hand him a
frosted layer cake, a big bagful of bran
muffins, and another bagful of Danish
pastry. "See you tomorrow," Theo
waves, delighted with the take.

Walking along the streets of Pacific
Beach, he checks every phone booth
and soda pop machine for coins. Al-
though today there are none, he
doesn't complain. "It was a good
gathering," he says, pointing to a
smorgasbord of torn socks, some
nails, a few tortillas, another baseball
cap, a sweat shirt, several half loaves
of bread, and two bouquets of carnations.
He picks up a tossed box of
Marlboros from the street. It contains
two cigarettes. "These are for my
friend Joe when he comes around,"
Theo explains. He checks another
phone booth and comes up empty
again. Some days are like that. Once in
a while he finds a few quarters.

On the way back to the van, there's
only one more trash can. Theo extri-
cates, ponders, then rejects a half-used
notebook. He keeps a few hamburger
buns, though, and a head of cabbage,
and a For Sale sign. "The Goodwill'll
clean it up and sell it. Maybe they'll
get a quarter or something," he says.
"And if they don't want the socks, I'll
give them to the Mexicans."

"This is my exercise — this is in-

stead of jogging," Theo says on the
way back to the van. He greets several
early-morning bathers by name. "The
day is mine now," he sighs. "Now I
can relax for a little while."

He goes into the men's room at the
lifeguard tower. Emerging a few min-
utes later, he finishes zipping his fly
and heads for the van, stopping to pick
up a discarded beach towel. "People
leave towels all over the beach all the
time," he smiles, adding this latest one
to his collection.

By seven-thirty in the morning,
after he's put the "gathering" into his
van, he sits on a makeshift bed and eats
breakfast — a couple of bran muffins
and two cups of milk. Then the sorting
begins. The first round's pickings
weren't too bad, but the old man pre-
dicts that the rest of the day will be
fruitful. After he separates what he
needs from the rest of the collection,
after he folds the clothing and puts it
into cartons, Theo climbs into his
cart-by-the-sea, wraps himself in an
old army blanket, puts his black
eyeshades on, and settles down for a
quick nap in the back of the van.

At a few minutes after nine, there's a
light tapping on the window. It's Liz
Harlow, a registered nurse who works
at Scripps Clinic in La Jolla. Theo is
expecting her. She always shows up
on Wednesday mornings to pick up the
food he gathers. Harlow puts the food
in her own van and transports it
down to the Catholic Worker
soup kitchen at Eighth and J Street,
where the food is turned into the noon
meal for hungry people who don't
have anywhere else to go, and where
Harlow works as a volunteer when
she's not on a shift at Scripps.

Harlow helps to unload the collec-
tion from Theo's van into hers. The old
man locks his van and together they

repeat the rounds in her van in case
something else has turned up. Harlow
waits at the wheel while Theo jumps
out and checks the dumpsters. "Yup!"
he signals cheerfully from the alley be-
hind Frazier Farms. Then Harlow gets
out and helps him retrieve some bell
peppers, cucumbers, and a few boxes
of frozen food. Back in the van, they
drive to a storage area on Beryl Street
where they load up with a cache of
several cases of Light "n' Lively
mayonnaise and a few dozen boxes of
licorice twists that Theo had found the
day before and had kept hidden in the
locked storage area overnight. "Look
at all those raisins," Theo marvels.
"And this grapefruit," he says, peer-
ing into a paper bag. "It's perfect. Ya
know, I keep the worst-looking fruit
for myself and I just cut away the rot-
ten part. It thrills me to find an apple or
a pear. Wasting anything is a sin.
Someone can always use a piece of
fruit or a pair of socks or a towel."

Harlow praises the pastries and pro-
duce and cheese and bread. "They'll
love these cookies, Theo. You know
how they like sweet things," she says.
"Take good care of yourself, Theo,"
she waves to him after she drops the
old man off at his van on Ocean
Boulevard. "See you next Wednes-
day," he waves back to her.

Then the old man begins reading an
accumulation of literature supplied by
the trash cans. There is the current
daily newspaper that arrives every af-
ternoon via a trash-picking buddy, and
there's *Esquire* and a few racy
magazines. *Reader's Digest* is his fa-
vorite, he says. He discusses the head-
lines with his more literate cronies and
keeps current with local news; once in
a while he writes a letter to the state
constitutional commission protesting land
use.

Part of the day's activity is spent
trading — bread and cookies for a girl-
ie magazine, for example — and part is
occupied in chatting with friends.
"Hi, Poppa," waves a young girl pass-
ing by on a bicycle. An elderly friend
named Joe drops by and the two men
discuss what's in the newspaper. Theo
gives his friend the cigarettes he had
found earlier on the street. There is a
certain continuity in their lives, these
people who pass through their days
swapping stories and cigarettes and lis-
tening to the sound of the surf.

Close to sunset, Theo makes his last
rounds, checks the nearby phone
booths for coins, and stashes what he
collects in the storage area at the nur-
ery on Beryl Street. Other soup
kitchen volunteers will be coming by
to make pick-ups on Friday and Sun-
day, and more and more hungry people
will be showing up at the soup kitchen
toward the end of the month when their
welfare checks run out and there's
nothing to eat, so Theo has to stockpile
more and more food to feed them be-
cause they don't know how to find
food the way he does. Nobody does.
He's the acknowledged king of the col-
lectors. Theo has spent a lifetime with
food. In 1928, when he arrived in New
York City from northern Greece, after
a tough twelve-day crossing as a stow-
away on the ocean liner *America*, the
sixteen-year-old Greek farm boy from
Thrace began working in the busiest
section of Manhattan. "Two hours
after I got off that boat, I was behind
the counter in my brother-in-law's
grocery store on Forty-first Street,
near Times Square," he recalls.

When he was in his twenties,
Efthathios fell madly in love with a
Greek-American girl named Ann.
Soon after they got married and

(continued on page 22)

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King

(Continued from page 21)

moved to Brooklyn, where he owned and operated a small sidewalk grocery stall and fruit stand, their daughter Mary was born. Theo later sold the store and became the assistant supervisor of a chain of 108 small grocery stores called the New Yorker Delicatessen. He worked hard seven days a week, just as he had in his own business. At night on his way home to Brooklyn, sometimes he'd drive through the Bowery in Lower Manhattan. He saw the bums sleeping in the streets. They looked carefree and he envied them a little for their free spirits.

At the end of 1954 after his daughter's high school graduation, Theo and his little family moved to San Diego and bought property in Pacific Beach on the corner of Beryl and Cass streets. Theo designed and had built two two-bedroom apartments over what was to become known as Variety Market, a small convenience store. The couple ran the mom-and-pop operation, and when daughter Mary was home, she helped out behind the counter.

After spending thirty-one years behind the counter day and night for seven days and nights a week, Theo was able to retire before his fiftieth birthday. But in 1961, as his twenty-five-year marriage came to an end, Theo saw his life shifting. With his daughter grown, he didn't see much point in conducting business as usual. For what? For whom? Building a future in the grocery business no longer had the meaning it did when he first arrived in America as an ambitious sixteen-year-old.

So he began acting out a long-term hobby fantasy. He bought a van and lived in it. He parked it in La Jolla near the Cove and he did what he pleased. He hung around the beach making friends, took some adult education classes in Spanish at La Jolla High School, and he took all his good clothes left over from his married life down to Baja to distribute among the poor Mexicans. He enjoyed wandering around Baja California speaking Spanish. About thirty-five miles below the border he discovered an orphanage called La Misión. The orphanage had nothing; they needed everything. Theo began to collect clothing

and food wherever he could find it, mostly from the trash bins. He trekked weekly to La Misión to distribute the goods.

He soon discovered another orphanage called La Casa de la Esperanza and became its benefactor too. Not only was he supplying clothing and food to these two Baja orphanages, he also donated cash. Eventually he began making improvements on the property at La Casa de la Esperanza. He converted an old stable into a room for himself. That's where he slept while he spent his weekdays working on the property, spicing up the orphanage, adding plumbing. Weekdays he was back in La Jolla taking warm showers at La Jolla Shores Beach and collecting La Jolla garbage for orphaned Mexican children.

About eight years ago, when some of the shopkeepers in La Jolla began complaining that the old man in tattered clothing and a baseball cap was becoming an eyesore, Theo started parking his van in Pacific Beach, where the public showers were cold but the pickings were rich. He continued to make his weekly treks to Baja until a couple of years ago when he was foraging for food at the dumpsters behind Frazier Farms and he ran into competition. Someone named John was collecting throwaway food for the Catholic Worker soup kitchen. The two foragers struck up a conversation and compared notes. Instead of competing, Theo joined forces with John. Theo's property on Beryl provided a storage area. Soon collecting food became a weekly chore, then a daily one, and before long the soup kitchen became a common cause and Theo began donating everything he found to the soup kitchen.

Yet despite his devotion to providing for others, Theo remains stubbornly independent. He won't even go into a restaurant. "Then I'd have to ask for something, and I don't want to depend on anyone for anything," he says. "I don't want anyone bringing me food."

It's dark now. The old man's blind enough, collected enough, traded enough, and met enough people for one day. It's time to drive the van over to Beryl Street, to empty the food into the storage area, to lock it and get back into the van and plug the TV into the cigarette lighter. He'll watch a few shows, eat some fruit and vegetables from the trash cans, and call it a night. Tomorrow's another day and he's got to be up and out before daybreak. □

To the Nines



ELEANOR WIDMER

The Restaurant: La Maison du Lac
The Location: 4509 Adams, Carlsbad (444-4121)

Type of Food: French
Price Range: A la carte entrees, fourteen dollars to twenty-one dollars.
Hours: Closed Sunday. Open Monday through Thursday, 6:00 p.m. to 10:00 p.m.; Friday and Saturday to approximately midnight.

A few months ago I persuaded a friend of mine to take the trip to Lemon Grove to sample the food at what once was the Blue Man, a forerunner of gourmet dining almost a decade ago. We nearly missed the restaurant because the Blue Man sign was obscured by another that read "Country Gourmet." When I inquired, I was told that the restaurant was now called Country Gourmet Blue Man. I had a rather lackluster dinner of Dijon chicken and puffed vegetables, and my friend had an omelet

The once funky room had been expanded, but the excitement, the thrill of an underground gourmet restaurant was completely absent. As we drove away I said somewhat wistfully, "I guess that's the end of the Blue Man."

Without my realizing it, the Country Gourmet was in the process of vanishing as well. Having occasion to telephone a few weeks later, I was astonished to discover that the place was now called Spicer's and its specialty was barbecued ribs. It would be unfair to state that this marks the demise of Lemon Grove as a gourmet center, but certainly it is one luminous star has faded from the gastronomic heavens.

If this is true for Lemon Grove, the reverse exists in San Diego, or more specifically, in areas from Shelter Island to Carlsbad. Sheppard's (Shelter Island), Gustaf Anders (Pacific Beach), Maitre D' (La Jolla), La Difference (Rancho Santa Fe), Piret's (Encinitas), and La Maison du Lac (Carlsbad) testify to the fact that gourmet restaurants are more strongly entrenched than ever and that they are moving

ing northward. With the exception of Piret's, where you may order a little of this and that and come away spending less than twenty dollars, all of the others will cost you thirty dollars a meal at a minimum. Since wine must now be considered as part of food, the prices will escalate depending on the cost of the wine.

At Remington's in Del Mar, fresh lobsters flown in from Maine cost twelve dollars a pound, with the smallest lobster three pounds and the largest eight pounds. It's difficult to imagine anyone spending ninety-six dollars for an eight-pound lobster, but even if it were divided among three people, the cost for that dish alone would be thirty-two dollars per person, not to mention the fact that a baked potato will set you back a few dollars more.

The point of this discussion is not to speak of escalating prices but to note that the expensive restaurants are flourishing while the less costly ones go under. My friends at Osaka Oriental restaurant have disappeared along with the Silver Dragon, while the Oceanwalk Cafe in Solana Beach vanished in the night.

Still, San Diego dining remains strong with an ongoing expansion of restaurants (particularly gourmet establishments in North County). Of the 182 restaurants I compiled for a guide in 1980, about sixty have gone out of business, while more than one hundred new restaurants have come to take their places.

These remarks are made on the occasion of the end of my ninth year as a restaurant reviewer. Nine does not have an especially glamorous ring to it, but since I am moving on vigorously to the tenth, I can answer the question that is often put to me: "Do you ever think you will run out of restaurants to review?" The answer is a resounding "No."

As an example, I recently returned to La Maison du Lac in Carlsbad where I had last dined more than six months ago. What brought me to its doors again was the departure of its major chef. When the chef leaves a gourmet restaurant, it's almost as if the restaurant is starting over again. For example, La Maison des Pescadours never regained its eminence once its initial chef departed, and when I was there some months ago, I found the cuisine competent but unexciting. For this reason I was curious to know how La Maison du Lac would fare without the brilliant Vincent Grunel.

I am happy to say that the new chef and the new menu do fine credit to the house. Moreover, improvements have been made in the main dining room with the installation of acoustical walls so that you don't have to shout when you're seated in this room. Of course, the gods were smiling that night because a full moon rose just as a water skier skimmed across the placid water of the lagoon. Seated in the closed

"pouch," we could not have had a more romantic setting.

To begin my meal I had cold soup, called borscht, but which was actually a cream of beet soup. The soup had flavor and brilliant color, though traditional borscht it was not. My friends ordered appetizers of shrimp in saffron and a seafood ratatouille, both well executed. However, since these appetizers cost \$7.50 each, they may be regarded as luxuries. But the salad penache shouldn't be missed for its combination of mixed greens and riddicos lettuce, the latter of which resembles red cabbage and costs at least \$4.99 a pound at vegetable counters.

Two of us then proceeded to the nightly special: venison, which they assure you will not be gamy (twenty-one dollars), and swordfish with a beurre blanc and fresh basil sauce (sixteen dollars). The third member of my party had the bouillabaisse (seventeen dollars). All of these dishes were delightful. My swordfish was gone to perfection. La Maison du Lac serves an impeccable bouillabaisse, and that night was no exception. The venison was tender and enhanced by a splendid sauce.

The entrees were accompanied by a whole carrot, sautéed celery, and potatoes Dauphine, so rich that they could have been served as a meal by themselves.

Since I really was celebrating my ninth anniversary, I requested a sample of several desserts that they allow you to take home for \$1.50. The best of the lot was the *tarte tatin*, a taste thrill when accompanied by the freshly prepared in-house ice cream. But of course the Bavarois filled with chocolate mousse remains a culinary astonishment (five dollars).

Our bill came to exactly thirty-five dollars apiece without tip, and included one bottle of house wine. This is now about the standard price for a gourmet meal in San Diego.

Let me think that escalating prices prohibit you from dining out, I would like to mention a tiny Mexican restaurant located in Carlsbad by the Sea called Las Olas (2455 South Highway 101; 942-1860). It's run by young people, has a system whereby you order at the counter and the food is brought to you, or you may take the food out and eat it at the beach. The chimichanga is terrific, and the seafood taco is worth noting. The tortilla itself is stiff and unyielding, but the seafood is fresh and tasty. The quesadilla with chicken is also a good buy. All items are less than three dollars. Don't make a special trip just to eat at Las Olas, but if you're considering a walk on the beach or a picnic, Las Olas, which serves its food on waxed paper with a minimum of fuss, will provide "cheap eats" that are fresh and wholesome. □

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Priscilla Smith, David Patrick Kelly

The "opening (or reopening) of the La Jolla Playhouse," at the Mandell Wein Center on the UCSD campus, is without doubt a notable event in San Diego theater company. The long-defunct summer stock company, which had been one of the mainstays of Broadway hits with famous Hollywood leading roles, remained ever the decades as an idea in the minds of some dedicated theatergoers. Their vision and their persistence have resulted in a rebirth of the theater. But it is not just the La Jolla Playhouse, if we may judge on the basis of its first production, is likely to prove something quite different from its earlier avatar. Director and producer, the La Jolla Playhouse theater company has offered the San Diego theater community a new *High Mass*. *Full, Bus Stop, or the Time of the Year* is not — of all things. The Visions of

Serious theater is what this is. Mr. Sellers has not pandered to the taste of the playgoers in their sleepest state, but has sought to challenge them to keep their critical consciousness awake, to extend their idea of theatrical possibility, and to teach them some painful truths. If he has not fully succeeded, the nobility of the enterprise nevertheless remains praiseworthy. A large proportion of the first week's audiences appeared to dislike the play quite thoroughly. But agreeable or not, this is not a production which, like the offerings of dinner theaters, tends to slip

By implication, the audience, too, is invited to emulate this heroine of the Resistance.

A didactic play, then, like virtually everything by its author; and its characters—again in the typical Brechtian manner—tend to be representative types and symbols, illustrations of the thesis, rather than full-fledged human beings. The mayor and the property owners are mere caricatures, designed to show the self-serving materialism of the bourgeoisie and the naïveté (the captain is named Pétain—as a parody on the World War II collaborationist, Marshal Pétain). Only Simone has some of the qualities of real life about her, with her fearfulness, her reluctance to take on the heroic role assigned to her, and above all the pathos of her helplessness before the forces of tyranny. The unusual (for Brecht) richness of this character's internal life is brought

No one can dispute the appropriateness of such action. But we must also maintain that *The Visions of Simone Machard* is one of the author's masterpieces, in the category of *The Life of Galileo*, *The Caucasian Chalk Circle*, *On Mother Courage*, *Indemnity*, if it were not so, it is most unlikely that it would have been produced at all. There is nothing wrong with its fundamental idea — except its oversimplification of history and its ideological blinders (but these are flaws in Brecht's work). But the action is fairly slow, the dramatic situations do not often catch fire, the language lacks Brecht's characteristically pungent flavor, and even the didactic message is not as strong as other plays. What does one do with such a relatively weak script when it is to be put on stage?

Aristotle places character and action at the top of his list of the elements of theater, and it is not only the conviction of a large majority of the audience that the characters move most in play is the reality of the characters and the truthfulness of their interactions. A director's ability to evoke this reality and truthfulness from his actors is legitimately regarded as the primary criterion by which we judge his art. *Leuchard* offers this relatively little scope for reflection of sort. Mr. Sellars is indeed a powerful actress of exceptional powers. Priscilla's character plays more herself with such vividness and ignorance that she often makes us forget stilted illustrations and ideological overtones and perceive a real human being struggling with human expectations and his desperate cries for help, in none's second dream, and her even terrifying isolation at the end of the play, touch us, something else in this production does, evoking a sense of fear as though she were the heroine of

On the whole, however, the director has no doubt necessarily, given the nature of the script — chosen to concentrate less on the characters' psychology than on their attitudes than on another class of characters (considerably lower down on Aristotle's list): spectacle. Spectacle may be of inferior psychological, moral, and, even, aesthetic value in the dramatic experience, but Mr. Sella's taste in this area is superbly inexhaustibly inventive, and the production at Mandell Weiss is as exciting theatrical as anything we have seen in San Diego since the demise of Theater Five, some decade ago. In the dream sequences, that is, the scenes with which they alternate, the scenes with which they alternate are generally slow and dull, principally because the characters do not come alive and become fully human. Their reactions are no more predictable, being related to the ideological scheme. But when history

and social reality are left behind and the play plunges or soars into fantasy and satire. Mr. Sellars is in his element. He has used innumerable devices to keep our interest aroused and to give the action visual and physical excitement.

Most spectacular of all is his use of the Mandell Weiss theater itself. The playing spaces in this extraordinarily venturesome production include not only the stage proper but the area behind it, reaching all the way back to the rear wall of the stage; the area in front of and below the stage; the level of the front row of seats; the control booth high up on the wall behind the last row of seats; and even the

extensive grid in the ceiling of the auditorium, where (in the unique design of this theater) many of the lighting instruments are placed. Characters emerge from behind the stage, and disappear from over the stage, dramatic events take place above the audience's head; the height of the proscenium arch and the height of the projection booth make the action accompanied by an intricate choreography, and deftly engineered lighting design ("theater as dance") which follows the laws of dream and drama.

Theatricality, the sense of the grandeur of those rational intelligibility and empiricism, the same laws underlie the professional acting, movement, and stage business. The angle of Simone-Louis makes a huge black man, speaking in a highly stylized rhetorical style to chanting; the rest of the cast goes into a trance and speaks as though possessed; the dancer (in a transparent reference to *The Tempest*) is suspended in space above the tribe of Simone-Louis; taking place below the clever, minimalist set designs are by Adrienne Lobel; playing off down through the ceiling grid is flood down upon the stage.

The first inspiring speech to Simone is accompanied with erotic strokes of her limp, and so on — to the point where the audience is overwhelmed by this theatrical assault on the

Some of this is illuminating; all of it is exciting; but mere theatrical excitement, such of it (so to speak) externally applied, is not in itself sufficient to create and convey meaning. What does this production mean? — that is, what are Mr. Sellars' intentions in staging it, aside from a desire to exploit the resources of the theater for their own sake? Brecht's most overt message — "Resist the Germans through orchard-entrance tactics!" — is evidently of direct relevance to an audience in La Jolla in 1983. In order to universalize the play's meaning, Mr. Sellars has, on the one hand, emphasized its precise historical setting (through slides and costumes),

scenes, narrative of historical events from the old recordings by Edward R. Murrow, and the lament of disappointment from Stravinsky's *Symphony in D*—the film is itself inspired by a documentary film on Schochard and tactics in World War II—and, on the other hand, introduced numerous anachronisms and incongruities of style in order to detach the film from its concrete, limited historical context. No such atmosphere is attempted; the ambience, the style, the music are all American. Simone's other wear lacks the formality of glasses, the truck drivers say "Excuse me" in the manner of Steve Martin; a toast is drunk; the owner of the restaurant has the voice of a cowboy and mannerisms of an American—even a Jewish American—businessman; the luncheon is not being bought at the May Company; the address is "The Water, Children"; and King Louis XVI of France (the small-town mayor transformed in Simone's drama) reposes on bags of dollar bills. If this is serious theater, and if Mr. Sellers is a serious director (and both propositions seem very much to doubt), the anachronisms evidently cannot be the product of a director's total playfulness, sticking little incongruities in just to discomfort the audience. But even if the whimsy, but almost at the drawing from history, is a device, it is a device more suitable to the play's latest

What this new, extended meaning may be is clear. The first thought that came to my own mind was that the production was an attack on American and European companies selling high-tech equipment (of crucial military use) to the Russians and the Chinese, motivated by an apolitical, conscienceless greed; but I would bet anything that this is not what Mr. Sellars was thinking of, for it is a horribly un-Brechtian idea. There are in this production strong suggestions that American capitalism is the enemy, and that idealistic Americans ought to destroy something to defeat the purposes of some oppressive

force the American middle class is it league with, but precisely what Mr. Sellars is talking about remains murky. This is a flaw, both from a Brechtian point of view and from the perspective of effective theater. A piece of Brechtian epic theater ought to have a clear ideological message, for its aim is to increase our political awareness and understanding in a decisive way. Brecht's script has this clarity, while Mr. Sellars's production does not.

I suspect that the problem here is the issue of plagiarizing the production as a whole, rather than the individual professionalism and theatrical energy which quite get off the ground. The best of Brecht's plays are those in which a particular social-political issue is treated in such a way that it is not just human concerns; the message then can be applicable in many more historical contexts than that specifically addressed in the play. *Caliban or the Boy Who Would Be King* does not seem to have much of this to go on for resonating after it is removed from its initial circumstances. The character and the plot of *Caliban* are, rather, of the universal human variety, and the story exemplified by Joan of Arc) are much more profoundly and movingly explored by Shakespeare, and even Maxwell Anderson. Brecht's *Caliban* is a little good, poor people and his contempt for the middle class, the military, and the church is much more enduringly embodied in *Caliban* than in *Caliban or the Boy Who Would Be King*. *Caliban* is a powerful enough to make *Stimone* and *Macbeth* meaningful to a modern audience as in their way as heroic and admirable as Joan of Arc, and as much as *Caliban* is inevitably downgraded by the English, and as inevitably downgraded by the English, as the San Diego's theatrical life, a relative failure such as this one is worth a dozen any successes with less challenging

There is another side to the question, however: whether San Diego audiences and patrons of the arts are going to be willing to support such theater. More on that next week.

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Anatomy of a Movie



DUNCAN SHEPHERD

Trading Places, as you will know if you know anything at all about it, is *The Prince and the Pauper* set in modern day Philadelphia and without the gimmick of the two social opposites being physical duplicates. The primary figure, to the contrary, is a WASP financial wizard and the pauperish one is a ghetto barker, and they trade places through no choice of their own, but through the mischievous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to settle a wager on the old heredity vs. environment debate that one of them has been reading up on in *Scientific American*.

There is much in this movie that could be and perhaps should be discussed. That the social consciousness of the premise lends it more substance than is usual these days in Hollywood comedy. That the presence of Ralph Bellamy and Don Ameche as the meddlesome Dukes provides effective connection to the days when social consciousness in Hollywood comedy was a bit more usual. That the thematic substance, or the impression thereof, gives the movie another leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches short of the intended mark. That both legs have gone lame by the time the revenge scheme is launched against the Dukes, and that the movie goes the final third or fourth on its butt. That Dan Aykroyd, though a gifted caricaturist, is nowhere near the actor that Eddie Murphy is. That Aykroyd's character, even had it been less caricatured, has

too much in common with the villains of the piece to make the same claim as Murphy's on our sympathy. That his change in status, along with his and his social circle's reaction to it, is much the less plausible of the two. That, for all these reasons, the movie is only half a movie even in its better two-thirds or three-fourths.

None of that, however — or should I say none of *those* — seems quite as compelling a discussion topic, to me at any rate, as Jamie Lee Curtis's bosom. The consideration of whether it would be more impolite to focus attention on this (or those), or more impolite *not* to, need not hold us up for long. To believe the former, one would have to believe that the actress had laid herself bare, to be blunt about it, in the secret hope that no one would take any notice. It is true that almost as soon as the relevant body parts are first uncovered, they are hastily covered up again, but the entire pantomime is carefully (and coquettishly) posed so as to suggest the inadequacy of mere hands to conceal such alpine promontories; one may as well try to hide a davenport under a dolly. And then there is the second uncovering, although it, too, is followed by yet another hasty re-covering. If there is any modesty in this display, it is the kind commonly called "false." Any child, even a bottled-up one totally innocent of these objects and their uses, could detect here the sort of pride of possession, if also the close-guardedness, that goes with showing off any new toy.

The apparent newness of this toy, to continue so to call it, motivates further investigation. Perhaps to push on at this point still runs some risk of impoliteness. Perhaps the only polite thing, and the only

thing solicited by such display, would be to mutter a "very nice" and then move on to something else; the actress's new pixie haircut, for instance. But — if honesty has any say in the matter — "very nice" was nothing like what came to mind on first impact. "Very suspicious" was more like it. Certainly the item on exhibit was new to me, even when it was still encased in, and performing some sort of stress test on, a flimsy red blouse. And the fact that it had been kept under wraps in all previous movies does not explain to my satisfaction how I could have failed to notice it before now. It is not the sort of topography to go unnoticed even beneath the hospital smock of *Halloween II*. And if the disclosure of it here arouses nothing else, it at least arouses an interest in re-seeing the earlier Jamie Lee Curtis portrayals and in finding evidence of since when it has been in its current locale.

The fact, just alluded to, that she has never to my knowledge shown off this asset until now, becomes quite suggestive when combined with her newswoman willingness to do so. It is of course possible to rationalize this exposure, with help from the prescribed mumbo-jumbo about "dramatic justification" and "getting into the character," as appropriate to the role of a Philadelphia streetwalker. By extension, it could be argued that the particular size and shape of the thing in question is similarly appropriate to the present role (some principle of biological determinism at work here: just as the seven-footer will be inclined to weigh his worth on the basketball court, so might the D-cupper in the meat market). By further extension, it would make a certain sort of sense for such a bosom to be added on temporarily for such a purpose, and for it later to be removed, deflated, or re-sculpted somehow, to suit the different requirements of future roles. One thinks here of the life-size mechanical doll that sufficed for Barbara Hershey's mauled and mangled body in *The Injury*. But one scans the credits of *Trading Places* in vain for some mention of Lucasfilm's Industrial Light and Magic (or some similar outfit), for some clue, that is, that the person or persons responsible for the Jamie Lee Curtis bosom might also have been responsible for Jabba the Hutt (or some similar creature). The fruitlessness of this line of investigation leads inevitably to the conclusion that the bosom actually is, or has become, hers, and that she must take it with her as asset or liability or superfluity into countless roles to come. This conclusion does not rule out the suspicion that, barring some miraculous results from one of those "Add Inches to Your Bust" ads in the back pages of women's magazines, she has only recently annexed them from somewhere.

Now, in one sense, the best bosom that money can buy is no different in nature from such accepted practices of film stars (not they alone) as face-lifts, hairpieces, dentures, and nose jobs. But in a more specialized sense, the manufactured bosom can be seen as a threat soon to transcend the nude stand-in as the foremost pitfall — I was tempted to say booby trap — of the moviegoing voyeur. The nude stand-in has not yet been put out of business altogether, as was shown by the recent use of one for Catherine Deneuve in *The Hunger*. The knowledgeable viewer — and Gene Siskel, for one, ought to have known better — can see very well that whereas Susan Sarandon's body is without

doubt Susan Sarandon's, Catherine Deneuve's is somebody else's; the rule of thumb here is that no movie director is going to talk Catherine Deneuve out of her clothes and then shoot the scene in such a way as to leave no proof of his acquiescence. But if the avoidance of stand-ins in such scenes gives the director something to cross about, it gives the actress even more, and this must be counted for the increasing visibility on screen of the patently false, or merely highly dubious, bosom. (Among American actresses anyway. Either this particular surgical craze has not yet swept Europe, or else the prerequisite breast fetishism hasn't.) One can't always know for certain about this sort of thing, of course, since Celebrity Breast-Implants has not yet become an open subject in *People Magazine*, et al., as Celebrity Toupes and Celebrity Diets. One can only say of a given bosom that it is unbelievable (or incredible or unreal or some such synonym) and pretend that this description, if challenged, was intended all along as a hyperbolic complement.

The telltale trouble with these bosoms that invite disbelief is that they will tend to be too symmetrical all around, like the domes atop Islamic mosques, and too resistant to the effects of gravity, whether the body they are attached to is supine or upright. Jamie Lee Curtis's, it should be acknowledged, are more realistically (or more artfully) formed than most of those I have heretofore seen fit to doubt, as if enlargement had been achieved not by surgical implant but by tire-pump. But what nonetheless brings them under suspicion, besides my obnoxiousness to them in all previous encounters with her on screen (and once, come to think of it, in person), is how oddly seated they are atop the slender, hipless torso, creating a shape rather more champagne-glass than traditional hour-glass. And I am not prepared to believe that the mingled genes of two Hollywood stars — Janet Leigh, who admittedly had a rather aggressive bustline herself in her prime, and Tony Curtis — automatically guarantee the female offspring the sort of figure pictured on cocktail napkins: that sort of bosom, to be specific, that calls up all the suppressed and forgotten slang

Wherever there is suspicion of unbelievable — and we can forget for a moment the individual case and widen our view to the general trend — a new dimension is added to the practice of moviegoing. Part of what credit used to go straight to the ogled one, or to such abstract entities as God, Mother Nature, and Dame Fortune, now has to be spread around to second parties, to the wonders of technology, to the power of money. And what used to seem primarily a physical phenomenon is now mediated up by mental considerations as well: the subject's psychology, her aesthetics, her sense of value. And these are distinctions. They could impinge also, I suppose, on the comical miracles performed on teeth, noses, bald spots, etc. But breasts are not teeth, and they are not noses. And the difference between those body parts must account for the mild depression that invariably sets in, I find, upon sight of the literally unbelievable bosom. That emotion, and the somewhat sordid line thought inspired by it, are far removed from the comic spirit of the movie that started all this. But they are perhaps not so far removed from that movie's social consciousness. □

Off the Cuff

What do you find primitive about our society?



Bobby Whyte
Retail Clerk
Kensington

The fact that we live in a world that's still divided by the haves and the have nots. Most of the people on this earth, or even just in our country, can't really do what they want to do because of financial problems. It's an unbalanced economic structure. I don't want to sound like a communist, I'm not one. I just think that more of the wealth should be distributed, like maybe the really rich people and companies could help finance some social programs that would give opportunity to those less fortunate. I think the banks should make it easier for people to get credit when they're just starting out.



Melody McDonald
Salesclerk
Lemon Grove

I'm an antique buff. I'm looking for an old watch that you roll by hand and a telephone that you crank. I like old things and old ways. You might say I prefer a more primitive way of being than what I see all around me. I met some kids in a laundromat one day. They were living in a tent with no radio or television. Their mother taught them, they didn't go to school. They seemed intelligent and happy. How many people could go out and live that way without going crazy? How many would know how to survive? I don't think people do anything that's primitive today. We're spoiled.



Jack Meeks
Student
Spring Valley

Our lack of ideology. We have political democracy but no real economic democracy here. There's no true left; all we have is the right and the liberal right. The only real solution is economic reconstruction. Working together. Thinking in more collective ways. I am talking about working within the system. We need psychological and social action together. Spirituality is important, too. I consider myself a whole Rastafarian. Personal problems are often social problems and need to be addressed as such. Our society is so technological and consumer-oriented that people can't perceive what their true needs and desires are.



Vanessa Young
Pet Store Manager
North Park

I manage a pet shop and I think that people are attracted to animals to keep in touch with the primitive part of themselves. In other words, people adapt to the technological advances in society but animals don't. So when man keeps an animal it's a little bit like he's getting back to nature — getting a little bit primitive. At the beginning of time, even primitive man tamed wild dogs for companions. The Egyptians worshipped cats. Today even the most sophisticated person who might be really high in society will usually have something — a little bird or an aquarium.



Mark Harman
Artist
San Diego

In general I don't think we've evolved as human beings that much. We do pretty much the same as we've always done. One person or group is always going to try to manipulate someone instead of working as a team on a global level. Instead of trying to help someone else along, we always try to overcome our personal obstacles, to get that house on the hill, to want things that no one else has or can have. We are animals and as animals our instinct is to be territorial — to possess everything. Things are tremendously competitive — no matter that it might hurt someone to get higher up on the ladder. It's a fight for life.

— Lin Jakory

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READER'S GUIDE

Contributors 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 5883, San Diego, CA 92138.

Film

"A Man Escaped." Robert Bresson's 1956 film based on a factual account of a French resistance leader's escape from a Nazi prison camp in France, will be shown Thursday, July 7, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Silent Films for Summer," this

series gets off to a dashing start with Rudolph Valentino in *The Four Horsemen of the Apocalypse* will be screened outdoors (dress warmly).

Thursday, July 7, 8 p.m., MiraCosta College Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar, 942-1352.

"The Comeds of the Underground," a documentary about filmmaker George Kuchar directed by Gustavo Vasquez and David Hallinger will be shown each Friday in July beginning Friday, July 8,

9 p.m., with a reception for the director at 7 p.m., photographic works of Vasquez will be on display in the gallery through August 3, Solart Gallery, 555 Fourth Avenue, downtown. Film reservations 234-9833.

Earthquakes will be the subject of two films to be shown Saturday, July 9, 1:30 p.m., Scripps Aquarium Museum, 8602 La Jolla Shores Drive, La Jolla, 452-4287.

Biographical Films, the Laughing Man Institute will sponsor three short films on the life of Carl Jung. Saturday, July 7, and two films on R. Buckminster Fuller and Frank Lloyd Wright. Sunday, July 10, 7:30 p.m., LaSalle Amphitheater, 505 Coast Boulevard South, La Jolla, 270-1743.

"A Streetcar Named Desire," (1951) the torrid Tennessee Williams play turned into a classic film by the acting of Marlon Brando and Vivien Leigh, will be screened Tuesday, July 12, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free, 435-4187.

"How Tasty Was My Little Frenchman," a 1971 Brazilian film by Nelson Pereira dos Santos, blends black humor, history, and anthropology to tell the tale of a man captured by Indians who tries to incorporate himself into the tribe, and will be screened Wednesday, July 13, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Children's Films, a young girl must face the reality of parting with her pet in *Escape of a One-Toe Fox* to be shown Thursday, July 14, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free, (435-4187); *Dumbo: The Littlest Dragon* about the poetry reading

beats in one of three short films to be shown Thursday, July 14, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free, 474-8211.

Dance

"Dance Jam," create your own style in an evening of freestyle recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Music

Pop Concert, the San Diego Pops Orchestra's season continues with an evening of "Gershwin's Greatest," Saturday, July 8, and Sunday, July 9, 7:30 p.m., Hospitality Point, Mission Bay, 239-9721.

Organ Concert, guest organist Frederick MacArthur will perform Sunday, July 10, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free, 435-4187.

Sacred Music Concert, the Magnificent Music... an a cappella choir will perform magnificent by Pachelbel, Mozart, and Ferrante, and gospel-style hymns, Sunday, July 10, 3 p.m., Mary, Star of the Sea Catholic Church, 7727 Girard Avenue, La Jolla, 454-2631.

Intercom 83 sponsored by the Center for World Music continues its series with an evening of traditional and contemporary music and dance from the Philippines, Sunday, July 10, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free, 435-4187.

Special

Poetry Reading by San Diego poet Paul Dressman will take place Tues-

TO LOCAL EVENTS

day, July 12, 7:30 p.m., at the Habitat Book Shop, 8153-C La Mesa Boulevard, La Mesa, 697-7922.

Stewart Little Mine Tour, in conjunction with a week-long gem and mineral show, tours of this touristic mine in Pala will be conducted beginning Wednesday, July 13, 9:30 a.m., The Fallbrook Collector, 912 South Live Oak Park Road, Fallbrook. Reservations 728-9121.

"Crazy Time Car Rally," the Car Rally Club of San Diego will sponsor a combination rally and scavenger hunt — a drive around San Diego along a predetermined course with stops along the way to hunt for clues and participate in some fun — with a party at the

finish line, all to benefit a local charity, Sunday, July 10, 10 a.m., Sears parking lot, 1260 Cleveland Avenue, Hillcrest, 297-0357 or 291-9294.

Sports

Padres Baseball, the welcome mat's out all week as the Cardinals come to visit Friday, July 8, and Saturday, July 9, 7:05 p.m., and Sunday, July 10, 1:05 p.m., then Chicago, Monday, July 11 through Wednesday, July 13, 7:05 p.m., San Diego Stadium, 283-4494.

World Championship Over-the-Line Tournament, the thirtieth renewal of San Diego's contribution to modern culture will pop the

rop from the first beer Saturday, July 9, 7:30 a.m., and continue Sunday, July 10, Saturday, July 16, and back to a close Sunday, July 17, Fiesta Island, Mission Bay, 233-3151.

Outrigger Canoe Regatta, San Diego's Kai Ekan Canoe Club will sponsor a competition for teams from Southern California, Saturday, July 9, 9 a.m., Mission Bay north of the Hilton Hotel, to be followed by a luau, 2 p.m., Mission Bay Boat and Ski Club, 426-4577.

Staten Driving Competition, the San Diego Asceing Association will sponsor a driving school and championship competition Sunday, July 9, 10 a.m., and Sunday, July 10, 8:15 a.m., Southwestern College parking lot, 900 Otay

Lakes Road, Chula Vista, 421-FAST.

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

Friars Tennis, San Diego's Team Tennis entrants (Riste Canals, Butch Wilks, Ross Case, and Mary Lou Riste) open the home season against the Los Angeles Stripes, Saturday, July 9, 7 p.m., Maureen Connelly Stadium, Morley Field, Balboa Park, 299-7666.

Powder Puff Stock Car Racing, Saturday, July 9, 8 p.m., qualifying (6 p.m.), Canyon Speedway, Bradley Avenue at Gillespie Field, El Cajon, 448-8900.

Bullfight, San Diego matadors

Raoul Martinez will appear Sunday, July 10, 2 p.m., Downtown Bullring, Avenida Revolution, Tijuana, 481-8255.

Radio/TV

"Third Helpings," food maven and tummy man Calvin Trillin will talk about his newest book, Friday, July 8, 9:30 a.m., repeating 6:30 p.m., KPBS-FM (89.5).

Silent Films, two D.W. Griffith epics will be televised, *Birth of a Nation*, Friday, July 8, and *Intolerance*, Wednesday, July 13, repeating Friday, July 15, 7:30 p.m., Southwestern Cable TV, Channel 15.

"The Heirers," William Wyler's

The July Lectures 1983 presents

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Buckminster Fuller

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Tuesday **OLD TIME HOOT NITE** 7:30-8:30
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Thursday **RICHARD THOMPSON** 7:30-8:30
Friday **COVER CHANGE BOUNTY** 7:30-8:30

July Music Schedule

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Jazz Classical

Fri 1 Bryant Altard Trumpet, bass, piano 8-10:30	Sat 2 Michael Deza Classical guitar 8:30-10:00
Fri 8 Randy Porter Jazz pianist 8-10:30	Sat 9 Bert Turetzky Jerome Rothenberg Bass and poetry reading 8:30-10:00
Fri 15 John Flood Loe Wheeler Vibraphone and piano 8-10:30	Sat 16 Bob Wara Terry Raitt Classical guitar and soprano 8:30-10:00
Fri 22 Joseph Angelastro Peter Jorgensen Guitar & bass 8-10:30	Sat 23 Simon Oswell Viola 8:30-10:00
Fri 29 Vince Cooper Trio Guitar, bass, sax 8-10:30	Sat 30 Randy Porter Classical piano 8:30-10:00

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Sri Chinmoy never charges for his teachings, his lectures, or concerts and his students never charge for lectures, concerts and seminars.

Information, 459-2002

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Information, 459-2002

READER'S GUIDE TO LOCAL EVENTS

1949 screen version of Henry James' Washington Square stars Olivia de Havilland, Montgomery Clift, and Ralph Richardson, and features a score by Aaron Copland and will be aired Friday night, July 8, 1:30 a.m., XETV, Channel 6.

"Three Generations of the Blues," Sipse Wallace, Big Mama Thornton, and local favorite Jeanne Cheatham are featured in a blues concert taped earlier this year at the Belly Up Tavern in Solana Beach, Saturday, July 9, 8 p.m., KPBS, Channel 15.

"American Prose Series" continues with National Book Award winner Robert Stone (A Flag for Sunrise, Dog Soldiers) reading from his work and discussing his career, Sunday, July 10, 6 p.m., KPBS, PM (89.9).

"Bride-head Revisited" Revisited, it's on again, in case you missed it the first time around and want to see what all the fuss is about, Great Performances, Monday, July 11 (and the following ten Mondays), 9 p.m., KPBS, Channel 15.

Lectures

"People and Information: Libraries of the Future" will be the subject of a lecture by librarian Gary Strong, part of the continuing series "Telecommunications and Society" Thursday, July 7, 7:30 p.m., room 100, Social Science Building, SDSU, Free, 265-5152.

Poetry Reading, Linda Brown will read from her work, Friday, July 8.

7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills, 299-7008.

"I Am's Gonna Be To Many More of Them," a play commissioned by the San Diego City School District to demonstrate the effects of prejudice and sexism in hiring, will be read by its authors, MBA Creative Associates, Sunday, July 12, 3 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

"The Nicaraguan Experiment in Central America" is the subject for Mike Conroy, economics professor from the University of Texas, Monday, July 11, 7:30 p.m., room 100, Social Science Building, SDSU, Free, 265-5152.

Money Management Seminars, professional credit counselors will teach you to wrestle your checkbook into submission, and for a price you can afford — nothing, Tuesday, July 12 ("The Psychology of Money"), July 19 ("Budgeting"), July 26 ("How to Use Credit Wisely"), August 2 ("Your Home: How to Buy It, How to Keep It"), Community Room, Glendale Federal Savings, 352 H Street, Chula Vista. Free. Reservations 234-4118.

"Sylvia Beach and the Lost Generation," Point Loma College professor Noel Riley Fitch will discuss her new book about the literary world of Shakespeare and Co. in Paris in the Twenties and Thirties, Wednesday, July 13, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

Galleries

"The Artist and the Fable," a survey of story illustrations by William Blake, Gustave Dore, Thomas Nast, Marc Chagall, and others will be on display through July 30 with a public reception Friday, July

8, 5 p.m., San Diego Print Club, 122 G Street, downtown, 232-9743.

"The Logo Show," an exhibition of logo designs by local graphic artists opens Friday, July 8 with a reception at 7 p.m., and will remain on display through July 28, Cygnus Gallery, 656 Ninth Avenue, downtown, 234-2545.

"Between Continents/Between Seas: Pre-Columbian Art of Costa Rica," three hundred works of ceramic, jade, stone, and gold go on display Saturday, June 9 and will remain on view through September 25, San Diego Museum of Art, Balboa Park, 232-7931.

Paintings by Wick Alexander will be exhibited through July 9, Pawn Shop 2, 602 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 23, Thomas Baber Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

Two-Person Show, A Box Is Not Always Confined, acrylic and mixed-media paintings by Nancy V. Lees, and Selected Time Devices, metal sculpture by Joe Nouri, will be exhibited through July 16, Spec-

trum Gallery, 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 work from the photographer through July 17, Museum of Photographic Arts, Balboa Park, 239-5262.

"Camera Work," a selection of photographs from this magazine, published by Alfred Stieglitz from 1903 to 1917, will be displayed through July 23, The Photography Gallery, 7468 Girard 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 Eight, 7464 Girard Avenue, La Jolla, 454-9781.

Vitreous Enamel, a juried show of work from throughout the United States will be on display through July 31, A.R.T./Bentley Gallery, 2802 Juan Street, Old Town, 295-0075.

(continued on page 6)

Do you have a yen for conquering the Japanese market?

San Diego State University is offering an intensive one-day seminar led by noted international consultant Doris Nih. Participants will learn how to secure Japanese investments — take advantage of Japanese capital markets — avoid common mistakes made by western firms — and explore joint ventures with the Japanese.

The seminar will be held Saturday, July 16, from 9 a.m.-4:30 p.m. at the Seapoint Hotel. The fee is \$95.

For more information, call SDSU Professional Development at 265-5881.

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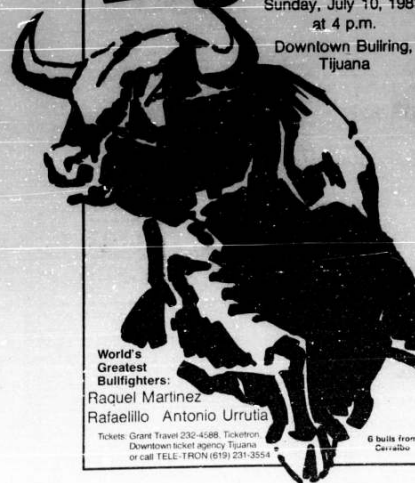


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SUN RUNNER service begins June 18 and ends September 11.
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READER'S GUIDE TO LOCAL EVENTS

(continued from page 4)
"Warhol's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first annual works by Warhol, will be on display through July 31. Natural History Museum, Balboa Park, 232-1821.

"Archimedes' Troubles," new drawings and mixed-media sculptures by Italo Scanga will remain on view through August 3. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

1983 International Watercolor Exhibition, sponsored by the San

Diego Watercolor Society, will continue through July 31. Imperial Bank Building atrium, 701 B Street, downtown. 225-0721.

"Then and Now," drawings and paintings of Harry Stromberg will remain on view through August 24. DeSoto Art Co., 1224 Prospect Street, La Jolla, 456-1555 or 459-3651.

A Sign

(continued from page 1)
 one place affords a valuable look at the conceptual mechanisms involved in designing this type of advertising. Another interesting aspect is the inclusion of some logos that are very familiar to San Diegans, particularly the signatures of Sea World by Ray Engle, Scripps Hospital by Calvin Wio, and the San Diego Museum of Art by Brian Battles.

The Logo Show opens tomorrow with a reception at 7 p.m. and runs through July 28. Cygnus Gallery is at 656 Ninth Avenue, downtown, and the phone is 234-0846.

—Stephen Heffner

Sylvia

(continued from page 1)

modern languages at Point Loma College. According to Fitch, Sylvia Beach was a singular personality—strong, independent, with the ability and desire to devote herself totally to a cause she felt was worthwhile. And she had "a kind of religious devotion to literature and the arts." Beach also had fine literary instincts and faith in her ability to recognize what was significant and unique.

But until Beach was thirty-four she had found no outlet for these talents. In what Professor Fitch calls "a remarkable coincidence of time and circumstances and personality," Beach met Parisian bookstore owner Adrienne Monnier in 1917 and, with Adrienne's help, opened Shakespeare & Company, an English-language lending library and bookstore in a city which, at that time, was beginning to attract (from America, England, and Ireland) the most remarkable collection of writers

ever assembled in one place. Adrienne's established connections among French writers helped spread the word about the new shop, but the force of Beach's personality and her love of the arts maintained it as the most important center in the city, becoming post office, bank, hotel, and meeting hall for these writers, artists, and musicians.

Many of these artists had strong, competitive egos, but Beach managed to endear herself to all of them. Professor Fitch observed that, in the course of her research, "everyone was willing to talk to me because they all felt they owed something to Sylvia. But what I found interesting was that they didn't know much about her personality. They all told me that she had a way of talking to them as if they were the only persons in the world and everything they said was important. So they went away, not with this great impression of her, not knowing much about her, actually. And I think this is what enabled her to make everyone feel welcome; even if they didn't get along with each other, they could get along with her. Archibald MacLeish said it wasn't very long before people began referring to Shakespeare & Company simply as 'Sylvia's place.' So, really, Shakespeare & Company became equated with her personality. She had a very strong presence even though she concentrated on them more than herself." Another reason for the success of the shop was the fact that it was a business, more or less neutral territory.

"For example," Fitch observed, "to go to Gertrude Stein's apartment, you had to be on Gertrude Stein's side or you weren't invited. Shakespeare & Company was a business, more neutral territory, rather than some Thursday afternoon salon."

Noel Fitch's book is the product of eighteen years of research and is rich in down-to-earth detail about this much-misunderstood era. In addition to illuminating the personality of the guiding force that held the shop and its patrons together for more than twenty years, there is new information about some of her remarkable friends. A major theme in the book concerns Beach's (ultimately successful) efforts to publish James Joyce's very controversial *Ulysses* and in the process reveals a somewhat less flattering picture of the writer than has been seen in previous biographies.

Hemingway, too, appears in less-than-heroic proportions in the narrative. "Eighteen years of research can take the stars from your eyes," sighs Fitch.

As for the stars in my eyes since that day I soaked up the atmosphere in "my" Shakespeare & Company, they were gone when I learned that the real Shakespeare & Company had ceased to exist the day in 1942 when Beach hid her books and locked her door rather than sell her last copy (her personal copy) of *Finnegans Wake* to a Nazi officer who threatened to close the shop and confiscate the stock if she did not cooperate. The rich hoard of books, memoirs, diaries, photographs, and business records were donated to Princeton University, and the store's name was abandoned to the public domain. It was later appropriated by a descendant of Walt Whitman who now runs

that little shop on the banks of the Seine that I was so excited to find.

Noel Riley Fitch will be speaking about her own eighteen-year odyssey in creating this book (a *New York Times* reviewer called it "probably the best and most complete history of that important period") on Wednesday, July 13, 7:30 p.m., at D. G. Wills Books, 7527 La Jolla Boulevard, La Jolla. For more information call 456-1800.

—Linda Nevin

Rally

(continued from page 1)

clues "For that part," says Wasdahl, "it's a question of how good a detective are you?"

As for his nontraditional rallies of the recent past, Wasdahl is most proud of the infamous Halloween Costume Car Rally of October, 1982, in which participants were required to drive and sleuth about the city in their trick-or-treat togs. Along the way they were accosted by the likes of Count Dracula and Jack the Ripper. They were sent into a graveyard. They hopped pedicabs across Balboa Park to a grove of redwoods where their task was to hunt down the "chanting monk."

On other occasions, rallymaster Wasdahl has cast his courses with angels, bikers, an executioner, and a mime. He has directed participants to hop up and down on a suspension bridge, sniff out clues in a Safeway supermarket, and count the number of ridable creatures on the Seaport Village merry-go-round.

"We're playing with their minds a little bit," notes Wasdahl with a disquieting giggle. "But to do our rallies, you have to be able to laugh at yourself and lose your inhibitions. You have to actively get involved with the course and the action. It's what I call participatory-type entertainment."

As luck would have it, Wasdahl has another rally in the offing. Co-sponsored by the San Diego British Car Club Council, it will be held on Sunday, July 10. Open to the public, and with newcomers welcome, the rally will form in the Sears (where America shops) parking lot, 1290 Cleveland Avenue in Hillcrest. Starting time is 10 a.m. sharp. It's a charity affair to benefit the Center for Neurologic Studies in Solana Beach.

Wasdahl emphasizes that the event is not a race, so you needn't scream up in the Trans Am. "The idea is just to take it nice and slow, enjoy it, figure out the clues, and cruise in right on time." According to Wasdahl, right on time for this one means just about three hours from starting time. Once through the course, it's party time at the nearest location, where the road-weary will find prices, awestruck, and live entertainment at a "real nice place." Food and drink will be available for purchase. And in case anyone is interested, a tantalizing tip: Your car may hug the road, but what will you embrace? Call 297-0337 or 791-0294 for further information.

—Bill Owens

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READER'S GUIDE TO THE THEATER

JULY 7, 1923

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Service, P.O. Box 80803, San Diego 92188, or call 231-7821 Friday before 5:00 p.m.

A little of this and even less of that. A few weeks ago, I offered an Oak Ridge Boys press packet to the first person who could name a Michael Murphy song other than his 1975 hit, "Wildfire." To my amazement, I received a number of mailed responses to my rhetorical challenge (some people seemed to think it was necessary to list Murphy's entire discography), and several in person (I wasn't safe even in the confines of the Reader offices, where scribbled notes were left on my desk, and instead of the usual morning greetings I heard mutterings such as "Carolina in the Pines" and "Geronimo's Cadillac"). From that unexpected development, I was able to draw a couple of conclusions about some of Murphy's fans. First, their powers of recall are unassailable; and second, the subtle joke is beyond their ken. The only point I had attempted to make with my casual dismissal of Murphy was that he is one of those artists the mention of whose name will bring a faint flicker of recognition to most faces (and that due to the success of "Wildfire"), but almost never an evaluative discussion. And that's because Murphy exists in that



MICHAEL MURPHY

gray area between those artists with absolutely no talent and those with a great deal of it. Like generic groceries and that small percentage of Americans who always have "no opinion" in national polls, Murphy's songs are functional, but fail to

stimulate the imagination. They are not very good songs, nor very bad songs. They're just songs. And their author is likewise deserving of little more than a polite, tolerant shrug. For those of you who disagree, Murphy will perform five times

this weekend at San Diego Wild Animal Park's Mahala Amphitheatre, beginning with a performance Friday night.

Speaking of musicians with absolutely no talent, Iron Maiden will lead a trio of heavy metal bands into the Sports Arena Friday night for an evening of masterful music. One of the most wretchedly awful bands ever to cross guitar necks, Iron Maiden boasts every hackneyed characteristic of a genre that long ago degenerated into a cruel parody of itself. All the clichés are there in abundance — the possessed lead vocalist, the blacksmith masquerading as a drummer, the simian guitarists converging to form a chorus line of bobbing mutants, the masochistic guitar riffs that get buried beneath an avalanche of high-decibel distortion, Etc. ersatz Led Zeppelin mysticism (try to make it all the way through their ridiculous video for a taste thereof). To these, add albums sporting cover "art" of such laughably overwrought grotesqueness that they would cause even Steven Spielberg to balk, and you have the answer to every fifteen-year-old JD's dreams.

Iron Maiden will be joined by Saxon and Fastway. In fact, looking at this week's schedule, there isn't much to crow about, although some of the artists coming to town could provide some rewarding diversion. Among these I count Dan Seegal, who returns to

Lehr's for shows on Monday and Tuesday nights in a continuation of the Lights Out Jazz Series; Asleep at the Wheel, one of the longest-running western swing acts, who will be at the Belly Up Tavern with Bill Brackett and Tom Cunningham on Sunday night; the Preservation Hall Jazz Band, who will bring the storied sound of New Orleans jazz to SDSU's Open-Air Amphitheatre on Sunday afternoon; and (possibly) the Diamonds and the Platters, who will perform two shows on Monday night at the Lyric Dinner Theatre. The Diamonds — in their earlier incarnation, circa 1966 — were one of those white singing quartets who scored hits with cover versions of songs released previously by black artists. Often these cover versions were so laudered that they bore little resemblance to the originals, but to their credit, the Diamonds took pains to produce reasonable facsimiles of tunes by groups such as Frankie Lyman and the Teenagers ("Why Do Fools Fall in Love") and the Willows ("Church Bells May Ring"). Eventually, they peaked with hit versions of the Gladys Knight and the Pips' "I'm a Survivor" and especially "The Stroll," which became a staple on the American Bandstand show. The Platters had success with such songs as "Only You," "The Great Pretender," "You'll Never Know," "I'm Sorry," "Twilight Time," "Smoke Gets in Your

(Continued on page 16)

LIVE IN CONCERT

JOHN PRINE

Friday, July 22
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PROUDLY ANNOUNCE

Blackfoot

BLACKFOOT

KROKUS

FOX THEATRE

THURS • JULY 28 • 8 PM

Produced by
Marc Berman and Avalon Attractions

LUCKENBACH PRODUCTIONS, FEYLINE, AND FANN & SILVA PRESENTS

ALABAMA

ON SALE NOW

with Special Guest

AFTERNOON ON THE GREEN

SOUTHWESTERN COLLEGE STADIUM

SOUTHWESTERN COLLEGE STADIUM, 15 MINUTES SOUTH ON I-805
FROM I-8, TAKE SOUTHWESTERN COLLEGE EXIT.

SUNDAY, JULY 17 4:00 P.M.

GATES OPEN 1:00 P.M.

PICNICS WELCOME, BEER AND FOOD AVAILABLE

ADVANCE TICKETS \$13.50, AVAILABLE AT:
SOUTHWESTERN COLLEGE, TICKETRON (SEARS), TELESEAT (BILL GAMBLE'S), TACKROOM, MUSTANG CLUB, WRANGLERS ROOST, CIRCLE D, ALL MILITARY SPECIAL SERVICES, CAMP PENDLETON, WHISKEY CREEK, COUNTRY BUMPKIN.

NO LUMPY CHAIRS, BOTTLES OR CANS
COOLERS AND BLANKETS OKAY

91% The Rock of the '80's!

FANN & SILVA PRESENTS

OINGO

BOINGO

FRIDAY, AUGUST 19 • 8 P.M.

GOLDEN HALL

TICKETS \$9.75, IN ADVANCE \$10.75 DAY OF SHOW
TICKETS AVAILABLE AT CENTER BOX OFFICE AND ALL TELESEAT OUTLETS (BILL GAMBLE'S)
TICKETS ON SALE TOMORROW

Beware of counterfeit tickets. Buy tickets from authorized outlets only. Counterfeit tickets will not be honored for any show.

Fann & Silva Presents

91% The Rock of the '80's!

FANN & SILVA WITH PROPHET PRODUCTIONS PRESENT

REGGAE SPLASH '83

PETER TOSH

WEDNESDAY, AUGUST 24 • 8 P.M.

SAN DIEGO STATE OUTDOOR AMPHITHEATRE

ALL SEATS RESERVED: \$15.75, \$10.75, \$5.75
TICKETS AVAILABLE AT SDSU ATREC CENTER BOX OFFICE AND ALL TICKETRON OUTLETS
SELECT SEATS MAY NOT BE AVAILABLE
Beware of counterfeit tickets. Buy tickets from authorized outlets only. Counterfeit tickets will not be honored for any show.

Fann & Silva Presents

KGB-FM
PROUDLY ANNOUNCES

BRITISH METAL
ONSLAUGHT
"THE
SUMMER CHILLER"
ICE COLD ROCK... with

**IRON
MAIDEN**

SPORTS ARENA
FRIDAY - JULY 8 7:30PM

with very special guest **SAXON**
and introducing **FASTWAY**

Tickets reserved \$11.75 and \$10.75
Available at ARENA BOX OFFICE - MAD JACK'S FIRST WORLD TRAVEL - SECOND SOLE
32nd & NAVAL STATION - S.D.S.U. AZTEC CENTER BOX OFFICE
call 224-4176 for information

PRODUCED BY **Marc Berman** CONCERTS **Avalon** ATTRACTIONS

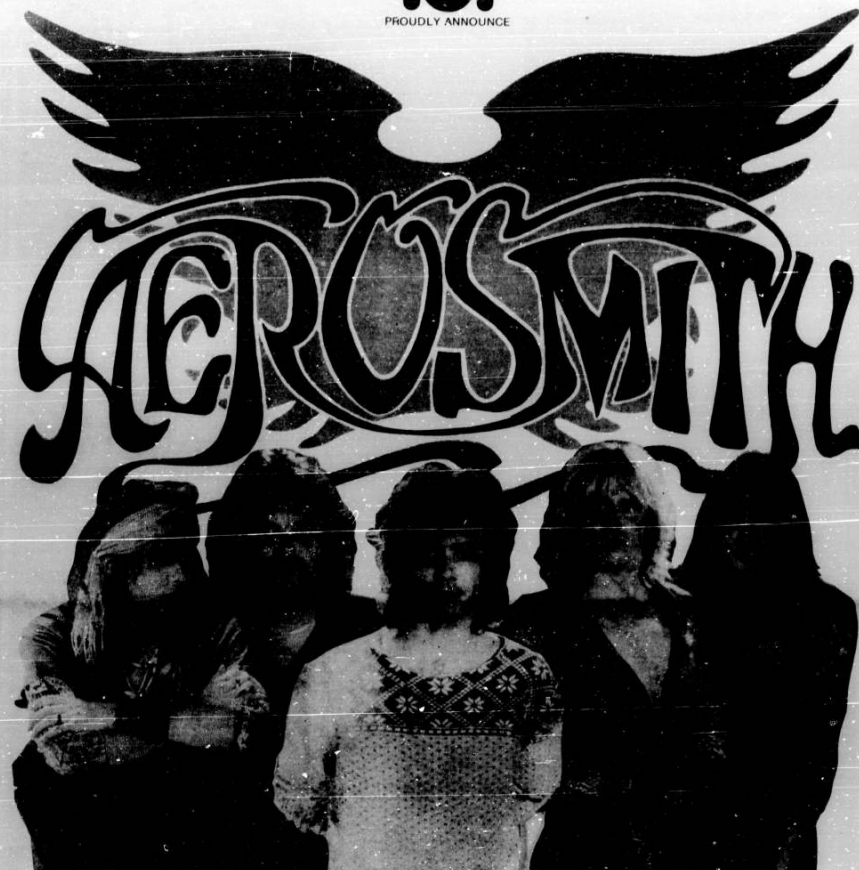
THE SUMMER Season **Avalon**

CHUCK MANGIONE thurs-july 14 CLUB QUARTET	MARSHALL TUCKER spt-july 16 BAND
CROSS thurs-aug 4 ROCK	PETER GABRIEL spt-aug 14 ROCK
THE TUBES sat-aug 20 ROCK	CHICAGO fri-tue-aug 30 ROCK
AL JARREAU fri-sept 9 ROCK	JOAN RIVERS fri-sept 30 WITH FULL ORCHESTRA WITH THE SACHS BROTHERS AND JIM STAFFORD

GLEN YARBROUGH tue-july 12 ROCK	ALLEN VIZZUTTI sat-july 23 ROCK
LARRY CARLTON sun-july 17 ROCK	FAT MATHIEY mon-july 25 GROUP
NICOLETTE LARSON sun-july 31 ROCK	AL STEWART tue-aug 9 ROCK
STAN GETZ sat-sept 10 JAZZ	STEPHEN STILLS sun-sept 18 ROCK

MARC BERMAN CONCERTS **KGB-FM** 101 **AVILION ATTRACTIONS**

101
PROUDLY ANNOUNCE



WITH SPECIAL GUESTS **RONNIE DIO**

**SPORTS ARENA
SAT-AUG 6-8:PM**

Tickets reserved \$12.50 and \$10.50. Available at Arena Box Office, Mad Jack's First World Travel, Second Sole, 32nd St. Naval Station, S.D.S.U. Aztec Center Box Office and all Arena Ticket Outlets. Select seats may not be available for public sale. Call 224-4176 for information.

PRODUCED BY **Marc Berman** CONCERTS **Avalon** ATTRACTIONS



B-100 Weekend Warmup

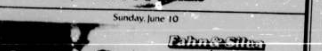


Thursday, July 7
254 draught beer & wine 5:00-7:00 pm
Featuring

0:00-10:30 pm and
11:00 pm-1:30 am



formerly **TWEE**
Sunday, June 10



plus special guests
JOEY HARRIS & THE SPEEDSTERS
1 show only - Tickets \$5 at door

Starting Monday, June 11
Every Monday night

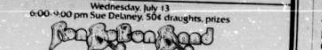
House Call Stad

Rodeo pages all registered nurses to the bar from 4:00 to 11:00 pm Mondays during the months of July & August. The house administers 50¢ drinks and free admission. RWI
*Please present professional ID when ordering.

The Rodeo Cantina

The Rodeo Cantina welcomes you to a complimentary taco bar from 6:00 to 8:00 pm. Featuring a late night Fashion Show from Contempo.

Wednesday, July 13
6:00-9:00 pm Sue Drilney 50¢ draught, prizes



Starting 9:00 pm, plus
KGS-FM 101

Short-Short Night

A shorts fashion show plus short shorts contest (men & women) courtesy of Clothes City, with solutions in Pacific Beach & Mission Gorge.

Coming
July 31 Men Without Hats
August 2 The Divinyls

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5596.
You must be 21 or older to enter and picture I.D. is required.
Dress Code

country rock, Wednesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 949-7400. The Slim Pox Band, contemporary and oldies, Wednesday through Saturday. Usable Use, "goodtime variety" and oldies, Sunday. Ken Anderson, contemporary, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 101, Encinitas, 436-4038. Open poetry reading, Thursday. Dan Gray, flatpick guitar, Friday. The Motherless Children, traditional and contemporary folk music, Saturday. Tobacco Road, "riverboat jazz" and swing, Sunday afternoon. The Paradise Street Band, Irish music, Sunday. Old Time Hoot Night, Tuesday. Kermic, Jeffries, folk music, Wednesday.

Punch's, 1389 Camino Del Mar, 481-0414. The Mark Leeman Quartet, jazz, Thursday through Saturday. The Five Careless Lovers, rhythm and blues, Sunday afternoon.

Pea Soup Andersen's, 800 Palomar Airport Road, Carlsbad, 438-0800. Chime, top 40, Wednesday through Saturday.

Plaza Chulet, 918 South Santa Fe, Vista, 758-5740. San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerado Club, 12337 Pomerado Road, Poway, 748-1135. Telegraph Canyon, country, Wednesday through Saturday, with country dance lessons early evening Wednesday.

Poway Music Company, 12375 Poway Road, Poway, 748-7296, 566-2070. Robyn Barr, rock and roll, Thursday through Saturday. The Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2988. CW Express, country rock, Friday and Saturday.

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-0856. Art Hall, piano bar, Friday and Saturday.

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

Stage Coach Inn, 1865 Vista Way, Vista, 724-4060. Texas, country, Thursday through Saturday. Four Way Deal, country, Wednesday and Sunday.

Tepala Plaza, 3296 Mission Avenue, Encinitas, 757-7757. The Echoes, rock and roll, Thursday through Saturday. Premation, rock and roll, Sunday through Wednesday.

That Plaza Place, 2622 El Camino Real, Carlsbad, 434-3171. Tony Orfego and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1495. The Blue Denim Express, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-9182. Jockey Club, Tremor, rock and roll, Thursday through Saturday. Destiny, rock and roll, Tuesday and Wednesday. Turf Room, live contemporary music, Friday and Saturday. Call club for information. Derby Room: Recorded music with DJ Lou Taverna, Friday and Saturday.

Whiskey Flats, 1286 West Valley Parkway, Escondido, 742-7421. The London Brothers, rock and roll, Thursday through Saturday; the



145 SOUTH CEDRO / QUE / OJAIANO BEACH CA 92075
COMEDIANS: CALL ABOUT UPCOMING COMEDY SHOWCASE
Tonight, Thursday, July 7 9 pm
Rhythm & Blues



LITTLE DION'S
tribute to Jackie Wilson
Little Dion's is a tribute to Jackie Wilson, that brings back the feeling. One that made Jackie Wilson's music so popular. Little Dion's is a tribute to Jackie Wilson, that brings back the feeling. One that made Jackie Wilson's music so popular. Little Dion's is a tribute to Jackie Wilson, that brings back the feeling. One that made Jackie Wilson's music so popular.



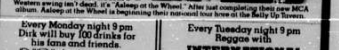
THE GLADIATORS
with guest **SHAGNATT**
The Gladiators have been recording professionally since 1986 and along with the Gladiators, were among the first groups whose music was characterized by the term "tough". They have over 20 singles & 1 LP to their credit.



BRATZ
Friday, July 8 9 pm
Rock & Roll with
Saturday, July 9 9 pm
Direct from Jamaica



ASLEEP AT THE WHEEL
with guests **BRACKETT & CUNNINGHAM**
Western swing on a dime, it's "Asleep at the Wheel". After all, sleeping there is the idea. Asleep at the Wheel is the only band that has appeared five times on the Belly Up Show.



Every Monday night 9 pm
Disk will buy 100 drinks for
his fans and friends
DIRK DEBONAIRE
Every Tuesday night 9 pm
Reggae with
INTERNATIONAL REGGAE ALL * 574-32



Wednesday, July 10 9 pm
Contemporary "Original"
Rock & Roll with
THE BYTES
Coming Thursday, July 14 9 pm
ETTA JAMES
and the Etta James Band



Coming
BRATZ
Big Band Swing
CHICAGO 15
Friday & Saturday, July 13 & 14
Sunday, July 17
Wednesday, July 20
Thursday, July 21
Friday, July 22
Saturday, July 23
Sunday, July 24
Friday, July 29

FREE AFTERNOON CONCERTS 2 TO 8 PM
STONE'S THROW Wednesday
Vintage Jazz & Swing
BOB LONG BAND Friday
Pop Boogie & Jazz
WHOLLY CATS Saturday
6th Jazz
HAPPY HOUR DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern.

FOR INFORMATION CALL 481-9022

PRESERVATION HALL JAZZ BAND

at San Diego State University
Sunday, July 10 5:30 pm.
Open Air Theater

Tickets \$12.50, \$10.00, \$8.00
Aztec Center Box Office 265-6947
Sear, and all Ticketron outlets.

Sponsored by the Associated Students of S.D.S.U.

DANCE TO
91.5 The Rock of the 20's
EVERY THURSDAY & SATURDAY 9PM-2AM
SMURF TO THE SERIOUS SOUNDS OF SOUL
EVERY FRIDAY & SUNDAY
2 GIANT VIDEO SCREENS
5,000-WATT SOUND SYSTEM
Admission \$2.50 Sunday
EXOTIC DRINKS
JUICE BAR

Admission \$2.50 Sunday
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Admission \$2.50 Sunday
EXOTIC DRINKS
JUICE BAR

SPIRIT

1130 Business Ave. 276-1991 Food, cocktails, dancing, air-conditioned 21 on up

Thursday TONIGHT
TROWERS
with the all female
LUNA
Band
and
BOWLING FOR LARVA

Friday 91X presents
From France the No. 1 Rock & Rollers on import records
STRESS
with
TONY CREED & THE SQUAD
with their hit song "Jumpin' Jack Flash" just added to 91X radio play list.
and
SHEBA plus
THE JONES BAND
Show starts at 9 p.m. promptly

Saturday
JOEY HARRIS & THE SPEEDSTERS
with
URBAN UMBRELLA and
COUP DE GRACE plus **ERIK TRASHCHAZ**

Sunday July 12
FREE RHYTHM FOR YOUR BLUES hosted by
RICK GAZLAY & THE SPIRIT'S ALL-STAR BLUES BAND
Featuring (FREE) NO ADMISSION CHARGE (FREE) ALL JAMMERS WELCOME!
We've got the equipment just from yourself & turn up to 30. Plus special event

BOWLING FOR LARVA
Wednesday July 13 TIM MAZE PRESENTS
MOSCOW Newest in dance music with S.D.'s hottest new D.J.s
MICKEY WILLIAMS ADAM TELL
MIKE JENKS (Music from Liza's Records)

Tomorrow 91X presents a triple threat
First on the 14th **GARY MYRICK** plus special guests. Then on
the 15th "Why Didn't You Call?" with **THE BYTES** and **RADIO**
BANDITS Completing this triple threat on the 16th Tim McGovern's
BURNING SENSATIONS ("Belly of the Whale" with
DOLL CONGRESS 10th **RANK AND FILE**

Admission \$2.50 Sunday
EXOTIC DRINKS
JUICE BAR

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Admission \$2.50 Sunday
EXOTIC DRINKS
JUICE BAR

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, 595 Hotel Circle South, Mission Valley, 291-5720. Chain Reaction, contemporary. Tuesday through Saturday, live entertainment, Sunday and Monday, call club for information.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074. The Billy and Annette Dart, contemporary, Friday and Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Signed, Sealed, and Delivered, contemporary. Tuesday through Saturday, Travis with Deane and Al, contemporary, Sunday and Monday.

Keamy Mesa Bowl, 7585 Clairemont Mesa Boulevard, Keamy Mesa, 274-1501. Third Degree, top 40, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Summertime, contemporary, Wednesday through Saturday, Larry Chumaw's High Society Jazz Band, Disneyland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Heroes, rock and roll, Tuesday through Saturday, with the Siers Brothers, rock and Beatles music, Friday and Saturday: the Features, rock and roll, Sunday and Monday.

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

Monterey Whaling Company, 867 Camino del Rio South, Mission Valley, 291-1638. The Spud Brothers, 50s and 60s rock, Tuesday through Saturday, Sapture with Gina Robles, contemporary and light jazz, Sunday and Monday.

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

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Quest, rock and roll, Thursday through Saturday, Diamond, rock and roll, Sunday through Wednesday.

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

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 298-7131. Lavy Keys Trio, contemporary dance music and song, Tuesday through Saturday.

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

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

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3963. Trowers, reggae and ska, Lums, rock and roll, Thursday, Friday, and Saturday, Tony Creed and the Squad, rock and roll, Sheba, rock and roll, the Jones Band, rock and roll, Friday, Joe Harris and the Speedsters, rock and roll, Urban Umbrella, rock and roll, Saturday.

Clap de Grace, rock and roll, Thermal Shock, rock and roll, Saturday, Rhythm and Blues Night with the Spirit All-Star Blues Band, and the Hurricanes featuring Bobby Chevrolet, Tuesday, recorded new music, Wednesday.

Springfield Wagon Works, 5255 Keamy Villa Road, Keamy Mesa, 565-2272. Piano Bar, Dick Johnson, Thursday through Saturday, Jo Troner, Sunday through Wednesday.

The Lee's 'n' M's, 10797 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, contemporary, Tuesday through Thursday, Espresso, contemporary, Friday and Saturday.

The Lee's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-5944. Espresso, contemporary, Tuesday through Thursday, Joe Stewart, contemporary, Friday and Saturday.

San Diego South

Anthony's Harborview, 1335 North Harbor Drive, downtown.

232-6388. Sipping Fever, contemporary, Tuesday through Saturday.

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

Beat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Steve Hudson, comedy and music, the Protones, rock and roll, Tuesday through Saturday, Rich Faulkner, contemporary, Sunday and Monday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8311. William Knight, piano bar, Tuesday through Saturday, Benji, jazz, Sunday.

Chateau Lounge, 3823 College Avenue, College Grove, 582-5820. Smoke Joe, top 40, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. Sammy Tritt organ, Tim with Holly Maxwell, jazz, Friday and Saturday.

Doc Masters, 2951 Shelter Island Drive, Shelter Island, 233-2572. Dirk Debonaire, rock and roll, Thursday through Saturday, Barker and Orr, comedy and music, Sunday and Monday.

Dunkle's, 625 El Cajon Boulevard, East San Diego, 283-6081. Paul Gregg, piano bar, Wednesday through Monday.

Dunroy Magg's, 31st Street and University Avenue, North Park, 298-8584. Carlos Ornela, original Latin songs, Thursday, the Paradise Street Band, traditional and original Celtic music, Friday, The Somewhat Savers, string band music, Saturday, Pico Sevilla and Pichito, flamenco guitar, Sunday, Old Time Hot Night, Monday.

Dancing Bears, folk music, early evening Tuesday, Siamas Gael Coll Band, traditional Irish music, Tuesday, Bluesgrass Jamboe, Wednesday.

Thursday, July 7 - Saturday, July 9



Thursday
Ladies' Night
Free admission
plus Long Island
Teas \$1.25
all night

Sunday, July 10 - Monday, July 11

Call for special guest band

Tuesday, July 12 - Saturday, July 16

A&M recording stars

POCKETFUL

Monday - Kazis \$1.25 Tuesday - Tequila \$1.25
Wednesday - Vodka \$1.25 Super specials all night long.

Mo Club
278-4683
848 Corner 7th

MOM'S
278-4683
848 Corner 7th

JULY FIREWORKS AT THE MANDOLIN WIND RESTAURANT

Tuesdays **THE BREAKERS** mellow rock trio
Wednesdays **STARFIRE** direct from L.A.
Thursdays Fridays Saturdays



KING BISCUIT BLUES

Good food! Good music!
MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest 297-3017

Now appearing PHANTASY



Mercedes Lounge
Tuesday - Saturday, 9:00pm - 1:30am
No cover - no minimum

Bahia
HOTEL & RESTAURANT
998 W. Mission Bay Dr. 488-0551

THE WILD TURKEY

1600 Bonita Road 367-7550
(Take 805 south to Bonita Road East to next exit of Chula Vista Golf Course)

THURSDAY
BRATZ & **THE 101**
TOGETHER
THURSDAY IS HEINEKEN NIGHT ONLY \$1.35

FRIDAY & SATURDAY
THE 101
SATURDAY IS KPBI NIGHT WITH DAMIEN PRIZES - GIVEAWAYS

SUNDAY
MISS D'MEANOR
ONE NIGHT ONLY
ALL-GIRL ROCK & ROLL BAND
PLUS
GARY KELLEY OF KPBI WILL BE HERE WITH SURPRISES!!!
BEGINNING OF SUMMER SPECIAL WEEK
LONG ISLAND ICED TEAS ONLY \$1.25 ALL WEEK LONG

MONDAY & TUESDAY
SPEKTRA
MONDAY IS DR. PEPPER NIGHT, TUESDAY IS DOLLAR NIGHT
SUMMER SPECIAL WEEK CONTINUES - ICED TEAS \$1.25

WEDNESDAY
THE LONDON BROTHERS
WEDNESDAY IS **91X** The Rock of the 80's!
FIRST 91 PEOPLE AFTER 8:30 NIGHT
GET \$1.00 OFF FIRST TWO DRINKS
COMPLIMENTS OF 91X!!
PRIZES - GIVEAWAYS
91X RUM DRINKS/ICED TEAS \$1.25
FIRST ROUND OF OUR BIKINI CONTEST
GIRLS BRING YOUR BIKINIS

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

DOC MASTERS

at the Shelter Island Marina
Phone 223-2572

Thursday-Saturday, July 7-9



Sunday & Monday, July 10 & 11
BARKER & ORR

Tuesday-Saturday, July 12-16



Automatics
No cover charge at
DOC MASTERS

YOUR TIME FOR GOOD TIMES!

JULY CALENDAR OF EVENTS

JULY	
10	FASHION AUCTION 10 p.m. to 11:30 p.m.
11	LIVE COMEDY at 10, 11, & Midnight
12	LOOKING FOR MR. GOOD BOB Contest at 10:30 p.m.
14	MISSION VALLEY SINGLES CLUB 5 p.m. to 8 p.m.
15	"THE MOOSE IS LOOSE" MOOSEHEAD BEER 5 p.m. to 9 p.m.

JOIN US FOR ALL THE FUN!!!

Crystal T's Emporium
TOWN AND COUNTRY HOTEL
500 Hotel Circle North
294-9010



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 KPBI

WITH CONSECUTIVE
WEEK & BIGGER
THAN EVER FREE
DRINKS FROM
KPBI'S GARY KELLEY
TO THE FIRST 100
PEOPLE BEFORE
9:59

WEDNESDAY IS
MALE
ROCK DANCER'S
NIGHT

MALE DANCERS
PUT ON A SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59

THURSDAY IS
"A CHORUS LINE"
NIGHT

LADY DANCERS IN
A SENSATIONAL
GLAMOROUS
COMEDY, VARIETY
SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59

EVERY WEDNESDAY, WEDNESDAY, THURSDAY
HAPPY HOURS 8 PM TO 9 PM
ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TEAS, BEERS \$2.99 FRIDAY-SAT-53
MUST BE 21 WITH PROPER I.D.
ADJACENT TO CLAREMONT BOWL

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

Fat City/China Camp, 2337 Pacific Highway, downtown, 232-0686: Harvey and Sini Street Jazz, jazz, swing, standards, and show tunes, Thursday through Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, 212-5009: Don't Lose Back featuring Cindy Bernhill, Rick Saxton, and Dave Brian, original music, Friday, Zimms, kimer music, Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town, 295-0344: Rob Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.

Harpoon Henry's, 12755 Shelter Island Drive, Shelter Island, 224-9049: 111 Funk and Zurgin, now jazz wave, Friday and Saturday.

Holiday Inn/Embassy Suites, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3661: Sweet and Low, contemporary and oldies, Tuesday through Saturday.

Jelly Ringer, 807 West Harbor Drive, Newport Village, 233-4300:

Barker and Orr, comedy and music, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 232-7262: Luma, classical guitar, Wednesday and Wednesday; Julio Aguirre, classical guitar, Thursday; David Haver, originals and soft folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: The Breakers, mellow rock, Tuesday; Starfire, soul, funk, and rhythm and blues, Wednesday; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

McDini's Downtown, 647 Market Street, downtown, 232-1795: Mike Broward, contemporary, Monday through Friday, with "Catch a Rising Star West" musical, Tuesday through Thursday; Ransom Simonds, piano variety, lunch time Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 267-7332: Prophet, rock and roll.

Tuesday through Saturday, White Dwarf, rock and roll, Sunday, Ella Ruth Piggie, jazz, Monday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 299-7941: Kirby Bible, contemporary, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209: The Breakers, mellow rock and oldies, Friday; live music, Saturday and Sunday, call club for information; recorded music for dancing, Wednesday and Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: Paul Yachi, jazz, Thursday; the Art Resnick Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 232-1795: Larry Brown, jazz, early evening Thursday through Saturday.

Papagayo, West Harbor Drive, Newport Village, downtown, 232-3661: Bob Weiss, jazz, early evening Thursday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.

Patrick's II, 425 F Street, downtown, 233-3077: The Sy Ramey Trio, jazz, Wednesday; The Enghams Preservation Jazz Band, jazz, early evening Thursday; Niterian, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 263-7448: Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Shoreline Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Reflections, Ducktail Revue, vintage rock, Thursday through Saturday; and Friday, happy hour; Newport, variety, Monday through Wednesday.

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

Tom Ham's Lighthouse, 2150

Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Diana Cole, contemporary, Monday and Tuesday.

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

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; the Blitz Brothers, rock and roll, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 955-9426: The West Coast Band, rock and roll, Saturday.

Upstart Crow and Co. Coffeehouse and Bookstore, Newport Village, Harbor Drive, downtown, 232-4855: Rebecca Roberts, classical guitar, late morning Sunday.

Villa Rosale, 3928 Briggs Street, Old Town, 295-2343: Walter Clark,

classical and flamenco guitar, early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421: brunch, contemporary, Friday and Saturday.

East County

Alpine RV Resort, 5635 Willow Road, Alpine, 445-3162: Lonestar, country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lennie Hutton and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Wizard, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Illusion, rock and roll, Tuesday through Saturday.

Harney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McKiver, Irish music, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5777: Steve Mozas and Pinot Aulic, contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9576: Ron Horn, country, Thursday through Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Sanderson, country, Sunday and Monday.

Dino's Cocktail Lounge, 9711 Campo Road, Spring Valley, 464-9502: Headway, 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.

Elina Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Southbound, country, Thursday through Sunday.

Horseshoe Tavern, 7661 Broadway, Lemon Grove, 469-6444: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0337: Live entertainment, call club for information.

Kentucky Stud, 1377 Woodside Avenue, San Marcos, 785-0706: Country Justice, country, Thursday through Saturday; Rashide, country, Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Free Rein, country, Thursday through Sunday.

La Pizza House, 566 Paraiso Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

Legend's Restaurant, 2754 Alpine Boulevard, Alpine, 445-5545: Double Vision, contemporary, Wednesday through Sunday.

Lorenzo's, 56 Broadway, El Cajon, 442-9696: Jack Pollock and Coast to Coast, contemporary, Tuesday through Saturday; The Big Dalia Collins Band, rock and roll, Wednesday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Marcos, 448-8550: The New Dalia 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.

Mickey D's, 9563 Mission Gorge Road, San Marcos, 445-9933: Fuse, 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 Flame, 9629 Mission Gorge Road, San Marcos, 449-1546: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

Oregon Power Pizzeria, 3459 Imperial Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-along, seven nights, with puppet shows by Reha, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9907: Billy Thomas and the Ambush Gang, country rock, Friday and Saturday; the Smith Brothers, country rock, Wednesday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9619: Dan Rivers and Terry, country, Thursday; Leather and Lace, country, Friday and Saturday.

Park Place, 1260 Fletcher Parkway, El Cajon, 448-4111: Bandit, rock and roll, Thursday through Saturday; Us, rock and roll, Sunday and Monday; Quasi, rock and roll, Tuesday and Wednesday.

Pullman Pub, 7225 Broadway, Lemon Grove, 464-9284: Almost Live, country rock, Friday and Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Charlie

BREAKERS
July 8
LIVE ENTERTAINMENT
July 9 & 10
75¢ 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

OUR PLACE
Jazz
THE ART RESNICK TRIO
Friday & Saturday 9pm-1am
Thursday, July 7, 9pm-11pm **PAUL YACHI**
Jazz
2495 San Diego Avenue (Next to Market Emporium Restaurant)

Cizmo's
Low entertainment & dancing 942-1676
Thursday-Saturday, July 7-9
Rhythm Kings
Jazz
Sunday, July 10
Monday & Tuesday, July 11 & 12
Island Rhythms
380 N. El Camino Real, Encinitas
Just north of AMC Theaters

TICKET EMPORIUM
Variable priced tickets for entertainment
Iron Maiden July 8
Chuck Mangione July 14
Marshall Tucker July 16
Styx/Skyshow July 24
Aerosmith Aug. 10
Journey Aug. 11
Humpertinck Aug. 11
Rick James Aug. 18
Peter Gabriel Aug. 30
If you don't see it listed, call and ask.
331 W. Broadway S.D. 92101 232-4166
8660 Miramar Rd. S.D. 92126 578-SHOW (7681) (Open Saturdays)

NAVAJO INN
Tuesday-Saturday
QUEST
Thursday, July 7
HOT LEGS CONTEST
\$50 weekly \$200 finals
8pm-10pm beer, wine, and well drinks \$1.00 if you wear shorts
Sunday & Monday
DIAMOND
Wednesday
DANCE CONTEST
\$50 1st prize
8515 Navajo Road 465-1730

Journey
Tentative - 8-11 S.D.
Simon & Garfunkel 8-23
all home games
94 Olympics
Deposits now being accepted Deposit now!
Chapters
Season tickets - Now or later
World's largest ticket agency
Murray's
San Diego 224-7747
Glasshouse Sq. North County 467-9222
Fowler Hill Mall Del Mar

A FRONT ROW SEAT!
From the comfort of your home, the San Diego Summer Pops Orchestra season debuts tonight on KFSD-FM. Broadcast live from Mission Bay's Hospitality Point, join KFSD's Bryan Stuart at 7:30 PM.
Tonight's Featured Work
"WESTERN NIGHT AT THE POPS"
Sponsored by
PERFORMANCE JAGUAR
4799 Convey in Kearny Mesa
KFSD-FM 94.1
Your Classical Music Station

RV & THE SHADOWS
Tonight on KFSD-FM 94.1
AUTOMATICS
Sunday, July 10 through Tuesday, July 12
Wind rose
223-2335
At Windrose, we serve fun!

HALCYON
4258 W. Pt. Loma 225-9569
Thursday, Friday, Saturday, July 7, 8, 9
and Tuesday-Saturday, July 12-16
The Halcyon presents the exclusive
San Diego appearance of
TAXI
Every Wednesday night is
Dollar Night
All well drinks, draft beer, and house wine for just a buck
Thursday night is
Ladies' Night
Ladies' admitted free plus special drink prices
Happy Hour Happy Hour
Rock and Roll Happy Hour
Every Friday doors open at 5:00 p.m.
Hors d'oeuvres, well drinks 75¢,
draft beer and wine 50¢ Two bands
This week present at 5:30
TRAC

Bodie's ADULT PLAYGROUND
Thursday, July 7
R&B man
TOM CAT
plus
GINGER AND THE SHARKS
Top 40
Friday, July 8
Sing along with
AUDIOBOP
plus, come dance with
FOUR EYES
Saturday, July 9
Bring your face for a night of dancing and fun with
FOUR EYES and THE ROOSTERS
Sunday, July 10
THE ANSWERS and guest
6:00-8:00 pm. 50¢ well and bottle beer and no cover - bands start at 8:00 pm
Monday, July 11
Fun night with Connie & Dottie, Great 89¢ spaghetti dinner.
Best buy in town. Come early and avoid the line (whatever you do, don't tell your friends).
Wednesday, July 13
An all girl band
LUNA
plus
TAMI AND THE MONTHLIES
All bands start at 8:00 pm
Corner of University & College
6149 UNIVERSITY AVENUE 583-5700

Monday, contemporary, Tuesday through Saturday.

Sanjeev Lakes Regional Park and Campground, 9040 Carlton Oaks Drive, Sanjeev, 562-1052: Musical Boogie, folk and country music. Featuring Dan, Cindy Cheater and Amos Radcliffe, Steve Cruz, Ray Robertson, Jane Hartwell, and Kay Babel, Sunday afternoon.

Sentinel's, 7353 El Cajon Boulevard, La Mesa, 466-1500: Clutch Cargo, contemporary, Thursday through Saturday, the Del Bybee Big Band, big band swing, Monday; Miss D'Mearns, contemporary, Tuesday and Wednesday.

The Thorpe Lounge, 5975 Seventy Drive, La Mesa, 465-1525: Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Sanjeev, 449-0060: The Brand X Band, country, Thursday through Saturday.

South Bay

Rainbow at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889: Deadline, rock and roll, Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9906: RPM, rock and roll.

Tuesday through Sunday.

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.

Hatch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Dehesa, country, Thursday through Sunday.

Joe's, 415 Broadway, Chula Vista, 429-4828: Louie and Pita, oldies, Latin, and country, Thursday through Monday; recorded music, Tuesday and Wednesday.

La Mue, 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, 475-7333: Ponda 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, 427-5889: 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 Trio, contemporary, Wednesday through Sunday.

Trophy Inn, 999 National Avenue, National City, 477-5733: Frank Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 267-2556: Rock and roll, Thursday through Tuesday, call club for information; London Brothers, rock and roll, Wednesday.

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included, please call 234-2509 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Johnny Almond Rhythm Revue: Whiskey Flats, Trojan Horse, Pussy Nine Co.

Automatics: Windrose Bands: Park Place, Whiskey Flats

The Backbeat Band: Bobby G's Boer Feet: The Syndicate

The Behr Boys: Hill House The Bitter Brothers: Trojan Horse

The Ben Bolton Band: Rocco Brats: Belly Up Tavern, Jose Murphy's

The Byrds: Belly Up Tavern The Call: Rocco

The Call: Rocco Circles: Red Cool Inn

Chabaud: Flanagan's Coup de Grace: Spirit

Temp Crew and the Squad: Spirit The New Dallas Collins Band:

Magnolia Mulaney's Dakota: The Chopping Block

Deadline: Saloons at the Beach

Deadline Vista Entertainment Center: Dirk DeMare: Belly Up Tavern,

Doc Masters: Diamond: Navajo Inn, Whiskey Flats

Ducktail Revue: Sheraton Harbor

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Ducktail Revue: Sheraton Harbor

Ducktail Revue: Sheraton Harbor

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The Echoes: Tequila Flats, Hill House

The Features: Lehr's Greenhouse Flycatcher: The Alarm

Fuse: Mickey D's Joe Harris and the Speedsters:

Spirit, Rocco Heroes: Lehr's Greenhouse

Idle Hands: Le Chalel Illusions: Black Angus/El Cajon

Incognito Rockers: Distillery Nightclub

Island Rhythms: Glamo's The Russ Kirpatrick Band:

Kicks: Bobby G's The Russ Kirpatrick Band:

Hungry Hunter/Oceanside, Jolly Roger/Oceanside

Knuckleheads: Beach Club

London Brothers: Whiskey Flats, Wild Turkey

Luna: Rodie's, The Syndicate, Spirit

The Mar Dela: Hill House Moving Targets: M's Club

Networks: Bobby G's The Nemads: Jose Murphy's

Premontions: Tequila Flats The Press: Dance Machine

Problems: My Rich Uncle's The Bluebonnet Kings: Glamo's

Rolyn Bands: Pussy Nine Co., Glamo's

RPM: Black Angus/Chula Vista RV and the Shadows: Windrose

Sheba: Spirit Shocks: Black Angus/Mission

Shocks: Black Angus/Mission

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Shocks: Black Angus/Mission

Shocks: Black Angus/Mission

Shocks: Black Angus/Mission

Shocks: Black Angus/Mission

Shocks: Black Angus/Mission

The Whispers SUPER 92.5 FM PRESENTS "LOVE FOR LOVE"



WITH SPECIAL GUESTS: **S.O.S. BAND** "JUST BE GOOD TO ME"

TWO PERFORMANCES:
FRIDAY, JULY 15—7:30 & 11 PM
San Diego FOX THEATRE • 7th & B St., Downtown

TICKETS: \$15.00-\$12.50 ON SALE NOW AT THE FOX THEATRE BOX OFFICE. SEARS AND ALL TICKETRON OUTLETS. CHARGE TICKETS NOW: CHARGE LINE 31-456 (MC/VISA) CHARGE-A-SEAT 335-9326. INFORMATION PHONE 711-8992.

BEACH CLUB OCEAN BEACH, CALIFORNIA NO COVER • DANCING

Knucklehead For sure. The club will rock and pop. These guys are close personal friends of ours and are guaranteed to put on a great show. Thursday through Saturday.

THE SOLUTIONS These guys are versatile. Sunday and Monday.

BAD NEWS No. Just great blues this Tuesday and Wednesday.

1821 Bacon St. at Newport Ave., O.B. 222-0822

THE RED COAT INN The Club of the '80s

Monday-Saturday, July 5-9

TERRA Sunday, July 10

SPECTRA Monday, July 11—50¢ drinks, 8-10 pm

91X The Rock of the '80's! NIGHT AUTOMATICS SPECIAL GUEST

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Kamikaze 2 for \$1 all night
Wednesday KPR Night 2 drinks for \$1.06 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks Friday & Saturday 7-9 pm \$1 Drinks

Entertainment 7 nights a week.
5933 University Avenue, just west of College. 583-6670

Valley
The Silas Brothers: Jose Murphy's, Rodie's, Lehr's Greenhouse
The Slim Penn Band: Monterey Jack's
Stress: Spirit
The Solutions: Beach Club
The Spud Brothers: Monterey Whiskey Co.
Status: Tequila Lounge
Tast: Halcyon
10:01: The Lantern
Thermal Shocks: Spirit
Thunderbolt the Wonderbolt: Banbury's
Tremont Vista Entertainment Center, Windrose
Truth: The Syndicate
The Twosomes: Boat House
Urban Umbrella: Spirit
U.S. Male: Jose Murphy's, Black Angus/Mission
The West Coast Band: Le Chalel
Tuba Man's
Wheels: Rodie's, Flanagan's
While Dances: My Rich Uncle's
Wizard: Baxter's

Country/Country Rock

Almost Live: Pelican Pub
Asleep at the Wheel: Belly Up Tavern
Blue Denim Express: Valley Center Inn Saloon, Charlie's Nightclub
Brand X Band: Van Winkle's
The Choice Revue: "Mission Rose"
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud, Driftwood Lounge
CW Express: Ralph and Eddie's
Dehesa: Hatch's
Frank Dixon and Nightlife: Trophy Inn
Elmer J.R. and the Country Coder: Athlete Lounge
Fortunes: Wooden Nickel
Four Way Deal: Stage Coach Inn
Free Bats: Lakeside Hotel
Wayne Gire: Old Bonita Store
Gravel Canyon: Mama's Mink
Kanyons: Barr-X Ranch House
The Russ Kirpatrick Band: Jolly Roger/Oceanside
Leather and Joes: The Ox Bow Inn
Lemonade: Alpine RV Resort
Loose and Flax: Joe's
Slim Macdon and the Deacons: Kid: Duck Soup
Run Marla: Calypso Lounge, The Wooden Nickel
Jimmy Nixson and Downhome: P.J.'s Lounge
Lanny Prewitt and Cinnamon Ridge: Mooglow
Rushies: Kentucky Stud
Wee Wee and the Countrymen: Charlie's Nightclub
Don Rivers and Terry: The Ox Bow Inn
Ray Sanders: Red Dog Saloon/
Valley Port Steakhouse
Carl Simmons and Southern Comfort: Driftwood Lounge
The Smith Brothers: Horseshoe Tavern, Outpost
Southbound: Flinn Springs Inn
Steakhouse: C.W.'s Saloon
Stan and Jerry: Silver Fox
Joe Stewart: To Love a Man: Mesa and Mission Gorge
Sundown: Circle D Corral
Tall Cat: C.W.'s Saloon
Telegraph Canyon: Pomerada Club
Don Tension: The Flying Bridge
Texar: Stagecoach Inn
Fonda Turner and the Silver Spurs: Landmark Cocktail Lounge
Whiskey River: Oasis Bar

Contemporary/Top 40
Ken Anderson: Monterey Jack's
Back-a-la Trio: Teapot Inn
David Bedcock: The Shepherd
Cafe
Kirby Bible: No. 1 Fifth Avenue
The Billy and Annette Dues:
M.P.'s: Hungry Hunter/Mission Valley
The Breakers: Mandolin Wind, Old Town Saloon

Michael Murphey
July 8-10
Fri. — 7:30 p.m.
Sat. & Sun. — 3:30 and 7:30 p.m.
Free with admission.

The San Diego
WILD ANIMAL PARK
There's no place like it on earth.

Clarie'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.

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6136 EL CAJON BLVD.
SAN DIEGO
CALIFORNIA
92115
619-265-0507


CASH PAID
FOR ALBUMS - SINGLES - ROCK MAGAZINES
ROCK & ROLL MEMORABILIA
BEST DEAL IN TOWN!!!
MON - SAT. 10AM TO 9PM SUN. 11AM TO 7PM

ENTERTAINMENT the OLD pacific beach 4257 mission blvd

Wednesday-Saturday 9:30 p.m. - 1:30 a.m.
Jim Hawley
Sunday Night JAZZ 9:00 p.m. - 1:00 a.m.
Bruce Cameron/Hollis Gentry Ensemble
Monday & Tuesday 9:30 p.m. - 1:30 a.m.
Oozo rock 'n' roll band
Monday is **Ladies' Night** \$1.00 drinks
Tuesday is **Restaurant Employee Night** Wear your T-shirt. \$1.00 drinks.

4267 Mission Blvd., Pacific Beach, California 270-7522

SPRING FEVER



Featuring Gloria Michaels through July 9
Contemporary music in the Sunset Lounge
Entertainment from 9:00pm-2am Tues.-Sat.

Anthony's Harborside
Directly across from Anthony's Fish Grotto, on Harbor Drive
For reservations: 232-6358. Lunch 11:30-4:00 Mon.-Fri. Dinner 4:30-10:30.
Monday-Sunday 4:00-6:00 p.m. Happy Hour with free hors d'oeuvres.

SEXTON'S Restaurant Night Club
Dance Club with
Lyle Bybee's Band
Monday evening 8:30 pm-1:00 am

Appearing Tuesday-Saturday 9:00 pm-1:00 am
Clutch Cargo
Tuesday
Complimentary drinks all night long. \$1.00 beer 75c
8:30 pm-12:30 am
Wednesday Hump Day
8:00 pm-10:00 pm—all well drinks \$1.00 beer 75c
Thursday-Saturday
Complimentary drinks all night long. \$1.00 beer 75c
8:00 pm-12:30 am
Don't Bud Me
Friday-Saturday
Complimentary drinks all night long. \$1.00 beer 75c
8:00 pm-12:30 am
Don't Bud Me
Sunday
Complimentary drinks all night long. \$1.00 beer 75c
8:00 pm-12:30 am
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Mike Broward: *McDon's*
 Chaz: *McDon's*
 Jim: *McDon's*
 Chime: *Pea Soup Anderson's*

DANCE DANCE

★★★★★
 Thursday, July 7
BECK FEAT
 and special guest
 ★★★★★
 Friday, July 8



TRUTH

★★★★★
 Saturday, July 9



LUNA

all female band
 and
TRUTH



THE SYNDICATE

Night Club
 2176 Chatsworth
 At corner of Chatsworth
 and Voltaire. Two blocks
 north of Minitz.
 For more information:
 226-4578
 Ages 17 and up welcome
 Doors open at 3 p.m.

Clutch Cargo: *Secton's*
 Doris Cole: *Hotel del Coronado*
 Barry Craig: *Papagayo*
 Donna Cole: *Tom Ham's*
 Lighthouse
 Barry Cunningham: *Hill House*
 Delaney: *Carver Murphy's*
 Donna and Andy: *Sandtrap*
 Lounge
 Double Violent: *Legend's*
 Restaurant
 Dusty and Melissa: *Tom Ham's*
 East Coast: *La Mesa*
 Mike Edwards: *Hungry*
 Hunter/El Cajon
 Espresso: *Tio Leo's/Mission*
 Gorge and Mrs. Mesa
 Rich Paulsen: *Boat House*
 Pans: *Carver Murphy's*
 Forward Motion: *Nord's*
 Skip Garcia: *The Escape*
 Joe and Don Canyon: *Smuggler's*
 Wayne Gire: *Old Bonita Store*
 Restaurant
 Leslie Gold: *Sheraton Harbor*
 Island
 Jim Hawley: *Old Pacific Beach*
 Cafe, *Crystal's Prat House*
 Charlie Hewitt: *Reuben's/La*
 Mesa, *Baxter's*
 Kent Horner: *Shepherd Cafe*
 Robb Huff: *Humburgers*
 Lonnie Huston and Dusty Best:
 Antonio's *Hacienda*
 Adrian Jack: *Shepherd Cafe*
 Hana: *The Voyager*
 Johnny Cadillac and Ace: *Moby's*
 Broiler, *Mulvaney's/Coronado*
 Justice: *The Mongolian*

TOP CASH
 for your good records & tapes.
 Ask about our "rent-a-record"
WE WANT
NEW WAVE
 We buy & sell sheet music, music
 books, posters & buttons.
ENCORE
RECORDS
 3057 Goldsmith St. at University
 Ave. in Mission Hills
 Open 7 days a week
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Advertising and Art
 One-year course and career
 placement assistance for
 advertising and graphic design.
 Classes start September 12.
 For catalog, call
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Approved by the
 California
 Superintendent of Public
 Instruction.

Kanon: *Burr-X Ranch House*
 Larry Kess: *Trio's Lounge*
 Gary Lehman: *Royal Vista Inn*
 Roberto Lina: *Atlantis*
 Magic: *Ramada Inn/Escondido*
 Main Street: *Hotel del Coronado*
 Vickie McEaster: *Sierra*
 Sue Jo Mitchell: *Shepherd Cafe*
 The Moody Duo: *Moby's*
 Restaurant
 Jaime Moran: *Trio's Lounge*
 Ron Morris: *Calypso Lounge*, *The*
Wooden Nickel
 Steve Mousas and Finest Action:
 Bull and Bear
 Nibstein: *Patrick's II*
 One + One + Doris: *Hotel del*
Coronado
 Larry Page: *Humphrey's*
 People Movers: *Hilton Hotel*
 Phantasy: *Bohio Hotel*
 Jack Pollack and Coast to Coast:
 Lorenzo's
 Eddie Preston: *Barnacle Bill's*
 Jeff Proctor: *Firehouse Beach*
 Cafe
 Rapture: *Monterey Whaling Co.*
 Hungry Hunter/Oceanside
 Michael Rhodes: *Shepherd Cafe*
 Bruce Robbins: *The Bookends*
 Restaurant, *La Mesa*
 Rapture: *Monterey Whaling Co.*
 Mike Sanders: *Royal Vista Inn*
 Ray Sanders: *Red Dog Saloon*
 Gila Series: *Shepherd Cafe*
 Shale II: *One Vacation Village*
 Hotel
 Signed, Sealed, and Delivered:
 Islands Lounge
 Solitaires: *Honey's*
 Smokey Joe: *Chateau Lounge*
 Southside: *Catamaran*
 Spring Fever: *Anthony's*
 Harborside
 Stephen and Tonya: *Jolly*
Roger/Oceanside
 Brian Stevens:
 Mulvaney's/Coronado
 Joe Stewart: *Tio Leo's/Mesa*
 and *Mission Gorge*
 Summerlume: *La Hacienda*
 Cantina
 Sweet and Low: *Holiday*
 Inn/Embroidery
 Ted and Dawn: *Ramada*
 Inn/Coronado
 Don Tension: *The Flying Bridge*
 Third Degree: *Koury Mesa Bowl*

used records
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50% off
 value price
 as determined by
 Osborne-Hamilton prize guide
 19-45 — 78's
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recyclers' flea
market
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Lucido & RAD Productions
 present
9IX's EL
CORTEZ
NEW WAVE
DANCE PARTY
 Friday, July 8, 8pm-1am
 Dance & party to the hottest
 sounds
 Rock-a-billy — ska — rock — new
 romances
9IX TOP BILL HESSEN
 El Cortez Hotel Convention
 Center
 Corner of Beach St. & 8th
 downtown
 All ages welcome
 \$5 at the door

Travis: *Islands Lounge*, *Carlos*
 Murphy's
 Triple Play: *Hilton Hotel*
 Denny Tymen: *The Flying Bridge*
 Maggie Wright: *Shepherd Cafe*
 George Yorio: *Coaster Saloon*



STRESS, Friday, Spirit

Jazzy
 Atomic Five + Two: *Belly Up*
 Tavern
 Tom Barnaba: *Trio's Islandia Hotel*
 Clarence Bell: *Roxy*
 Lori Bell: *Prophet Restaurant*,
 Elatio's
 Benji: *Cafe del Rey Moro*
 Pro Brigham's Preservation Band:
 Red Jay's/Lorenzo's, *Patrick's II*
 The Del Byne Big Band: *Secton's*
 The Bruce Cameron and Hollis
 Gentry Ensemble: *Triton/San*
Diego, *Old Pacific Beach Cafe*
 Larry Channaw's High Society
 Jazz Band: *La Hacienda*
 Cantina
 Jeanne and Jimmy Chestman:
 Bohio Hotel
 Barry Craig: *Papagayo*
 Dance of the Universe Orchestra:
 Elatio's
 J.J. Frank and Targent: *Harpur*

Don't miss
TOMMY
ROCKER
 Rock 'n Comedy
 Mulvaney's
 Pacific Beach
 Thursdays-Saturdays
 in July
 Monterey Whaling Co.
 Sunday & Monday
 July 10 & 11

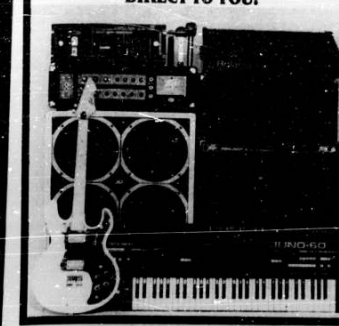
Henry's
 Dazzy and Sals St. Jee: *Fat*
 City China Camp
 Johnny Cadillac and Ace: *Moby's*
 Broiler, *Mulvaney's/Coronado*
 The Mark Lesman Quartet:



STRESS, Friday, Spirit

Don't miss
TOMMY
ROCKER
 Rock 'n Comedy
 Mulvaney's
 Pacific Beach
 Thursdays-Saturdays
 in July
 Monterey Whaling Co.
 Sunday & Monday
 July 10 & 11

AES **578-6660**
 9309 Activity Road
WAREHOUSE PRICES
DIRECT TO YOU!



STRESS, Friday, Spirit

Barker & Orr
 appearing Wednesday through Saturday
The Jolly Roger
 RESTAURANT
 Seaport Village
 807 Harbor Drive West
 San Diego (619) 233-4300

Jesse Davis
 Tuesday thru Saturday, Beginning at 9 p.m.

STEAK HOUSE
LA HACIENDA
 RESTAURANT
 MISSION VALLEY INN • 875 Hotel Circle South 298-8281

Stone's Throw: *Belly Up Tavern*
 Tempest: *Chuck's Steak House*
 Tio Leo: *Old Time Cafe*
 The Smitty: *Trick O'Gian Trio*
 Crossroads
 Wholly Cats: *Belly Up Tavern*
 Paul Valchi: *Our Place*

Blues/R&B/
Reggae
 The Johnny Almond Rhythm
 Blues: *Whiskey Flat, Trojan*
 Horse, *Poway Mine Co.*
 Bad News: *Beach Club*
 The Five Carless: *Lovers/Puncho's*
 The Chudlers: *Belly Up Tavern*
 Headway: *Dino's Cocktail Lounge*
 The Hurricane: *Le Chatelet, Spirit*
 International Ragtime All-Stars:
 Belly Up Tavern
 Island Rhythms: *German's*
 Rag: *Beach Blues, Mandolin*
 Wind
 Little Dime: *Belly Up Tavern*
 The Nomads: *Ace Murphy's*
 Ella Ruth: *Piazza: My Rich Uncle's*
 Shagbats: *Belly Up Tavern*
 Starline: *Mandolin Wind*
 Stone's Throw: *Belly Up Tavern*
 Trowers: *Spirit*

Folk/Ethnic
 The Athens Express: *Olympic*
 Flame
 Cindy Chazler and Anne Radcliffe:
 Sunset Lakes Park
 Brian Connolly: *Barney Stone Pub*
 Dan Cray: *Old Time Cafe*
 Steve Criss: *Sunrise Lakes Park*
 Darius: *Bones/Droug Magpie's*
 Dan's: *Sunrise Lakes Park*
 Doug Hewitt: *Kung Food*
 Debra L. Johnson: *Aradine's*
 Jennifer Jeffries: *Old Time Cafe*
 The Koto Trio: *Mike Sam's*
 Leslie and Phil: *Joy's*
 Sam McVicker: *Barney Stone, The*
McVicker's Children's Old Time
Cafe
 Carlos Olmeda: *Droug Magpie's*
 The Paradise Street Band: *Old*
Time Cafe, Droug Magpie's
 Pace South: *and Rodriguez Droug*
 Magpie's
 The Stems: *Costa Coll Band: Droug*
 Magpie's
 The Sunset: *Sawyer's Droug*
 Magpie's
 Zimron: *Crust Roots Cultural*
 Center

Everything Else
 Jolly Rogers: *classical guitar*,
Kung Food
 Barker and Orr: *comedy and*
music, Jolly Roger/Seaport
Village, Doc Masters
 Walter Clark: *classical and*
flamenco guitar, Prophet
Restaurant, Villa Rosalie
 Double Dose: *"goodtime variety"*
 and *odds, Monterey Jack's*
 Paul Craig: *piano bar, Droug's*
 Art Hall: *piano bar, Rudy's Hidden*
Acres
 Joseph Hoge: *classical guitar*,
Papagayo
 Steve Hudson: *comedy and music*,
Boat House
 Dick Johnson: *piano bar*,
Springfield Wagon Works
 Just Practicing: *comedy and*
music, La Plaza House
 Luma: *classical guitar, Kung Food*
 The Newport: *variety, Sheraton*
Harbor Island
 Old Ridge: *comedy and music*,
Crystal's Prat House
 Rebecca Roberts: *classical guitar*,
Upstart Crow and Co.
 Coffeehouse
 Diane Rodgers: *piano bar, Gold*
Coast Lounge
 Ransom Simmonds: *piano variety*,
McDon's Downtown
 Tommy Shark: *family*
entertainment, O'gan Power
Pizza/Lemon Grove
 Jo Weaver: *piano bar, Springfield*
Wagon Works
 John Ward: *piano bar, Boondock*
Restaurant
 William Wright: *piano variety, Cafe*
del Rey Moro

"LISTEN TO THE RHYTHM..."
EDDIE PRESTON
 Former leader of the "Cascades"
 Wednesday through Saturday 9 pm-1 am
 Happy Hour
 4 pm-7 pm
 10 pm-2 am
 Mon.-Fri.
 Dancing
 9 pm-2 am
RESTAURANT
BAR
1800 Harbor Island Drive 297-1673

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 \$1 Margaritas
 Free Dance Lessons
 Tuesday - Thursday 7 - 9 p.m.
 Sunday Country Branch
 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

C.W.'s SALOON
 Carmel Valley Rd. exit, Del Mar, formerly Little Bavaria
 Wednesday-Saturday
 Dance to the live country music of
TALL COTTON
 Tuesday: Wine coolers \$1.00
 Wednesday: Ladies' Night bar well \$1.00
 Thursday: Domestic beer \$1.00
 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.

FLANIGAN'S
 July 7-9
CLUB LAND
 Featuring Elaine Summers
 & Danny Holiday
 Open at 6:00 pm The best deal in town
BEAT THE CLOCK
AT FLANIGAN'S
 25c DRINKS 50c DRINKS \$1.00 DRINKS
 6:00-9:30 pm 9:30-12:00 pm 12:00-2:30 pm
 Monday, July 11
 KPBI & STUBBIES SHORTS PRESENTS
MISS CALIFORNIA GIRLS LEGS CONTEST
 First prize—\$50 cash, Stubbies shorts & shirts
 Second prize—Stubbies shorts & shirts
GRAND PRIZE—\$250 & Stubbies shorts & shirts
 50c Coors draft \$1.00 well drinks Malibu Rum drinks \$1.25
 July 7-13
WHEELS
 formerly **TWEED SNEAKERS**
 5373 Mission Center Rd. 291-8635
 This ad good for \$1.00 off cover (Expires July 31)

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



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car audio systems

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Made in West Germany

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At The Radioman, we are specialists in car audio. Since we focus entirely on car audio, we have the answers. That is why you will find San Diego's finest automobiles here.

We give you the straight scoop—what's hot and what's not—and why.

Come watch quality in action and experience what autosound was meant to be.

Whether we are installing a tri-amplified Zapco system in an Exotic or a basic system in a Honda, there is a common denominator—quality. The key is value, achieved with high performance equipment and advanced technology to back it up.

Our installation and service departments are well known in San Diego for our quality of workmanship.

We give expert, expedient, fair service on all things we sell. Our service and installation departments are exceptionally equipped and expertly staffed.

The Radioman has the best technically equipped shop in Southern California, which means you get the job done right, the first time!

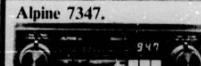
In fact, one of our cars was on display at the International Consumer Electronic Show in Las Vegas as an example of high end auto sound.

The staff of The Radioman comprises a small, dedicated group of audio technicians and craftsmen. We strive for excellence in all facets of our particular field.

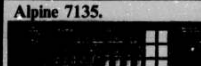
Nakamichi TD 1200.
"The System"
The latest, most advanced technology.



This tape deck will be the industry standard for years to come with its self aligning tape head. **\$1265.00**



Alpine 7347.
This advanced electronic tune radio settles the noise reduction controversy with Dolby B, C, and DBX. **\$599.00**



Alpine 7135.
Alpine's top of the line performance with the latest ETR circuitry. **\$350.00**



Proton P202A.
Clean FM performance with the remarkable Schott tuner. **\$219.00**

ADS 3001 speakers.
The world renowned audio purist speakers. **\$199.95 pr.**

Plus Radioman's exclusive price guarantee



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CLASSIFIED ADS mailed to the Reader MUST BE THREE OR MORE LINES AND MUST BE RECEIVED BY 11:00 AM. ALL ADS MUST BE PAID FOR IN ADVANCE. ALL ADS MUST BE PAID FOR IN ADVANCE. ALL ADS MUST BE PAID FOR IN ADVANCE.

BUSINESS CLASSIFIEDS. Business classifieds are placed in the Business Classifieds section. All business classifieds must be paid for in advance. All business classifieds must be paid for in advance.

For Sale

ALPINE 7347. Alpine 7347 car stereo with Dolby B, C, and DBX noise reduction. \$599.00.

READER CLASSIFIEDS

ALPINE 7347. Alpine 7347 car stereo with Dolby B, C, and DBX noise reduction. \$599.00.

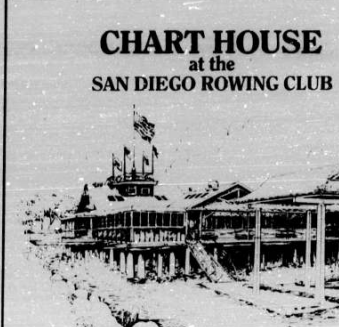


CHART HOUSE
at the
SAN DIEGO ROWING CLUB

NOW OPEN!
The old San Diego Rowing Club boathouse, listed in the National Registry of Historic Places, has recently been restored and renovated at its original waterfront location by the Chart House Restaurants. We invite you to visit our newest restaurant, which features a New England style **OYSTER BAR** as well as a unique cocktail lounge, and a selection of delicious steak, prime rib, and seafood.

Dinner and cocktails served from 5 p.m. daily.

On the water at the end of Fifth Avenue
233-7391

RESTAURANTS

Chinese Weekend Review
A Tale of Taste

A very successful neighborhood restaurant with delightful Mandarin dishes is Yet Wah. Undoubtedly, the piece de resistance here is the pot sticker. This exquisite appetizer has been unanimously acclaimed as the best in town. If you've never tried this wonderful dish, now is your best chance. Other suggested dishes include an unusual version of Chinese chicken salad called Princess Garden Chicken, Yet Wah Lettuce Blossom, Mongolian Beef and Yet Wah Special Lamb. Yet Wah has exceedingly low prices and a Chinese Palace-style dining room. 250 kinds of Chinese food from northern to southern China are served.

This weekend, dine at Yet Wah—It's like a short trip to China.

Yet Wah
Mandarin Cuisine

Cocktail Bar • Banquet Facilities
3146 Sports Arena Blvd., Glasshouse Sq.
Open daily for lunch • dinner. Reservations please: 223-9809
Free garage parking on Sports Arena Blvd.
next to U.S. 6 Theatres

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3146 Sports Arena Blvd., Glasshouse Sq.
Open daily for lunch • dinner. Reservations please: 223-9809
Free garage parking on Sports Arena Blvd.
next to U.S. 6 Theatres

Standard
plus, First

Size: 130
Grade: 80
Also have
Mattress,
perfect for

Football,
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Knox Cars

ware, Bar
ay Street.

Business

ress with
en. Jean.

negre 32.
over table.
5.37.
waterbed
tak, solid
air glass

Frequency:
2-1/2"

3" car-
A1
unswick
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100%
 22%
 2.2%

5



WAY

AT

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JULY 1982 5



1966 CADILLAC DE Ville, black, all power, runs great.
5590, 942-0133.

WANTED: 1971-77 Dodge van, 1/2 ton short body in excellent condition, with 318, automatic, power steering/brakes. 481-9395.

1972 PORSCHE 914, appearance package, 5 speed, green with black top. \$3100 firm. 698-1612.

1956 VOLKSWAGEN, excellent condition with oval window, side markers, needs paint, located in Southeast U.S. Can drive west mid-September. Make offer above \$4000. 466-0370 Gene, evenings.

AGON beige and brown 1976 MG MIDGET Red, excellent condition. 44,400 original miles. Good mpg and fun car. Must see. \$2950. 460-9507.

atic, runs well, good condi-

	1,800	1,200
	1,300	900
	1,600	1,100
	800	1,200
	1,200	900
	1,500	1,100
	1,200	800
	1,500	800
67	1,300	900
	1,400	1,000
AND THINGS		Same as bugs
JETTAS	1,600	1,200

engines, we also replace the crank shaft, oil pan, and complete cylinder heads

